

# Texas Architect

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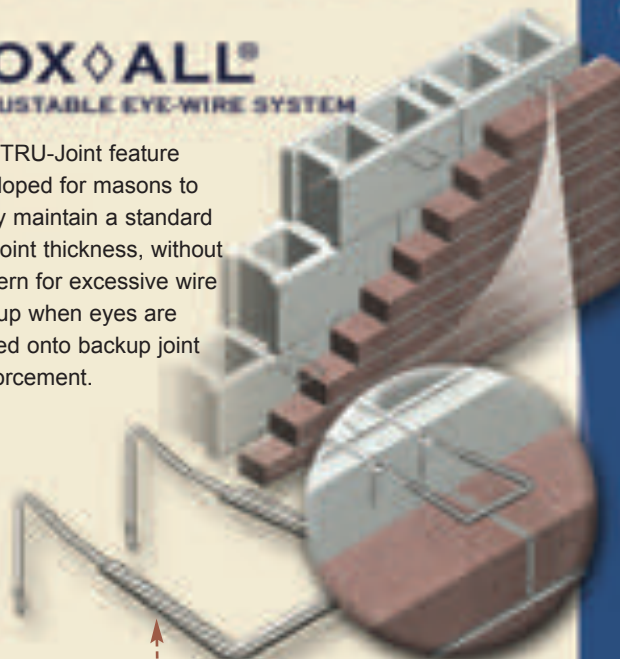
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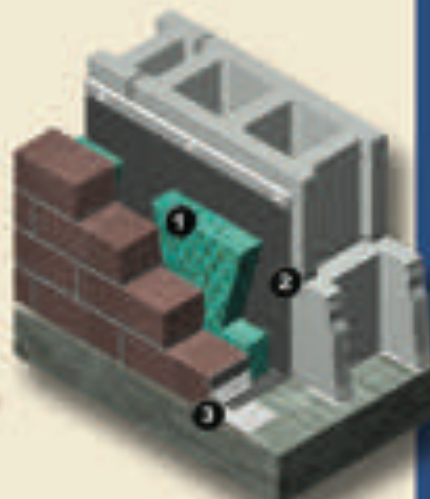
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# TexasArchitect

SAN ANTONIO



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A medley of San Antonio buildings as illustrated by Joe Stubblefield, AIA

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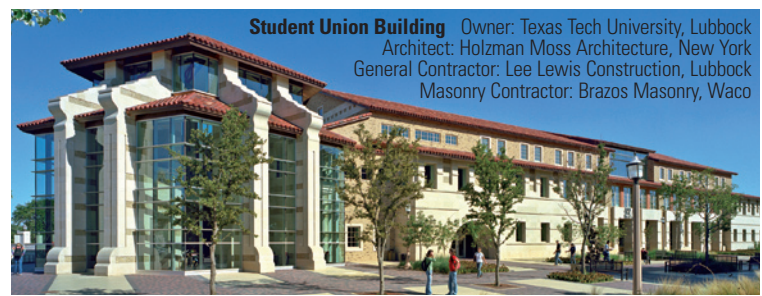
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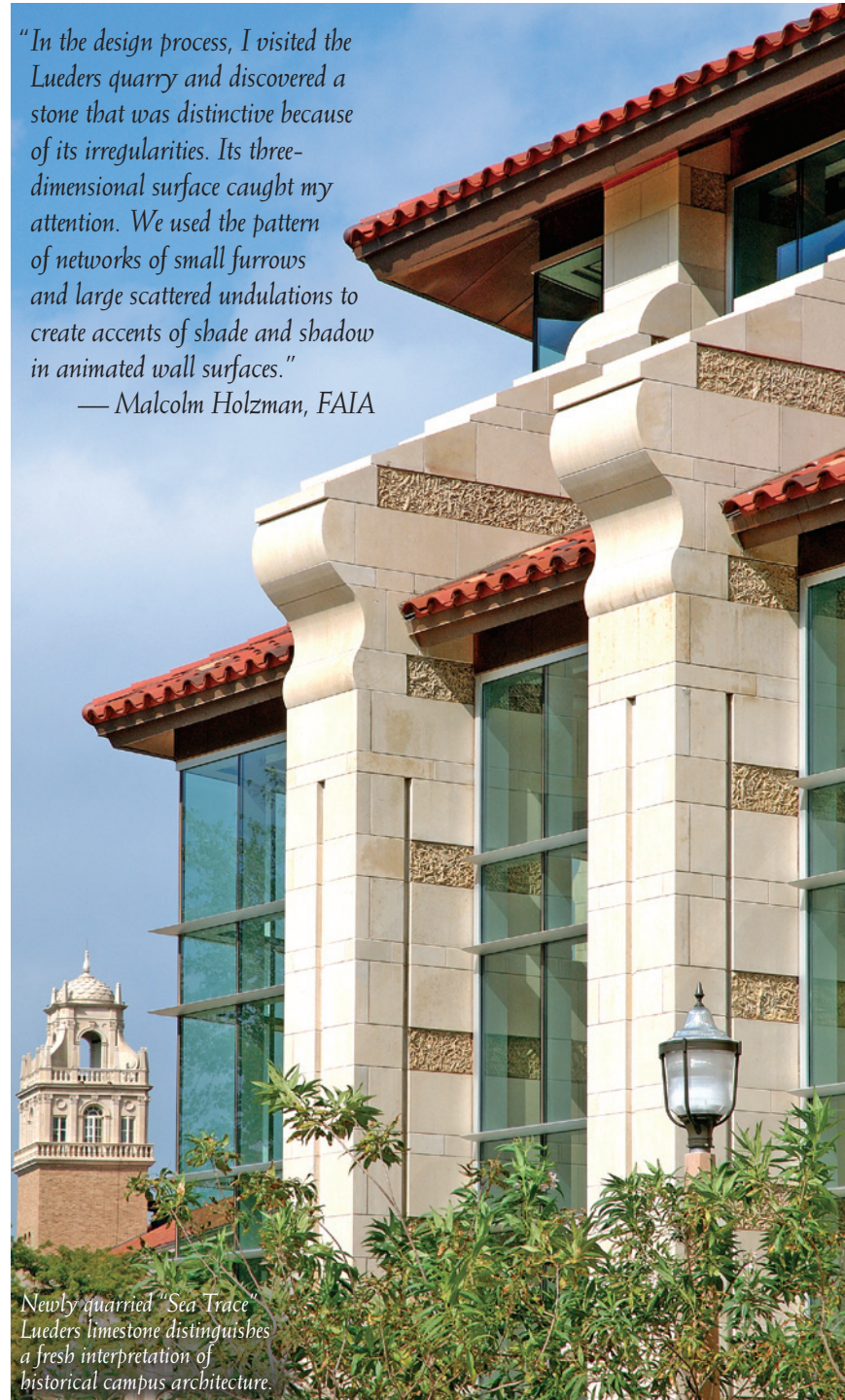
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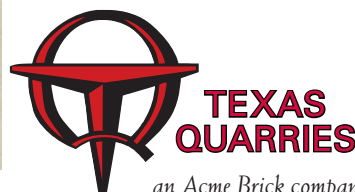
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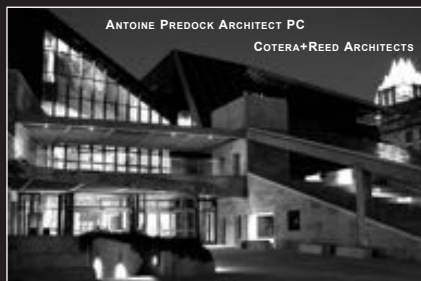
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May/June 2007

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# A Hopeful Look Forward

Broader diversity in some Texas schools may herald a more inclusive profession

by STEPHEN SHARPE

FOR a glimpse into the future of the architectural profession, the University of San Antonio College of Architecture offers a few hints. The College's design studios present examples of the kind of diversity that has proved so elusive for the profession, with the demographic character of its student body giving the impression that progress may be just a few years away.

UTSA, the youngest of the state's eight accredited architecture schools, boasts the fastest-growing architectural program in Texas, but more significant is the makeup of its 1,008 enrollment—with a reported 54 percent Latino, 34 percent Anglo, 4.4 percent African American, and 3.6 percent Asian American. Among the eight architecture schools, only the University of Houston exemplifies a broader ethnic diversity, with its enrollment of 817 reported as 39 percent Anglo, 32 percent Latino, 19 percent Asian American, and 6.4 percent African American. As might be expected, Prairie View A&M, one of the nation's seven Historically Black Colleges and Universities with a professional architecture program, has the most black students among its enrollment of 250—with a student body made up of 73.4 percent African American, 15.6 percent Latino, 6.8 percent Anglo, and 1.2 percent Asian American. (Figures, based on Fall 2006 enrollment, represent all undergraduate and graduate programs within the respective schools of architecture.)

Statistics on gender at UTSA are similarly illuminating in regard to a profession that continues to be dominated by white males. Women now comprise 45 percent of the College's 1,008 student. While far above the 12 percent that females represent among AIA's licensed architects, UTSA's figure is just the third-highest in the state. Fall 2006 enrollment at the University of Texas at Austin showed 55.2 percent of its 643 students were female and Rice University reported women comprising 54 percent of its 177 students during the same period.

Encouraging as those numbers may be, trends indicate that most minority and female graduates will not become licensed architects

## AIA Texas Membership (April 2007)

| Architect Members |                  | Associate Members |                  |
|-------------------|------------------|-------------------|------------------|
| 87%               | Male             | 67%               | Male             |
| 12%               | Female           | 31%               | Female           |
| 76%               | Anglo            | 50%               | Anglo            |
| 6%                | Latino           | 17%               | Latino           |
| 3%                | Asian American   | 6%                | Asian American   |
| 1%                | African American | 4%                | African American |
| 14%               | Undeclared       | 21%               | Undeclared       |

but instead will opt for other careers within the architecture profession and allied fields. The greater impact on the AIA most likely will be improved diversity among its associate ranks. Membership totals from the Texas component, which closely resemble the AIA's numbers, provide an illustrative snapshot. (See box above.)

Almost 40 years after National Urban League President Whitney M. Young Jr. famously rebuked the AIA for its "irrelevance" in regard to the civil rights movement, the AIA has little to show for its efforts to recruit talent among the nation's black communities. Since Young's address before the AIA convention of 1968, the percentage of black students enrolled in most architectural programs remains dismally low.

There are, however, a few bright spots—in increased numbers of women, Latinos, and Asian Americans studying architecture in some Texas schools—in the overall picture that give hope to a profession that can only benefit from a membership that better reflects the populace. UTSA's demographics certainly demonstrate success in reaching out to historically underserved constituencies and extending the opportunity to join a profession that sorely needs them.

Stephen Sharpe is editor of *Texas Architect*.

**Associate Professor Mahesh Senagala's fourth-year studio represents a microcosm of UTSA College of Architecture's overall demographic characteristics. Latinos comprise 54 percent of enrollment and women account for 45 percent. Since achieving accreditation in 2002, UTSA has become the fastest-growing architectural program in Texas.**





### HRI Resources Omission

In the March/April edition, the resources listing on page 42 mistakenly omitted Alpro Panel Ceilings, a division of Gordon, Inc., as one of the ceiling product manufacturers for the Harte Research Institute for Gulf of Mexico Studies. Specified Interiors was the supplier.

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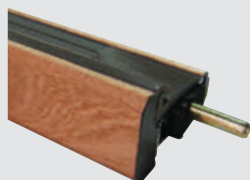
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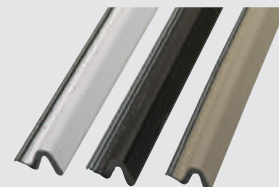
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## Two New Museums in San Antonio Expand the City's Rich Cultural Mix

**SAN ANTONIO** This city has historically been the place in Texas where cultures collide on a grand scale. While in the past these collisions may have been violent, today they have resulted in rich cultural hybridizations. Perhaps more than anywhere else in Texas, traces of the six flags that flew over the state (as well as several that did not) can still be viscerally experienced in the fabric of the city and the people who make it their home.

While always a center of culture, San Antonio lagged behind other cities in its development of cultural institutions. Though the city may have been founded in the early 1700s, it was not until the early 1900s that the three museums that today represent the arts establishment were founded. Since then, the Witte Museum, the San Antonio Museum of Art and the Marion Koogler McNay Art Museum have all grown to become significant cultural institutions. All three have also either recently completed or have ongoing expansion projects. In addition, some of the most compelling new cultural developments are occurring in the various local art scenes that these institutions have helped to foster.

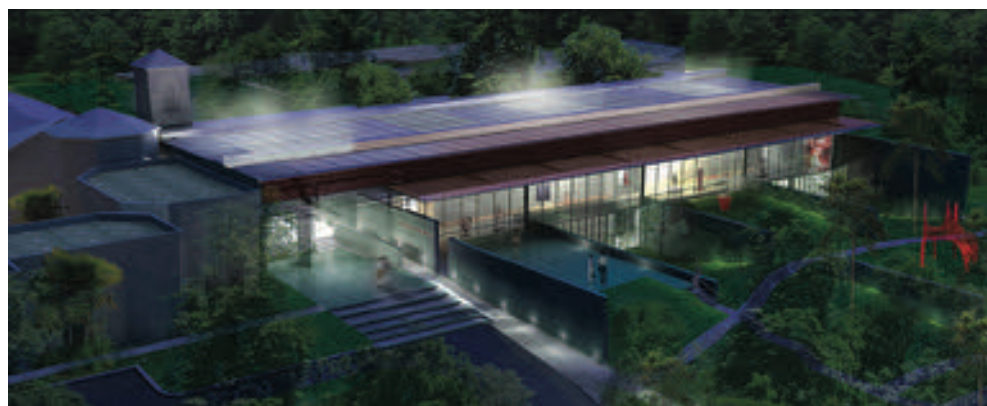
Located on the banks of San Antonio River on the edge of the city's expansive Brackenridge Park, the Witte Museum was established by a group of concerned citizens who lamented the lack of a public museum in their city. The Witte's collection grew and diversified over the years until it eventually contained collections including art and artifacts ranging from the archaeological to the zoological. The museum became the default destination for virtually



anything relating to the history, science, and culture of South Texas.

While its holdings are impressive, its collection currently outstrips its display space. For this reason the museum has embarked on a 60,000-square foot expansion plan that will eventually include a new entry and lobby sequence as well as a series of new and renovated exhibit galleries. These new exhibition spaces will include galleries dedicated to the heritage of South Texas and water as a natural resource. Lake/Flato Architects of San Antonio has recently completed the master planning of this expansion.

**Jean Paul Viguier's 45,000-sf expansion to the McNay will nearly double the museum's space. The addition also will allow the museum to broaden its educational and community outreach programs. Now under construction, the Jane and Arthur Stieren Center for Exhibitions is scheduled for completion next year.**



For a time, the Witte housed the San Antonio Museum of Art which in 1981 moved its collection into the abandoned Lone Star Brewery building on the San Antonio River just north of downtown. The intoxicatingly subversive proposal of converting a turn-of-the-century beer plant into a cultural institution was executed by Cambridge Seven Associates out of Massachusetts in association with Chumney, Jones and Kell (now Kell Muñoz Architects) of San Antonio. In the 25 years since it relocated, the museum has undergone a series of incremental expansions, many of which have been designed by Overland Partners of San Antonio. The most recent of these projects was the 13,000-square foot Lenora and Walter F. Brown Asian Art Wing, a glowing modernist box that opened in May 2005.

When Marion Koogler McNay died in 1950, she bequeathed much of her fortune, her estate and perhaps most significantly, her extensive contemporary art collection to the creation of what would become the first modern art museum in Texas. The Spanish-Mediterranean villa, designed by Atlee B. and Robert M. Ayres in 1928, and its landscaped grounds provides a charming setting in which to view what has grown to become an impressive collection of nineteenth- and twentieth-century works

"CULTURAL" continued on page 13



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including one of the premier theater arts collections in the United States.

While part of the charm of the McNay comes from its residential scale, the limited size of its galleries precludes the hosting of larger traveling exhibits. In order to address this issue, the McNay decided to nearly double its current museum space with the Jane and Arthur Stieren Center for Exhibitions. Designed by the French architect Jean-Paul Viguier in association with San Antonio's Ford, Powell and Carson Architects and Planners, the expansion is currently under construction and is expected to be completed in 2008. It will feature an innovative multi-layer glazed ceiling system that will disperse natural light to the galleries while providing the requisite UV protection.

In addition to these established institutions, a new contender has recently emerged. Part of the Alameda National Center for Latino Arts and Culture which had already renovated the 1949 Teatro Alameda as a performance and exhibition space, the Museo Alameda is housed in a renovated 20,000-square foot warehouse building in historic Market Square. Kell Muñoz is the architect.

The mission of the Museo Alameda is to tell the story of the Latino experience in America through its art, culture and history. To achieve

this, architecture firm principal Henry Muñoz led a community-based "grassroots" design effort that resulted in the development of a concept that was then implemented by Jackson and Ryan Architects of Houston. When opened on April 13, it became the largest museum dedicated to Latino works within the United States. In addition, the Museo Alameda is the first museum outside of Washington, D.C., to be affiliated with the Smithsonian Institution. With access to the Smithsonian's vast collections and resources, a portion of the Museo's gallery space will be dedicated to the display of pieces from the institution.

As well as developing its "official" institutions, San Antonio is increasingly nurturing its own home-grown artists. The Southtown area of San Antonio is quickly emerging as a vibrant artistic community. The opening of the Blue Star Arts Complex in the mid-1980s acted as a catalyst for the redevelopment and gentrification of the surrounding area. The mixed-use development includes apartments and retail space and houses a number of private galleries and non-profit institutions, such as Say Si (San Antonio Youth Yes!), that conducts multidisciplinary arts programs for local students. In addition,

the complex serves as the hub of First Friday, a monthly "art walk" in which local galleries stay open late, craft vendors line the streets, and local residents turn their living rooms into *ad hoc* exhibition spaces.

Southtown also serves as the staging grounds for an increasing number of semi-planned cultural events. The bimonthly Bike Gang Summit, for example, is a cross between a Critical Mass bicycle rally and an art happening. A hundred or so costumed cyclists take to the streets and make their way between a series of destinations featuring experimental films, food from local restaurants, and unexpected views of the city.

There is a vibrancy that comes from San Antonio being in a state of rapid growth, and that energy is reinforced by its rich arts environment. The cultural complexity that always has defined San Antonio will no doubt continue to influence the its formal and informal cultural institutions in the future.

J. BRANTLEY HIGHTOWER

The writer works with Lake/Flato Architects in San Antonio.



(left) The exterior of Museo Alameda, designed by Kell Muñoz Architects. (above) The Museo Alameda, affiliated with the Smithsonian Institution, is the largest museum in the United States dedicated to Latino works.



## Raymond D. Nasher (1921–2007)

**DALLAS** Raymond D. Nasher of Dallas died March 16 at the age of 85. He was an entrepreneurial and arts patron giant who left an extraordinary legacy of a life imbued with an enthusiasm for modern art, particularly in the public realm.

His Northpark Center, a shopping mall built in 1965 and expanded many times, has from the beginning held twentieth-century sculpture and art for the public's appreciation. He and his wife Patsy gathered an art collection that featured sculpture by all the modern masters. The couple started their collection in 1961 when Patsy (who died in 1988) presented a Jean Arp torso to her husband as a gift.

Longtime associate, Velpeau Hawes, FAIA, recently reminisced about receiving a phone call from Nasher in the mid-1990s, the day after Hawes had announced his retirement. The architect had worked with Nasher since the 1960s on various projects for Nasher's company. "I have another job for you if you are interested," Hawes recalls Nasher saying. Hawes explained that he had just told his partners that he was retiring, after 40 years of practice. "Ray knew about that somehow but persevered," Hawes says. "In a few days we had made a deal. I was to be the owner's representative for the new building!" That new building would be the Nasher Sculpture Center, designed by Renzo Piano.

After declining several requests from arts institutions that promised to build a museum for the collection, Nasher hired Piano of Genoa, Italy, one of the world's reigning "star" architects, to design a museum in downtown Dallas



Nasher at his sculpture center with Tony Smith's *Ten Elements*.

for the couple's modern sculpture, now considered the largest privately owned collection of its kind in the world. Valued at over \$400 million, the collection includes works by Auguste Rodin, Pablo Picasso, Henri Matisse and Henry Moore. Nasher also hired Peter Walker of Berkeley, California, to design a sculpture garden for the building.

Nasher traveled far and wide visiting museums in his search for the right architect. When Piano's innovative Beyeler Museum opened in Basel, Switzerland, Nasher was a guest at the dinner and was seated next to Piano (also the architect for the Menil Collection and Twombly Gallery, both in Houston). In conversation, the subject of Nasher's search for an architect came up, and Piano offered to come to Dallas.

He stayed a week, looking at the collection and walking the site with Nasher. "That extended visit to Dallas, in the midst of Piano's busy schedule, nailed the job for him. Piano's sensitivity to the effect of natural light impressed Ray," says Hawes. "The building's location was set when I came on board. Walker was working on a scheme for the garden. The location had been a subject of much discussion. At one time a spot near the freeway was discussed, another spot placed it facing the Dallas Museum of Art across the street, but the city would not close the street. The final and best location is where you see it now, on Flora Street, the Arts District's main artery," recalls Hawes.

"NASHER" continued on page 74



Renzo Piano with Nasher in early 2002 on the construction site. The Nasher Sculpture Center opened in 2003.



TOP PHOTO BY STEWART COHEN, BOTTOM LEFT PHOTO BY TIM HURLEY, COURTESY OF THE RAYMOND AND PATSY NASHER COLLECTION, BOTTOM RIGHT PHOTO BY HESTER + HARDWAY.



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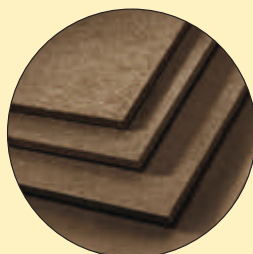


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## Dell Children's Hospital in Austin Seeks First LEED Platinum Health-Care Rating

**A U S T I N** On June 27, the Dell Children's Medical Center of Central Texas will open its doors as the first hospital in the world expected to achieve platinum LEED certification from the U.S Green Building Council. Located on approximately 32 acres of the site formerly occupied by Austin's Robert Mueller Municipal Airport, the four-story pediatric facility will replace the downtown Children's Hospital of Austin with a complex three times its size. The Dell Center's 475,000 square feet will accommodate 170 patient beds and serve children from 46 surrounding counties as the only non-profit hospital in Central Texas dedicated completely to pediatric care.

The hospital was originally planned for a different site in North Austin, but the more centrally located Mueller Airport site, decommissioned as an airport since the late 1990s, needed an anchor tenant for its 750-acre redevelopment. City of Austin standards require all projects on the site to be high-performance, and the Seton Healthcare Network — owners of the new facility — opted to seek a LEED Platinum rating to set the highest possible standard.

**Multiple levels of the Dell Children's Medical Center spread the building's bulk over a large floor plate, making it appear less imposing to its young patients and letting natural daylight permeate the facility.**

Striving for platinum LEED certification proved no easy task for Karlsberger Architecture, an Ohio-based firm that specializes in the design of pediatric facilities. Traditionally, hospitals have difficulty attaining a high LEED rating because of their constant power consumption and more restrictive health codes. As a result, the project team, including Austin-based sustainability consultant Center for Maximum Building Potential Systems, focused heavily on conservation and efficiency through the duration of the project. White Construction of Austin broke ground in October 2004, implementing a plan to recycle 75 percent of waste materials during construction.

More than 225 medical professionals and patient family members were involved in designing the facility, which features a hub-and-spoke pattern allowing for 250,000 square feet of future expansion that won't disrupt health care operations during future construction. This configuration also lets in ample natural lighting, keeping patients in every department except surgery within 32 feet of daylight. To further improve indoor air quality, a purifying system will help reduce airborne pollutants.

A 145-foot steel-frame tower highlights the building as a wayfinding element and historic reference to the Catholic Daughters of Charity, which owns Seton. Passing motorists can see

the tower from Interstate 35, and its LED light fixtures will be programmed to change colors and patterns. The unoccupied tower of glass, stone, and metal will be capped with a tensile fabric structure representing an abstract nun's coronet, an icon repeated in canopy features elsewhere at the site.

The curved metal-and-limestone exterior of the patient towers will permit views of the three-acre "healing garden" to the south, complete with water and playground features. Five large inner courtyards will represent eco-regions found in Central Texas and provide the building with what its architects call "lungs."

Materials unique to Central Texas will enhance the aesthetics of the cast-in-place concrete facility. In addition, Leuters limestone and red split-face sandstone mined from West Texas qualify for LEED points as originating from within 500 miles of the job site.

With a \$200 million price tag, funding became an issue central to the Center's construction. A charity drive yielded \$50 million in donations, supplemented by a \$25 million matching grant from the Michael & Susan Dell Foundation. Seton Healthcare Network is paying the remaining \$125 million.

J E A N E T T E W I E M E R S

The writer is an editorial intern for *Texas Architect*.







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## AIA Houston Awards 19 Projects

**H O U S T O N** AIA Houston honored 19 projects during the chapter's 2007 Design Awards Dinner held on April 5 at the Majestic Metro Theater. The projects were selected from 136 entries submitted by local firms.

The Design Awards' jury was conducted at the offices of AIA Chicago on March 9. The jury members, all based in Chicago, were Martin Felsen of UrbanLab, John Ronan of John Ronan Architect, Karla Sierralta of Strawn/Sierralta, and Joe Valerio, FAIA, of Valerio Dewalt Train Associates.

The jury awarded five projects with Honor Awards for Design—Offices for Satterfield & Pontikes by Kirksey, Library Service Center for Rice University by Carlos Jimenez Studio, New House for Elaine by Val Glitsch FAIA, Architect, Jeff Bell Residence by Jay Baker Architects, and Frame/Harper House by Stern and Bucek.

As client and contractor, Satterfield & Pontikes worked with Kirksey to use building information modeling and sustainable design processes to provide for concise decision making, reduced construction time, and a high-quality, sustainable product. The exterior articulation of the architecture, landscape, and parking are carefully integrated. The interiors are beautifully restrained.

The Rice University Library Service Center is an 18,000-square foot depository for books. It successfully demonstrates how a warehouse

can make a visual statement with use of color (green). The design of the industrial tilt-wall system infuses the project with a stacking that creates a transition from inside to outside.

For New House for Elaine, Val Glitsch placed private areas of the house in the shade of four mature oak trees, dedicating the open-sky east side for more active living spaces, courtyard, and pool. This creates a variety of successfully designed spaces that are executed with a sensitive palette of materials ranging from opaque to transparent that provide openness and warmth.

The Jeff Bell Residence by Jay Baker Architects is composed of a single gable roof that runs the length of the house and porch. Wings at each end contain bedrooms while the transparent, vaulted center contains public functions. It is a wonderful, well-detailed object on the landscape and is well sited among the trees and fields.

The Frame/Harper House is a restoration and renovation of the 1960 Frame house, designed by Neuhaus and Taylor and later restored by Dana Harper. It is one of the finest examples of mid-twentieth-century residential architecture in Houston. Stern and Bucek restored the original structure to its award-winning past, and where renovations occurred the changes were discrete and added to the overall sense of place.

In addition, the jury gave Awards for Sustainability to two projects, both by Kirksey—Offices for Satterfield & Pontikes and Offices for Horizon Wind Energy.

Awards for Design also were presented to: Albert Marichal Studio for mix: (gallery row); BNIM Architecture for Faye S. Sarofim Research Building; Leo A. Daly and PageSoutherlandPage for Christ Church Cathedral Mixed Use Project; Powers Brown Architecture for Petrol Valves; Intexure Architects for Live-Work Studio; DMJM Rottet for Lime Rock Management offices; Kirksey for Horizon Wind Energy Corporate Offices; PageSoutherlandPage for Suite One: PageSoutherlandPage; Glassman Shoemaker Maldonado Architects for 5306 Institute Lane; W. O. Neuhaus Architects for Elder Street Artist Lofts; and PageSoutherlandPage for Jim and JoAnn Fonteno Park.

Awards for On the Boards were presented to MC2 Architects for Biloxi Houses and Powers Brown Architecture for Flower Market Square. In the Student Category an award was presented to Fizza Hasan for Hydroponics Lab.

G E O F F R E Y B R U N E , A I A

The writer chairs the AIA Houston Design Awards Committee.



(clockwise from above) Offices for Satterfield & Pontikes by Kirksey; Library Service Center for Rice University by Carlos Jimenez Studio; New House for Elaine by Val Glitsch, FAIA, Architect; Jeff Bell Residence by Jay Baker Architects; and Frame/Harper House by Stern and Bucek.





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## Jury Selected for TSA Design Awards

**A U S T I N** The jury for the 2007 TSA Design Awards has been confirmed, with jurors scheduled to meet June 22–23 to review entries. The jury's selections will be published in the September/October 2007 edition of *Texas Architect*. The awarded projects' architects and owners will be honored during ceremonies at the TSA annual convention set Oct. 18–20 in Austin.

Entry forms and instructions for submittals are posted on the TSA Web site ([texasarchitect.org](http://texasarchitect.org)). This year's jurors are:

Peter Q. Bohlin, FAIA, of Bohlin Cywinski Jackson founded the firm in 1965 and now has offices in Wilkes-Barre, Pittsburgh, Philadelphia, Seattle, and San Francisco. The firm's work is published regularly worldwide and they have received over 300 awards for design. As stated in the book published on the occasion of Bohlin Cywinski Jackson's selection as the AIA's 1994 Architecture Firm Award: "...in all of our surroundings there is great richness and power. Belief in the sensuality of place, the emotive qualities of materials, and the ability to give pleasure and insight, to comfort, and to transport, can produce humane and spirited architecture. It is our belief that exceptional architecture comes from the search for solutions which respond to the particular circumstances inherent in each situation."

Walter J. Hood Jr., ASLA, of Hood Design, Urban Landscape + Site Architecture hails from Oakland, Calif. In addition to his practice, Hood is professor and former chair of the Landscape Architecture Department at the University of California,



Bohlin



Hood



Shim

nia, Berkeley. Hood has worked in a variety of settings including architecture, urban design, community planning, environmental art, and research. His firm designed the gardens and landscape for the New De Young Museum in San Francisco in collaboration with Herzog and de Meuron. He has worked extensively in a variety of settings, including Project Row Houses in Houston, and most recently in designing the landscape for the Autry National Museum in Los Angeles, the landscape design for the Menil Collection in Houston, and the archeological gardens at the University of Virginia.

Brigitte Shim is a principal of Shim–Sutcliffe Architects in Toronto. Born in Kingston, Jamaica, she was educated at the University of Waterloo, Ontario, where she received degrees in environmental studies and architecture. Concurrent with her practice, Shim is a tenured professor at the University of Toronto. She also has taught at the Ecole Polytechnique Federale de Lausanne, Yale University's School of Architecture, and Harvard University's Graduate School of Design. Shim and her husband, Howard Sutcliffe, became known in the early 1990s for their explorations with furniture design and industrial design. Their architectural work extends from that experience, with their highly detailed projects exhibiting similar unexpected juxtapositions and use of materials.

## 25-Year Award Nominations Due June 1

**A U S T I N** The TSA 25-Year Award is an important public outreach program that focuses much-deserved attention on distinguished Texas architecture of enduring significance. The annual award recognizes a building or ensemble of buildings completed 25 to 50 years before, which has retained its central form, character, and architectural integrity.

Nominations for the award are due June 1.

Nominations will be reviewed by a panel composed of the TSA President, the Design Awards Chair, the editor of *Texas Architect*, a dean from one of the state's accredited schools of architecture, and the most recent recipient of the TSA Medal for Lifetime Achievement. Selections will be announced with the publication of the September/October "Design Awards" edition of *Texas Architect*.

## Downtown Tour Features Theaters and Towers

Architecture Center Houston hosts its second Downtown Architecture tour, "Downtown Architecture: Theaters & Towers." Tours are held the first Saturday of every month and advance registration is required. Call (713) 222-9255 or visit [www.discoverhoustontours.com](http://www.discoverhoustontours.com). MAY 5

## Green Design Challenge Seeks Submittals

The U.S. Environmental Protection Agency and partners are calling architects, builders and others to participate in the "Lifecycle Building Challenge," honoring designs for buildings, components, and services that facilitate reuse and minimize waste. For information or to enter visit [www.lifecyclebuilding.org](http://www.lifecyclebuilding.org). Deadline is MAY 15

## RDA Sponsors Snapshot '07

The Rice Design Alliance will host "Snapshot: Houston Design on View 2007" at the Lawndale Art Center, providing an opportunity to view projects being designed in Houston. Call (713) 348-4876 for tickets or visit [www.rda.rice.edu](http://www.rda.rice.edu). Opening reception MAY 17, exhibit runs MAY 18–JUNE 16

## Solar Fest Showcases Renewable Energy

Information on renewable energy technologies, sustainable living, and green building will be on display all day at Solar Fest, held at Maverick Park in San Antonio. More information is available at [www.solarsanantonio.org/solarfest.html](http://www.solarsanantonio.org/solarfest.html). MAY 19

## Forum Hosts Work of Emerging Professionals

Recent works by emerging design professionals will be showcased in FreshFOURum, an exhibition hosted by the Rice Design Alliance. The event is free and open to the public at Debner + Company in Houston. Call (713) 348-5583 or visit [www.rda.rice.edu](http://www.rda.rice.edu). MAY 23

## TSA Design Awards Entry Deadline Approaches

TSA is accepting submittals for its 2007 Design Awards program, recognizing outstanding architectural projects by architects practicing in Texas. Complete rules and entry forms for the TSA Design Awards and the TSA Studio Awards are available at [www.texasarchitect.org](http://www.texasarchitect.org). Deadline is JUNE 1

## TSA Seeks Nominations for Honor Awards

Each year TSA Honor Awards recognize exceptional members and distinguished Texas architectural educators and writers for their contributions to improving the built environment. Information on categories is posted at [www.texasarchitect.org](http://www.texasarchitect.org). Deadline for nominations is JUNE 8





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## Regent Square

The largest of nine similar high-density, mixed-use projects planned for Houston, GID Urban Development Group's Regent Square will transform 24 acres south of Allen Parkway into a four-block community connected by pedestrian walkways. David M. Schwarz/Architectural Services of Washington, D.C., is the master design architect working in collaboration with Houston-based Morris Architects. Select buildings will be designed by other firms, including Robert A.M. Stern Architects, Aponwao Design, B&D Studio, Hartman-Cox Architects, and Bowie Gridley Architects. The design of the buildings will draw upon traditional architectural styles, with exteriors of brick, stone, and stucco. The project will feature 340,000 sf of retail space and 60,000 sf of office space, plus 1,740 residential units and a 200-room boutique hotel. Under trees that soften the urban environment, a network of sidewalks and plazas will emphasize pedestrian accessibility and narrow streets will slow the flow of vehicular traffic. Prominent in the master plan is a north-south diagonal that will define a central promenade of shops and restaurants. The first phase of construction is scheduled to begin in September, with initial openings set for 2010.

## Edinburg Catholic High School

Inspired by traditional Spanish Colonial architecture, the design for Edinburg's new 90,000-sf Catholic High School features a horseshoe-shaped complex of classrooms and administrative offices that surrounds a large, landscaped courtyard. To create a design reflecting the Rio Grande Valley's Mexican heritage, two architects and an interior designer from ERO International spent three days in central Mexico's San Miguel de Allende gathering ideas for the project. Set to open as early as 2008, the high school's two-story classroom building will be stuccoed with a red tile roof. Corners of its two corridor wings will resemble those seen in Mexico's older towns – tower-like with open-air breezeways leading into hallways – and cupola-topped spires will bracket the administration building. The inner plaza, anchored by a kiosk at its center, will accommodate a fountain and group study space for the campus' 600 students.

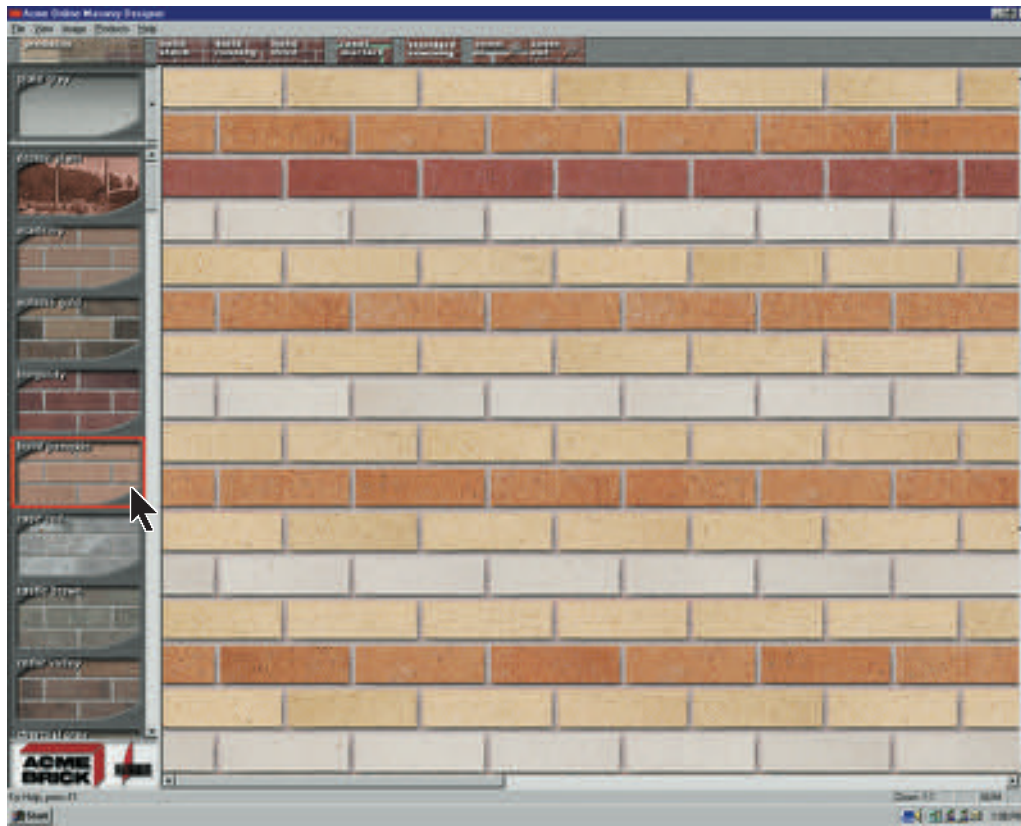


## The Austonian

Breaking ground later this year, Ziegler Cooper Architects' 55-story high-rise of luxury condominiums will tower 680 feet above Congress Avenue in downtown Austin. The \$200 million project, scheduled to be completed in 2009, is expected to be the city's tallest building. (Another four downtown projects are planned to exceed the height of the current tallest, the 515-foot, 33-story Frost Bank Tower, its distinctive glass peak visible above the horizon at the far right.) The Austonian will be crowned with an illuminated architectural feature. Elliptically shaped to maximize views from its 195 units as well as to preserve sight lines toward the State Capitol, the tower will sit atop a 10-story base, with retail space at ground level. A layered glass and aluminum skin will accentuate the high-rise's slender profile. A rainwater recycling system and use of existing infrastructure will save energy, reduce water consumption, and lessen the maintenance burden on the municipality. Benchmark Development received a variance to allow for the 500,000-sf structure, almost double that permitted under the City of Austin's zoning restrictions.



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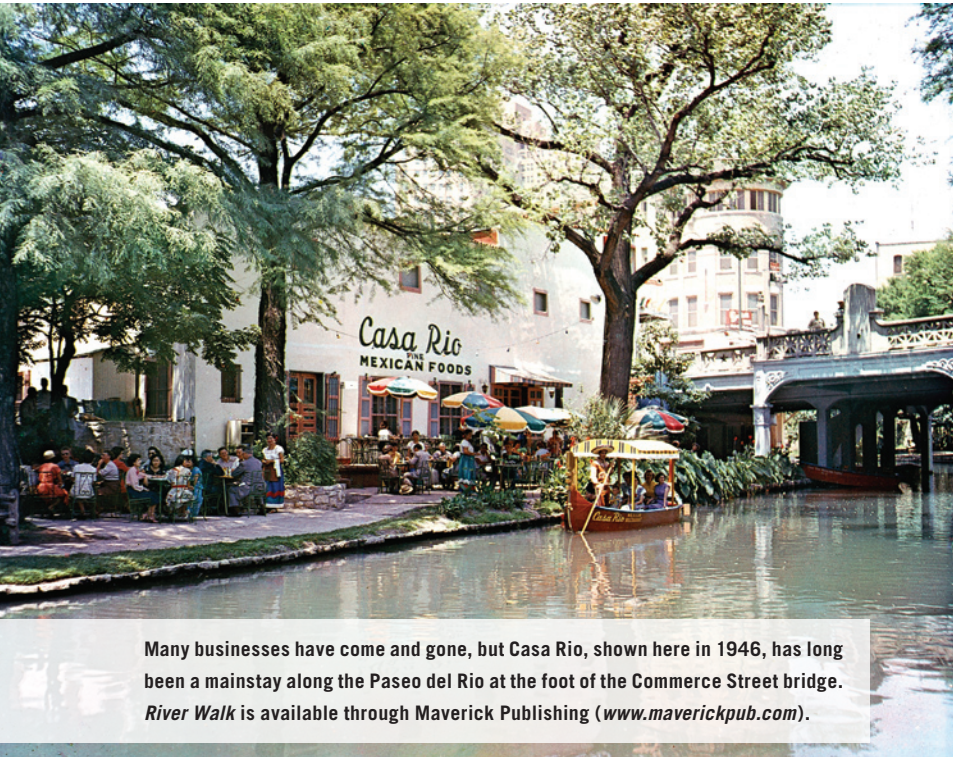
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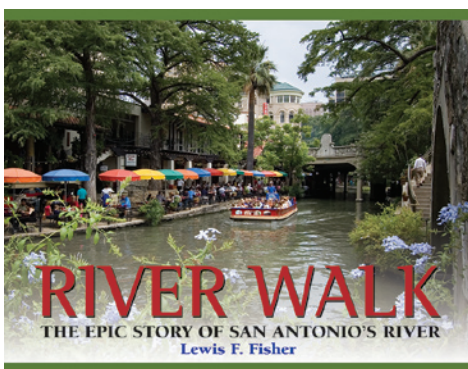
# Story of a River

Local historian Lewis Fisher sorts fact from myth to recount development of San Antonio's Paseo del Rio

by SALLY BUCHANAN



Many businesses have come and gone, but Casa Rio, shown here in 1946, has long been a mainstay along the Paseo del Rio at the foot of the Commerce Street bridge. *River Walk* is available through Maverick Publishing ([www.maverickpub.com](http://www.maverickpub.com)).



LEWIS Fisher gets it right. *River Walk, The Epic Story of San Antonio's River* is an exemplary telling of the history of San Antonians dealing with her small river, from creating a park to flood-controlling it and developing it. In its 173 pages is a solidly researched text

eloquently presented with detailed footnotes and illustrated with historic photographs and architectural drawings.

Fisher has sorted out the myths that had grown up about the river's development over the last 40 years—no doubt to the chagrin of some that subscribe to the dictum, “Well, if it ain’t true, it ought to be.”

As a wife of a pioneer restaurateur and property owner on the San Antonio River Walk, a former president of the San Antonio Conservation Society, and an elected director of the San Antonio River Authority, I know I probably

had a hand in passing along some of the myths. But the real story is as fascinating a tale as any yarn-spinning Texan could wish for, and a good case study for the dynamics of urban design.

Fisher begins with the founding of San Antonio on a narrow river that was not navigable to the Gulf, and lacked the volume and slope to power major industry. Located between the San Antonio River's “Great Bend” and San Pedro Creek, the city was laid out according to the Laws of the Indies. Its seven *acequias* (irrigation ditches) operating by gravity flow often trumped the street grid prescription of the Laws. This oasis became a gathering place for convoys proceeding to the Spanish missions on the frontier of French Louisiana and later to places on the western frontier of Texas and northern Mexico. In 1856 Frederick Law Olmsted commented that San Antonio had an “odd antiquated foreignness” and described its stream waters as being a “rich blue and pure as crystal.”

The town's sudden growth with the advent of the railroad in 1877, though, meant that the waters of the river were no longer sufficient to support it. Artesian wells were successfully dug that provided the necessary water but lowered the water table so that the springs supplying the San Antonio River and San Pedro Creek went dry. In 1897, George Brackenridge sold his estate near the headwaters to the Sisters of Charity because he could not stand to see “this bold, bubbling, laughing river dwindle and fade away.”

And then there was the problem of frequent flooding and severe droughts in this narrow river valley—from the 100-year flood in 1819 to the really disastrous one that we have all heard about in 1921 that claimed 50 lives and caused more than \$50 million in property damage. The droughts left the riverbanks cracked and dry and the river bottom a slimy, smelly, stagnant mess. Fisher details how the city struggled for more than a century to fund the expensive engineering solutions proposed to control flooding while retaining the original alignment of the Great Bend. The many historic photographs of flood devastation clearly illustrate the problem.

Concurrent with the civic discussions on managing the floods and lack of water in the river was the civic impulse to beautify the river in the Great Bend. Fisher makes clear that other bends in the river could be straightened for flood control, but not the Great Bend itself. Creation of a river park was the focal point for San Antonio Beautiful in 1911. When reform-minded citizens defeated the political machine of seven-term, tight-fisted Mayor Bryan Callaghan, the beautification was accomplished in 1913 despite a flood during construction.

The dynamics of urban planning come sharply into focus with the plans of competing visions for developing the River Walk. Harlan Bartholomew, a legendary and experienced city planner from St. Louis, proposed a beautiful urban park for strolling and observation. Robert H.H. Hugman, a young





The beautified riverbanks at the St. Mary's Street bridge was chosen for the cover of a 1911 brochure produced by the Missouri Kansas & Texas Railway to entice tourists.

much rock work caused Hugman to be fired from his own project because there was not enough green for a park. And as the citizens learned over a 20-year period, an urban park without regular intentional activity becomes a liability. By the late 1950s the San Antonio River Walk was declared off limits by the military, as it was a dangerous place.

Again Fisher details how the local citizens solved the problem of creating and developing commercial activity along the River Walk. Marco Engineering, a major developer of Disneyland, produced an initial plan that was far too glitzy and false for local support. Proponents of River Walk redevelopment turned to the San Antonio chapter of the American Institute of Architects for a more authentic plan. Their Paseo del Rio plan became the impetus for the initial commercial development that gained momentum over a 20-year period. Ironically, its success now has citizens and city officials trying to preserve the urban park by restraining the development dynamic. As comparative photographs of existing businesses show, the locals themselves set this dynamic on its course many years ago.

Looking beyond the historical record, Fisher also delves into today's plans for extending River Walk development northward up through the Museum District and Brackenridge Park, as well as improvements to the flood-control channel south of downtown that are intended to restore a more riverine shape and character with more native vegetation and hike-and-bike trails.

and politically naïve architect from San Antonio, proposed a beautiful urban park with commercial development at river level. Chambers, the mayoral supporter of the Bartholomew plan, died in office, which made it possible for the Hugman proponents to forge ahead. Funded 10 years later by the federal Works Progress Administration, only the riverine park elements were completed, but the shock of seeing so

Having lived with the River Walk over the years, I noted a few information errors, such as the placement of a 1960s-era restaurant in the Casino Building when it was actually across the river. Nonetheless, Fisher gives the reader a comprehensive history of the nature and character of San Antonio's River Walk. His cite of I.T. Frary in an article about river improvements in an April 1919 *Architectural Record* provides a still-accurate summing up of the San Antonio River Walk story:

"Few municipalities recognize the possibilities for civic improvement which are to be found in even a small stream of water. Fewer still develop these possibilities when they are recognized.

Occasionally there is a city, however, in which a stream is appreciated and is regarded as something more than part of a drainage system. Among these may be recorded the name of San Antonio, Texas.

To be sure, the stream which San Antonians dignify as a river would be referred to as a creek or brook in a more humid climate, but streams of any size and variety are not sufficiently common in the great Southwest to be trifled with. Even so, the majority of cities would fail to recognize the desirability even of a little stream writhing erratically through the downtown district and withholding from commercial use many acres of valuable real estate.

The average City Council would have built an intercepting sewer, the stream would have disappeared from view and the city would have become as commonplace as any other good hustling, enterprising town.

San Antonio saw further and, tiny and lacking in moisture through her river might be, she decided to make the most of it. She neither condemned it to solitary confinement in a brick sewer nor straightened its course. Instead she let it follow its own sweet way, gave it wider bed than it demanded, and then made of this bed an attractive little parkway contentedly following the stream's windings and insinuating itself into the most unexpected corners of the downtown district."

Sally Buchanan, Hon. TSA, is an elected Bexar County director of the San Antonio River Authority, the agency charged with the management of the San Antonio River Improvements Project.



DEVELOPMENT OF THE SAN ANTONIO RIVER BEND

MARCO ENGINEERING COMPANY  
Ward Thnen / Project Modified

A glitzy concept from 1961 proposed by the developer of Disneyland did not ring true to the locals and was rejected.



# Heroic Rescue in San Antonio

With only six weeks to restore Alfred Giles' Albert Maverick Building, one architect rose to the occasion

by MARY CAROLYN HOLLERS GEORGE

*In her 2006 book, The Architectural Legacy of Alfred Giles, Mary Carolyn Hollers George revisits several works she featured in an earlier book, Alfred Giles: An English Architect in Texas and Mexico, published in 1972. In the years between the two books, a renewed appreciation for Giles' architecture resulted in restorations and renovations of his buildings, including many in San Antonio. Giles (1853–1920) arrived in San Antonio in his 20s and built a successful design business that took him across South Texas and into northern Mexico.*

*This excerpt, from "Chapter One: Heroic Rescues in San Antonio, Texas," tells of an almost desperate effort by one architect to save one building, which contrasted sharply with a much larger project — the Crockett Block — that was well-funded and rallied support from several groups.*

THE restoration of the Crockett Block in 1983–84 was accomplished with the ample financial backing of a group of investors as well as enthusiastic civic support. It was an anchor for the revitalization of Alamo Plaza and is listed on the National Register of Historic Places as a contributing structure in the Alamo Plaza Historic District.

The saga of the saving of the Albert Maverick Building, designed by Giles in 1883 and just around the corner from Alamo Plaza at 513 1/2–515 1/2 East Houston Street, is a very different story.

Although the Crockett Block had long been in derelict condition, the beauty of the building was apparent. The once-elegant Albert Maverick Building, considered to be the oldest remaining commercial structure on Houston Street, had been obscured and altered beyond recognition. Tenants included an adult newsstand, a tattoo studio, a pawn shop and an amusement arcade. The building was within the boundaries of the Alamo Plaza Historic District, but initially it was either overlooked or considered too far gone to be identified as a contributing structure for National Register listing.

A research associate at the Daughters of the Republic of Texas Library on the grounds of the Alamo may have been the first to locate and identify the Albert Maverick Building. In the course of her work with the Grandjean Photograph Collection in the late 1970s, Ann Maria Watson (Pfeiffer) compared a historic photograph of Houston Street with the remains of the building. When it became known that Williams Realty Corporation of Tulsa, Oklahoma, planned to demolish the landmark, she brought the historic photograph to the attention of the Conservation Society.

The nine-month campaign to save this hidden landmark engaged the energy and efforts of a coalition of public and private entities along with scores of individuals. In the early 1980s Williams Realty purchased the

Albert Maverick Building and the adjacent New Moore Building, designed by Atlee B. Ayres in 1904, at 110 Broadway at Houston Street. In July 1982, the Oklahoma firm applied for a demolition permit for the Albert Maverick Building, claiming the need for a staging area for the renovation of the Ayres building, concern for the environment surrounding their investment, and the later need for executive parking. The city's Historic Review Board, in a unanimous vote, approved the issuance of the demolition permit but stipulated a 30-day waiting period to give the San Antonio Conservation Society time to work out an alternative acceptable to the building's new owner. The review board had judged that too little of the original exterior fabric remained to deny a demolition permit.

At this point, Arthur "Hap" Veltman, Jr. — preservationist, developer, lawyer and restaurateur — acting on behalf of the Conservation Society, albeit unofficially, enlisted the aid of architect Richard MyCue in the fight to save the building. The plan of action was to produce a drawing indicating the appearance of the building in its original form, since Giles' plans and drawings were lost when his office in the Soledad Block burned in 1892. A second drawing would show the extant historic fabric once

1880s



(above) The Albert Maverick Building was new when this photo was taken in the 1880s looking west down Houston Street from its intersection with Alamo Plaza; courtesy Thomas W. Cutrer, UTSA Institute of Texan Cultures. (opposite page) A century later the landmark had lost its decorative sheet metal cornice; photo by Richard MyCue. To beat a demolition deadline, the facade was restored in six weeks; photo from 1998 by Eugene George, FAIA.

1982



1983



all modifications were removed. The facade of the building had indeed been plastered, which obscured limestone construction including arched window openings that were damaged but generally intact. The decorative sheet metal cornice was long gone, and one of seven windows had been bricked in, but all of the original wrought iron balconies remained. The Conservation Society and the architect boldly challenged the review board ruling. Fortuitously, the architect had recently arrived in San Antonio and thus had no previous encounters with this august body. He therefore proceeded without trepidation.

Richard MyCue produced the needed drawings of the facade in fewer than six days. In research that was conducted in an academic and objective manner, he discovered historic photographs of the building in the archives of the Eugene C. Barker Texas History Center, now an integral part of the Center for American History at the University of Texas at Austin. One, which was taken several blocks to the east looking down Houston Street, yielded frontal projections. The second, a stereopticon, showed an oblique view of the building, apparently taken soon after completion of the building. Although neither photograph was of the best quality, the architect was able to extrapolate dimensions of missing elements by geometric perspective projection using overlays on enlarged photographs. This supplemented information gathered during an on-site investigation, which yielded the dimensions of the building width, height of the limestone front wall, extant window dimensions and other elements. However, certain salient profiles such as that of the sheet metal cornice were not clearly defined in the photographs. For this, MyCue referred to a tinner's manual from the 1880s that had belonged to his father and that proved a valuable reference. MyCue also studied contemporaneous Texas buildings by Giles such as the August Faltin Store in Comfort (1879) and the second Gillespie County Courthouse in Fredericksburg (1881). Elements that could not be defined were stylized. Six-inch diameter copper floats used in livestock tanks served as pendants on cornice brackets, and some finials were simply pure geometric forms such as quadrahedrons.

With only a brief time to negotiate a rescue plan, Lynn Osborne Bobbitt, Conservation Society president (1982–84), assumed the leadership role. To find a buyer committed to the restoration and adaptive reuse of the Albert Maverick Building was the obvious solution, but Williams Realty rejected as unacceptable two earnest money contracts submitted by the Conservation Society. The second contract was accompanied by the

offer of “Hap” Veltman and Curtis Gunn, Jr., to develop the property. At this point, the City Council granted a second extension on the demolition permit and intervened as mediator. With strong support from city officials, especially District 1 Councilwoman Maria Berriozabal, in whose district the building is located, City Attorney Jane Macon and City Manager Louis Fox, a mechanism was negotiated that clarified the issues and brought all the parties together. Mayor Henry Cisneros (1981–89) observed that a model was created to resolve seeming impasses over the need for historic preservation and the legitimate interests of downtown businesses. Financial contributions from the Maverick family—descendants of the pioneer developers of Houston Street—helped defray the cost incurred in saving the landmark. Several presentations and on-site visits convinced the Historic Review Board to reverse their stand and deny the demolition permit.

In February of 1983, the Conservation Society, the City of San Antonio and Williams Realty Corporation signed a memorandum agreeing that an independent appraiser would be selected and that Williams would accept the appraised price. HPR Investments of San Antonio, which included Thomas M. Porter, William S. Harte, Donald K. Ryckman, and Huard Eldridge purchased the building for the established price of \$427,500. In 1979, Porter and Eldridge, along with Logan Huntress, bought two landmarks on East Commerce Street from the Conservation Society, which had acquired them when they were threatened with demolition: the Staacke Brothers Building, 1894, designed by James Rieley Gordon, and the Stevens Building, 1891, by Gordon and Laub.

In the contract of sale, Williams Realty imposed certain restrictions for usage and a timetable for rehabilitation. The most onerous demand required that the restoration of the Houston Street facade be complete in six weeks. This included replication of the cornice, window assemblies, storefronts and awnings. The process required large quantities of dressed limestone. The contract also stipulated reviews of construction documents by Williams Realty, perceived as attempts to slow the facade work. By setting these seemingly impossible conditions, it may be surmised that Williams Realty sought to force a breach-of-contract and demolition could proceed.

What the naysayers could not have anticipated was the spirit and determination of the rescue team—the San Antonio Conservation Society and

“GILES” continued on page 55



# Sketches of San Antonio

Taking the time to draw helps the artist remember



"It all starts with a sketch," says Joe Stubblefield, AIA. "The sketch is not precious, but rather the essential part of the creative process. The idea is conveyed in the sketch." Stubblefield is one of many local architects who take considerable pleasure in drawing the often-missed corners of their hometown, some shown across these two pages. "Sketching is a way of remembering," he says. "Sitting and drawing a place or space gives you a completely different sense of that place—you become part of the space for the time you're there."





San Juan 2.26

HB 1:45

Dawes

(clockwise from top left) El Mirador by Joe Stubblefield, AIA; Interior of Mission San Juan Capistrano by Jim Dawes; Mission San José y San Miguel de Aguayo by Joe Stubblefield, AIA; River Walk in the King William Historic District by Craig Blount.







by DROR BALDINGER, AIA

# Clearly Enlightened

**PROJECT** Methodist Healthcare Ministries, San Antonio

**CLIENT** Methodist Healthcare Ministries

**ARCHITECT** Kell Muñoz Architects

**DESIGN TEAM** Gautam K. Dey, AIA; John H. Kell, Jr., FAIA;  
Geoffrey S. Edwards, AIA

**CONTRACTOR** Keller-Martin Organization

**CONSULTANTS** Lundy & Franke Engineering (structural);  
Goetting & Associates (MEP); Bury + Partners (civil);  
Rialto Studio (landscape)

**PHOTOGRAPHER** Joe Aker, Aker/Zvonkovic

LOCATED at a very busy intersection in northwest San Antonio, the new and strikingly modern headquarters of the Methodist Healthcare Ministries (MHM) demonstrates an inspired blend of geometry, reason, and artistic instinct. From its new facility at South Texas Medical Center, the faith-based, nonprofit organization manages healthcare services and financial support to constituencies throughout the southern third of Texas. The MHM's compositional qualities of site plan, floor plans, building sections, elevations, and details are all handled with great skill and technical control.

At first glance, the building's placement on the corner of Medical Drive and Floyd Curl Drive, appears to blatantly disregard the orthogonal street grid. By doing so, the building seems to set itself apart from its neighbors as an object building. However, Geof Edwards, AIA, of Kell Muñoz Architects, the building's designer, quickly dispels this notion. He points to the direct visual axis that binds the building with its surroundings. The axis begins at the Methodist Hospital (MHM own half of the hospital), which is juxtaposed across the street intersection from the MHM, and continues perpendicularly through the MHM's two-story, transparent lobby to the northern edge of the medical center area and the Hill Country beyond. This powerful linkage is most obvious from MHM's third-floor boardroom with its views of the hospital to the south and the Hill Country to the north. These vistas serve as inspiring reminders to the MHM employees and board members of their mission to serve the community.

Three major programmatic components form the floor plan's "L" shape that joins a highly efficient and compact three-story office block with a fully glazed, two-story entry lobby set under a third-floor boardroom. This configuration divides the site into two distinct public and private zones. The private zone in the interior of the site is a contemplative garden space enclosed on three



(opposite page) The southwestern view emphasizes how the building's composition creates a fitting background pattern for its unique elements, including the stairs and the entry lobby. (this page) North light through the lobby's two-story glass wall signifies the foundation's inspiring charitable works.





sides by the building and a row of oak trees, while the fourth side is open and offers an unobscured view of the Hill Country. Unlike similar site planning strategies, this garden is an important part of the staff experience as they traverse it on their way to and from the building's entry lobby.

The building's elevations and massing, which faithfully express the programmatic elements within, are captivating. The repetitive functions of the office block are expressed in a simple horizontal row of white, pre-cast concrete panels alternating with clear glass panes aligned in a custom-made, unitized ribbon window system, that also integrates corrugated metal sun shades.

The stairs are significant in a number of ways to the architecture. Compositionally, they act as visual anchors on the east and south facades, as well as a point of transition where the building turns the corner from one side of the "L" to the other. Their architectural expression is defined by openwork of vertical steel supports and horizontal sun shades of corrugated metal. The ornamental, lace-like result contrasts with the otherwise stark white, smooth surfaces of the building's exterior envelope.

The building's southeast elevation faces the busy street corner and the Methodist Hospital. It is undoubtedly the building's *pièce de résistance*—a showpiece defined by transparency, restraint, and flair. The compositional elements of the elevation are: a totally transparent, two-story lobby that is fully glazed on opposite sides; a projecting third-floor boardroom



that appears to be suspended in mid-air; semi-transparent stairs that act as anchors; and an arresting 20-foot cantilevering steel beam. While the oblique view from the southwest is a sculptural, beautifully composed de Stijl-like arrangement of planes and volumes, this view is dramatically interrupted by the jutting steel beam that adds a measure of artistic élan.

The entry lobby is a simple rectangular volume constructed of smooth, white poured-in-place concrete walls, black terrazzo floor, and clear glass. Above, ductwork is concealed in a perforated metal grid that only partially extends over the entire ceiling. The exposed portion of the ceiling is made of the same smooth, white concrete. The execution of construction details is flawless, and this adds a degree of completion to the space.

The strength of the lobby space is in its transcendence of the functional need of a building entry into art and architecture. Movement through the space recalls Le Corbusier's definition of architecture: "You put stone on stone and you call it construction; you touch my heart and I call it architecture." This space touches the heart because it speaks through simple and direct use of materials and natural light—pure white refers to the nobility of the institution's charitable mission, poured-in-place concrete expresses the institution's strength, transparency conveys the institution's connection to the community, and natural light suggests the institution's spiritual foundations.

The result is a bright, minimal, and peaceful workspace environment that underscores the hope and enlightenment that are at the core of the Methodist Healthcare Ministries' charitable mission. Kell Muñoz Architects' masterful translation of the institution's mission into architecture gives form to purpose and meaning. By avoiding the trappings of symbols, decorations, or blind contextualism, the designers have made the use of modernism appropriate and genuine. ■

Dror Baldinger, AIA, is a partner with Marmon Mok Architecture in San Antonio.

(opposite page) Exterior walls of white poured-in-place concrete combine with an overall sense of transparency to effectively underscore the hope and enlightenment of the client's mission.

**RESOURCES** PRECAST ARCHITECTURAL CONCRETE: Redondo Manufacturing; ARCHITECTURAL WOODWORK: Kenneth Moore; ROOF AND DECK INSULATION: Samuel Dean Roofing; MEMBRANE ROOFING: Johns-Manville; STRUCTURAL GLASS CURTAINWALL: Arrowall; TILE: Daltile; EXTERIOR SUN CONTROL DEVICES: Arrowall; METAL CEILING: Gordon, Inc. (Specified Interiors, dist.); ACOUSTIC WALL PANELS: Decoustics (Specified Interiors, dist.); STAIRWELL CEILINGS: Hunter Douglas (Specified Interiors, dist.)



# Recast Pearl

by DOUG LIPSCOMB, AIA



**PROJECT** Pearl Stable, San Antonio

**CLIENT** Rio Perla Properties

**ARCHITECT** Ford, Powell & Carson Architects and Planners

**DESIGN TEAM** Chris Carson, FAIA; Jeffrey Fetzner, AIA; Ellen Berky, AIA; Kimberly Mercer, Assoc. AIA

**CONTRACTOR** Metropolitan Contracting Company

**CONSULTANTS** Danysh & Associates (structural); Goetting & Associates (MEP); Pape-Dawson Engineers (civil); Rialto Studio (landscape); Lang Lighting Design (lighting); Texas Scenic Co. (theatrical lighting); Acoustic Dimensions (acoustics/AV); Sound Distributors (AV design); Courtney & Company (interior); Project Control of Texas (project manager)

**PHOTOGRAPHER** Paul Bardajgy

**(this page)** With its elaborately detailed pediment reconstructed and exterior brick cleaned of paint, the former stable building serves as a venue for special events. **(opposite page)** The architects reconfigured the central assembly space based on the structure's elliptical geometry and dedicated the space in between for pre-function activities and services.

UPON seeing the newly renovated Pearl Stable, one can fully appreciate the grace with which past generations imbued even the most prosaic of structures. The stable building was originally constructed in 1894 to house the horses that pulled the beer wagons of the Pearl Brewing Company. The elegance of the original two-story elliptical structure derives from the simplicity of its plan — with horse stalls arranged on the ground floor around its perimeter and its core — and the richness of the corbelled and patterned brick on the exterior. The second floor served as the hay loft from which feed could be dropped through the chutes to the horses below. At the center of the roof was a handsome cupola that provided ventilation to the stables.

The structure remained a functioning stable for approximately 30 years until the horse-drawn beer wagons were phased out in favor of motorized delivery vehicles. The building was then converted to a storage facility. In the 1950s the stable was again converted to a new use when it was transformed into a hospitality room for the brewery and renamed the Pearl Corral. With this conversion the wooden second-floor structure was removed and replaced with steel framing to support the roof load and provide a high-volume interior. To emphasize the hospitality room's Old West theme, the steel columns were fashioned to appear as giant cacti and a facade replica of Judge Roy Bean's "Law West of the Pecos" residence/saloon/courthouse was constructed as a backdrop for the stage. That latter insertion undoubtedly was the origin of the name of the stable's next incarnation, another hospitality room known as the Jersey Lilly. The stable building served in this capacity from 1971 until 2000 when the Pearl Brewing Company ceased operations in San Antonio and sold the entire 26-acre property.

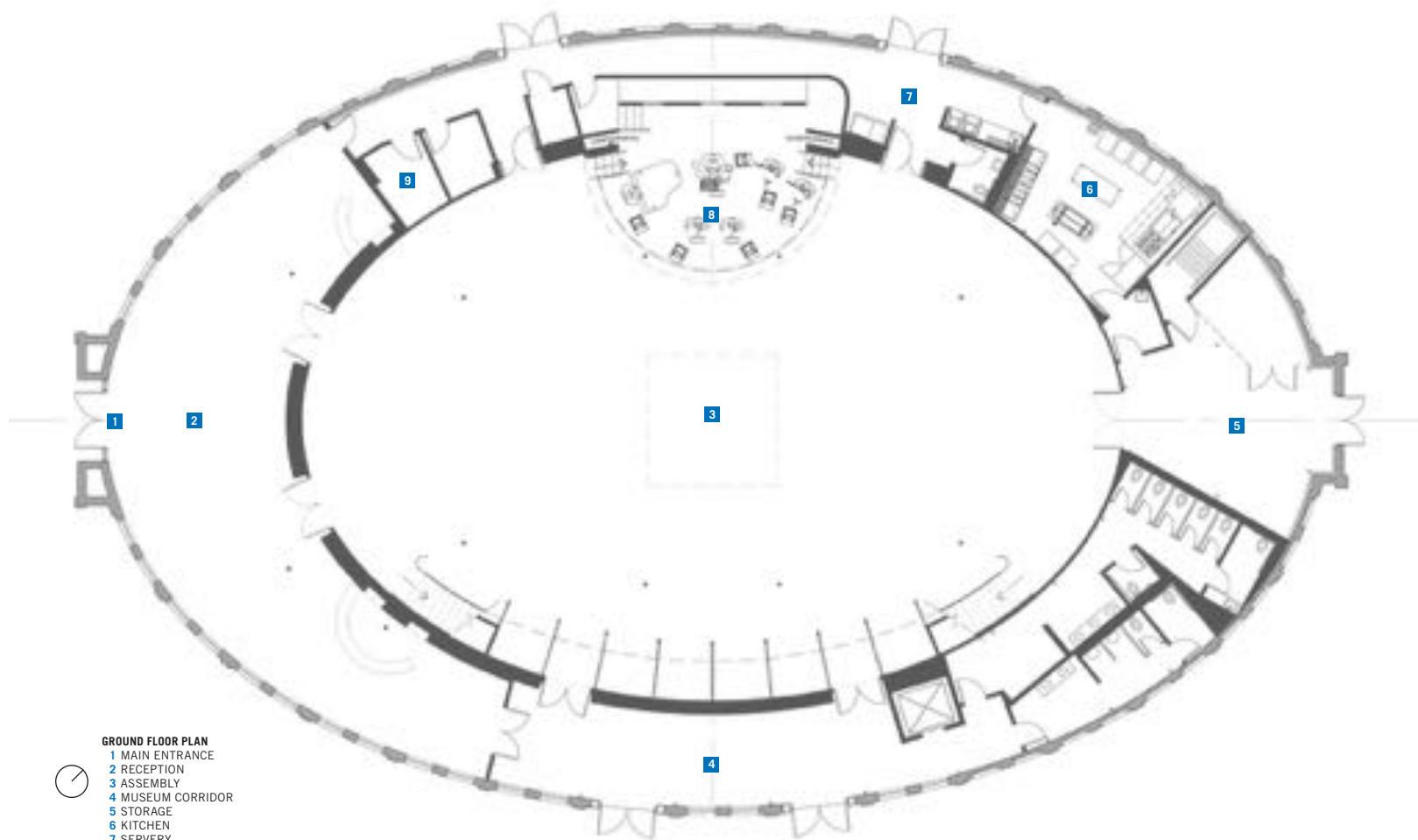
The new owners are transforming the historic brewery into a lively mixed-use complex. Located on the north side of San Antonio's downtown in close proximity to another converted brewery — the





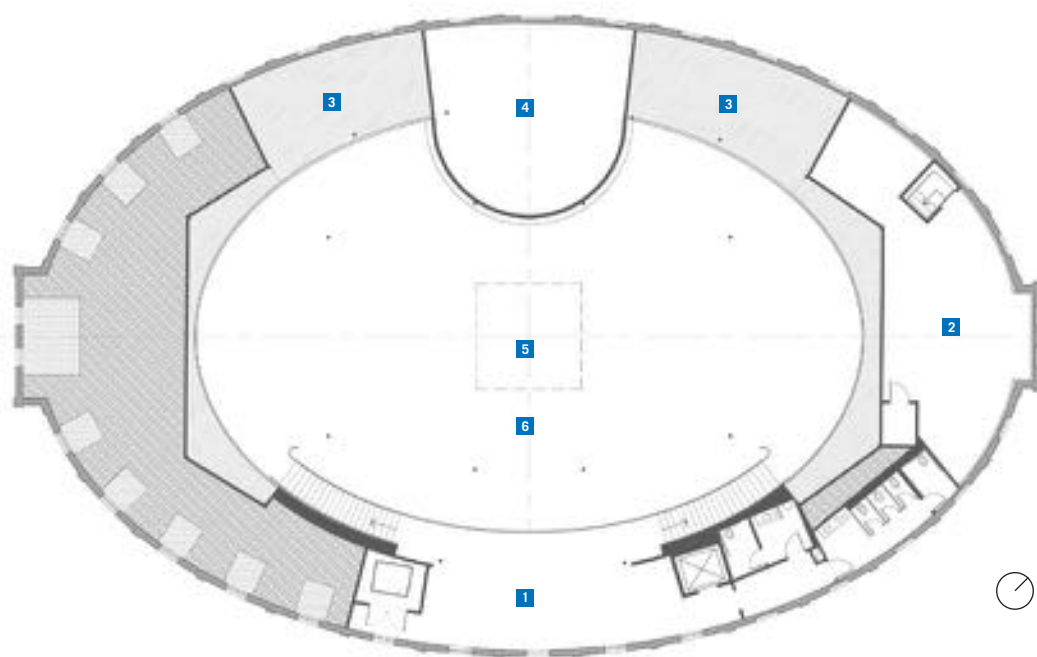
THE METICULOUS renovation features new elements that recall the historic structure's earlier incarnation as home to horses that pulled the beer wagons.





#### GROUND FLOOR PLAN

- 1 MAIN ENTRANCE
- 2 RECEPTION
- 3 ASSEMBLY
- 4 MUSEUM CORRIDOR
- 5 STORAGE
- 6 KITCHEN
- 7 SERVERY
- 8 STAGE
- 9 OFFICE



#### THIRD FLOOR PLAN

- 1 MEZZANINE
- 2 MECHANICAL ROOM
- 3 INTERIOR ROOF
- 4 STAGE BELOW
- 5 CUPOLA ABOVE
- 6 OPEN TO BELOW



The stable building was an original component of the brewery's 26-acre site. Motorized delivery led to the building's conversion to a storage facility.



San Antonio Museum of Art, formerly the home of Lone Star Beer—the complex features several types of structures. Dominating the site is the main brewery building, a massive brick pile currently under renovation that shares a similar Victorian architectural expression with the stable. New tenants of the mixed-use complex include a culinary institute and a restaurant, with housing and office space expected to be completed soon. Pearl Stable now serves as a function room that can be rented for special events, such as the AIA San Antonio Design Awards that were held there last fall.

As noted by Jeffrey Fetzer, AIA, project architect for Ford Powell & Carson Architects' renovation of the stable, "the overall complex is being developed to express the flavor of the industrial legacy of the site." The use of levelers from the brew tanks as site bollards is just one example of the incorporation of recycled elements in the design of the site that recall the history of the brewery. A reclaimed brew tank serves as a cistern to harvest half of the roof drainage for on-site irrigation.

Over the years unsympathetic modifications were made to the stable building, including the removal of the entry's elaborately detailed brick pediment, painting of the exterior brick, removal of wooden windows that were replaced with aluminum windows or in-filled with brick, and removal of the cupola. The task of converting the historic stable required minor exterior modifications to accommodate the building's new use, and its interior was transformed to provide an elegant venue for functions without losing the sense of the building's lengthy history. As part of the exterior renovation, the pediment was reconstructed and a cupola similar to the original was installed. The paint was removed from the brick but the original stain that highlighted the brick corbelling was retained. New wood windows similar to the original windows were inserted in some of the original openings. The interior was reconfigured by the architects to create an elliptical assembly space—that matches the outline of the old hospitality rooms—within the larger elliptical structure. The space between the two elliptical shapes is dedicated to pre-function activities and services such as kitchens, restrooms, and backstage areas.

## MASTERPLAN



Once considered prime targets for demolition, most buildings at the 26-acre former Pearl Brewery site are now scheduled for remodeling or restoration. San Antonio-based Lake/Flato Architects created a master plan for developer Silver Ventures that is intended to transform the site into a vibrant mixed-use community within the next decade. The firm has been working with Rialto Studios as landscape architect since Silver Ventures acquired the property in 2002. Just a few years into the redevelopment, the brewery's 1939 garage became the first restored building to open on the site as the Aveda Institute beauty school and the Texas Farm to Table Café, designed by Lake/Flato in collaboration with local firm Durand-Hollis Rupe Architects. Lake/Flato also designed the conversion of one of the site's large sheds into the Center for Foods of the Americas, a culinary school that opened in March of last year. A main plaza planned for the front of the iconic brew house will be modeled after a Mexican city plaza, drawing on cultural aesthetics to bring liveliness to the area.

Furthering the goal to create an 'urban island,' the design team's plans call for ample vegetation, including rooftop gardens and xeriscaping. Cisterns on two of the three restored buildings may ultimately help provide water to the entire site by re-using the old beer tanks to collect rainwater on one-quarter of the roof area. Other original brewery equipment used in the renovation includes iron beer tank supports as traffic bollards that separate sidewalks from roadways, and old pipes as parking lot railings.

The San Antonio River winds through the site's western edge, and the City of San Antonio is eventually expected to integrate an extension of the Paseo del Rio with the project, leaving development along the river up to adjacent property owners.







As if there weren't enough challenges in adapting the historic structure to a new use, accommodating the service entry also posed a significant problem—the building's elliptical geometry, combined with its central location within the complex, does not provide for a "back of the house" where services can be neatly hidden from view. The design team met the challenge by dressing up the service entries with materials similar to those found throughout the project—such as the vertical-grain fir doors—without creating confusion as to the location of the front door. Fetzer and the design team also faced problems related to the incorporation of MEP systems. Because the owner wanted the original wooden roof structure exposed and visible from the interior spaces, there was no place to conceal lighting and other systems. The solution employed by the design team was to construct a second roof below the parapet but above the original roof structure which created an interstitial space in which the systems were concealed.

To express the brewery's legacy inside the building, old beer bottles found on the site were incorporated into the design of the chandelier and other light fixtures. Glass from broken beer bottles also was used as aggregate for the terrazzo and bar countertops. Furthermore, a few horse stalls were recreated inside the main assembly space opposite the stage to recall the building's original use. The stage backdrop honors another moment in the building's history by incorporating a false facade of Judge Roy Bean's house that cleverly conceals a ramp to the stage.

Meticulously returned to its former glory, Pearl Stable's beautiful historic structure now offers twenty-first-century patrons the opportunity to inhabit a space that, while common enough to accommodate horses in the nineteenth century, is uniquely elegant today. ■

Doug Lipscomb, AIA, practices with Marmon Mok Architecture in San Antonio.

(opposite page) Horse stalls under the balcony in the main assembly space signify the building's original use. (this page) Opposite the horse stalls is the stage adorned with metal work by local sculptor George Schroeder.

**RESOURCES** CONCRETE PAVEMENT: Alamo Concrete Products; UNIT PAVERS: Acme Brick; LIMESTONE: I-10 Stone Source; MASONRY RESTORATION AND CLEANING: ProSoCo; PRE-FABRICATED WOOD JOINTS AND TRUSSES: TrusJoist; EPOXY TERRAZZO: Venice Art Terrazzo; EXTERIOR INSULATION AND FINISH SYSTEMS: Dryvit; METAL ROOFING: Berridge Manufacturing Co.; BUILT-UP ROOF: TAMKO; ROOF ASPHALT: Owens Corning; ACOUSTICAL WALL TREATMENTS: Sound Concepts; RUBBER BASE: Roppe; METAL DOORS AND FRAMES: Dean Steel; METAL WINDOWS: Vistawall; WOOD WINDOWS: Vision Products; FLOOR TILE: Original Mission Tile (Art Tile, dist.)



# Found Object

by LAURIE ZAPALAC



**PROJECT** Casa 218, San Antonio  
**CLIENT** Withheld by request  
**ARCHITECT** Candid Rogers Architect  
**DESIGN TEAM** Candid Rogers, AIA; Gonzalo Fraga;  
Ayuko Hishikawa  
**CONSULTANTS** Lehmann Engineering  
**PHOTOGRAPHER** Chris Cooper

JUST south of downtown San Antonio, nestled together within a few blocks on Lavaca Street are limestone dogtrots, wooden bungalows, and a few newcomers, including three regional modernist courtyard houses. It is a street of houses with good bones; some newly transformed, some restored more than a decade ago and a few still ripe for a keen eye and some elbow grease.

Candid Rogers, AIA, a San Antonio-based architect, had passed by the vacant one-story house at 218 Lavaca and conjectured that under the plaster surface, concrete porch, and metal tube columns was a thick-walled, pure volume limestone building. “I grew up in Medina County and Castroville is full of limestone cottages similar to what this house appeared to be,” Rogers says. Rogers approached the neighbors, the Yznaga family, who turned out to be the owners of the home. “I told them that if they were ever interesting in selling or even renting the house,” he recalls, “I’d like to know.” Roughly a later, he received a phone call.

The house, originally composed of two rooms totaling 492 square feet, also included a full basement and a small kitchen that had been added to the back. According to probate records, the house was built for August Nestor Maximilian Mannewitz and wife Bertha who had immigrated to San Antonio from Germany in 1871 and bought the property that same year. A deed of trust to lumberman Edward Steves in 1873 offers the best evidence of a construction date. The house changed hands several times and in the 1930s the lot was subdivided front to back. Owned by the Yznaga family for more than 30 years, the house served as a rental property most of that time, but sat vacant the last five years before Rogers purchased it.

The major restoration effort began, logically, at the foundation of the historic structure. Roots of a large pecan tree had pushed in the front foundation wall. Rogers consulted with engineer Darrell Lehmann, who suggested building reinforced concrete walls as a backer to the existing front and back walls of the house, and re-assembling the massive limestone block walls. Rogers also





(opposite page) Stripped of its exterior plaster surface, the tiny house revealed its true nature. (this page, clockwise from top left) Galvanized metal panels clad the addition. The front room retains the original plaster. The three buildings form an intimately scaled courtyard.

consulted with several stonemasons to have them assess the integrity of the structure's original limestone. After being assured that the old blocks were stable, Rogers decided on a strategy of removing the plaster, raking and re-pointing the mortar, and then leaving most of the limestone exposed and unsealed.

In the basement, Rogers removed the wood ceiling to gain extra height and has outfitted the space as a design studio. Even this, however, is more a point of continuity than departure, as the previous tenant had used the basement as a workshop, making painted plaster religious icons to sell at the San Antonio missions. The front porch was rebuilt in pine and the metal tube columns were replaced with 6x6-inch cedar piers. The original sky blue, bead-board porch ceiling, for which only a few coats of paint had been applied over the years, was kept intact.

Inside the house, the front room is the only place where plaster and paint (mustard over lemon with bits of blue) were left in place. The meaning of this is conveyed, almost intuitively, by moving through the subsequent rooms of the house. The windows, floor, trim, and ceiling, all of long-leaf pine, were restored to show the beauty of the wood grain. In the second room, which now serves as a dining room, the limestone walls have been re-pointed, but left unsealed. Rogers disassembled the room's pine ceiling to expose original long-leaf pine trusses, each composed of boards of different widths.

A rebuilt kitchen extension off the back of house now serves as the point of connection between the original 960-sf building and a addition of identical size — the latter consisting of a master bedroom, master bath, and closet, along with a second bedroom and porch — set perpendicular to the original building. Completing the site is a small garage (170 square feet). Together, the buildings define an intimately-scaled courtyard that is enclosed in front by a perimeter wall. The continuity of proportions, including a consistent use of the roof pitch established by the original building, and a light-handed but precise treatment of materials harmoniously ties the site together.

The master bedroom is a blissfully simple space, with glass-front doors that provide a full view to the garden. Cork floors are used continuously from the kitchen into the bedroom. The clean-lined master bathroom centers on a cast-concrete sink flanked by a soaking tub and shower stall, both adorned with mosaic tile. The pier-on-beam addition is clad in 24-gauge galvanized metal panels. "I didn't want to replicate the stone. I wanted something that would contrast with it and speak of our time. Galvanized metal siding is true to Texas vernacular architecture and true to contemporary materials," says Rogers. "It's very much part of our building vocabulary."

There is also a subtle, but discernable Japanese influence in Roger's treatment of the new buildings. It comes as no surprise when he explains that both his study of Japanese architecture and later his travels to Japan inspired an interest in wood structures. The carefully crafted piers of the courtyard porch are consistent in dimension with the 6x6-inch piers on the restored front porch,





(opposite page) Removing the ceiling exposed pine trusses. Windows, doorway trim, and flooring, all of long-leaf pine, were restored to accentuate the wood grain.

but use two 2x6-inch boards with space in between. The result is structure that is rendered lighter, with more visual emphasis on joinery. The porch decking comes to resolution on angle as it meets the kitchen addition, which not only animates the courtyard space but also helps draw attention to the clean profile of the now-exposed adjacent limestone wall.

Rogers liked the weathered wood of buildings he saw in Kyoto and chose to clad the small garage with fresh-cut unsealed East Texas cedar to achieve a similar effect. There is an underlying “green” sensibility here and throughout the house, that is inherent, not additive to the design approach. Surplus limestone blocks found on site, which bear the marks of masons’ chisels, were used in the making of the one-foot-thick courtyard wall. Rogers found the other blocks during forays to regional quarries and brought them to Lavaca Street. A plaster crucifix, craft of the previous tenant found during the basement excavation, rests on a small shelf protruding from the interior of the courtyard wall, along with other found objects.

The delightful response that Casa 218 engenders reminds us that something underestimated can possess beauty and function if we inquire not only what meaning it had in the past, but also what role it might play in our lives today. Restraint in the treatment of the old house and the lightness with which the new buildings engages the site give Casa 218 an elegant simplicity that sustains a sense of the organic, celebrating how the house has and will transform over time. And yet, Rogers doesn’t require a century-old house for inspiration. His latest project, a 330-sf Cor-ten steel house in Marfa shares a courtyard with an adjacent 560-sf house designed by a friend. Rogers views the project as a chance to make a haven that is connected to the land, with a bit of influence from the nearby work of Donald Judd. The immediate launching point for design was the bits of twisted metal Rogers spotted on the site: “I have great appreciation for remnants.” **T**

RESOURCES WATERPROOFING AND DAMPPROOFING: TYVEK; METAL ROOFING: Posey Steel; SPECIALTY DOORS: Pella; WOOD WINDOWS: Weather Shield

Laurie Zapalac is an Austin-based design consultant specializing in cultural resource planning.





# Open Volume

by STEPHEN SHARPE



**PROJECT** Julia Yates Semmes Branch Library, San Antonio

**CLIENT** City of San Antonio

**ARCHITECT** Rehler, Vaughn & Koone

**DESIGN TEAM** Ken Rehler; Heath J. Wenrich; Liam Stagg

**CONTRACTOR** FMG Contracting Co.

**CONSULTANTS** Calle & Associates (civil); Lundy & Franke Engineering (structural); ms2 Consulting Engineers (MEP); Effective Water Management (irrigation); Fugro Consultants (geotechnical); George Schroeder (artist); Rehler Vaughn & Koone (interior, landscape)

**PHOTOGRAPHER** Chris Cooper

**RESOURCES** METAL DECKING: Vulcraft; ENTRANCES AND STOREFRONTS: Kawneer; GLASS: AFDG Glass; STRUCTURAL GLASS CURTAINWALL: Kawneer; METAL ROOF SPECIALTY STRUCTURE: MERO Structures

ANDREW Carnegie, the steel baron and philanthropist who helped communities across the United States build public libraries, believed a library was more than just a place to borrow books. Carnegie saw the library as a refuge for the mind, the body, and the spirit. The Julia Yates Semmes Branch Library in far northeastern San Antonio addresses Carnegie's vision with books to stimulate the mind, adjacent parkland to nurture the body, and public art to inspire the spirit.

Opened in 2005 and designed by San Antonio architects Rehler Vaughn & Koone, the energy-efficient building complements the rugged beauty of neighboring Comanche Lookout Park. The popular city park encompasses 96 acres on a scrub-covered hilltop that's etched with hiking trails. A continuous, 18-foot-high glass wall along the library's north side frames a captivating view out toward Comanche Lookout, the fourth-highest point in Bexar County—at 1,340 feet above sea level—that looms over the site. The hill was a prominent landmark for travelers along the Camino Real that linked San Antonio to Nacogdoches in East Texas and followed earlier American Indian trails.

The existing landscape of juniper, huisache, and mesquite knits together the park and the library, with recent plantings of native vegetation around the building further grounding the new construction. The site's terrain is a manifestation of the Cibolo Creek floodplain, a natural escarpment that runs parallel to the library. The floodplain was turned into a seasonal wetlands area during an upgrade of the existing parkland that was coordinated with the development of the library project to collect all parking lot surface rainwater. The main parking area is integrated into a grassy field and was planned to work around all existing trees.

The design of the 15,975-sq. ft. library makes other physical connections to its site. Outside, under the building's deep eaves—overhangs range from eight to 30 feet—terraced seating areas beckon visitors to enjoy their reading *al fresco*. Other outdoor amenities include an amphitheater



with 100-plus seats and an outdoor children's learning area. Punctuating the park-side view from indoors and from the outdoor reading nooks is "Spirit," a 20-foot-tall sculpture fabricated from rust-patinated Cor-ten steel by local artist George Schroeder. Its three vertical elements arc and extend skyward, suggesting a bundle of campfire branches or a cupped hand. The sculpture celebrates the history of Comanche Lookout as a natural watchtower used by the early Native American inhabitants of the area. Schroeder also made outdoor light bollards that represent pages of a book, as well as other metal works, commissioned specifically for the library project through the City of San Antonio's Public Art & Design Enhancement Program. Funding for the art component to municipal projects derives from the city's capital improvements budget. Since 1997 the program has dramatically transformed the public realms throughout San Antonio, making artwork accessible to all citizens.

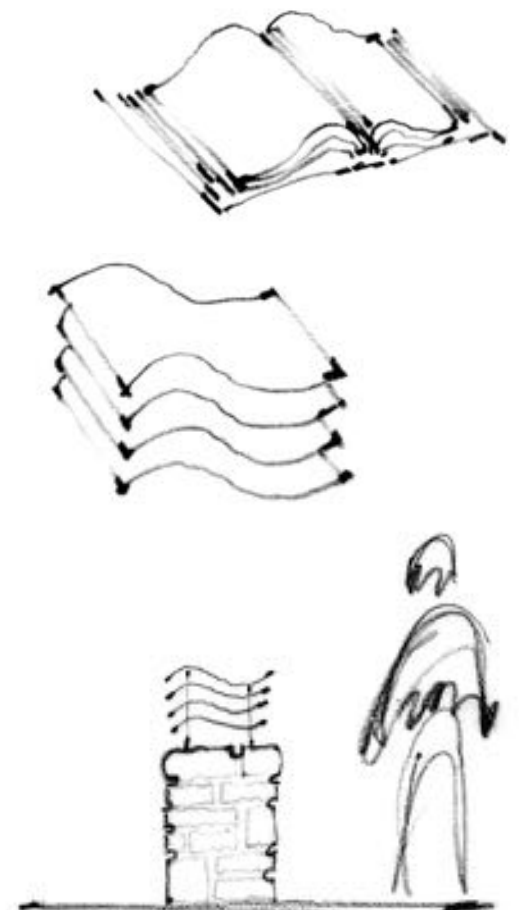
The canopy over the library's entrance references the same wavy profile of an opened book. Inside the library, a space-frame roof structure allows for an expansive main reading room free of support columns. Soft, natural light from the north-side glass wall floods the interior. Automated lighting and enhanced mechanical systems further reduce electrical power usage. The architects report that the floor-to-ceiling wall of glass introduces enough indirect sunlight on most days to dim the lighting in the main reading room. The message of conserving natural resources is conveyed slightly more directly through a 12x30-foot custom wall covering in the children's reading area which overlays photographs of native wildflowers and nature scenes with words—recycle, renew, and reuse—meant to encourage them to think about the environmental impact of their actions. Outside, the lessons of resource conservation are demonstrated by design features such as large cisterns that collect rainfall runoff from the roof for irrigating the grounds.

The architects' seamless integration of the indoor and outdoor spaces is the grandest gesture in the design, a gesture that pays homage to the philanthropic work of Julia Yates Semmes for whom the library is named. A long-time library patron who lost her sight at the age of 80 due to macular degeneration, Semmes supported projects that benefited visually impaired citizens of San Antonio. In honor of her efforts, the library's design incorporates tactile elements that allow visitors to experience the building and the grounds with their sense of touch as well as sight.

In 2000, the Semmes Foundation donated \$1 million to the San Antonio Public Library to create a special collection, including books and equipment, for the visually impaired. The foundation also pledged \$250,000 for similar materials and equipment for the Semmes Branch, which opened precisely three years after her death on Nov. 5, 2002, at the age of 98. Even after her loss of sight, Julia Yates Semmes, like Andrew Carnegie, had a vision for what a library could be. ■

Stephen Sharpe is editor of *Texas Architect*.

(opposite page) Outdoor seating areas invite library patrons to enjoy the landscaped grounds. The sculpture, titled "Spirit," is by George Schroeder. (this page) The entrance canopy references an opened book, as do the outdoor light bollards also fabricated by Schroeder.

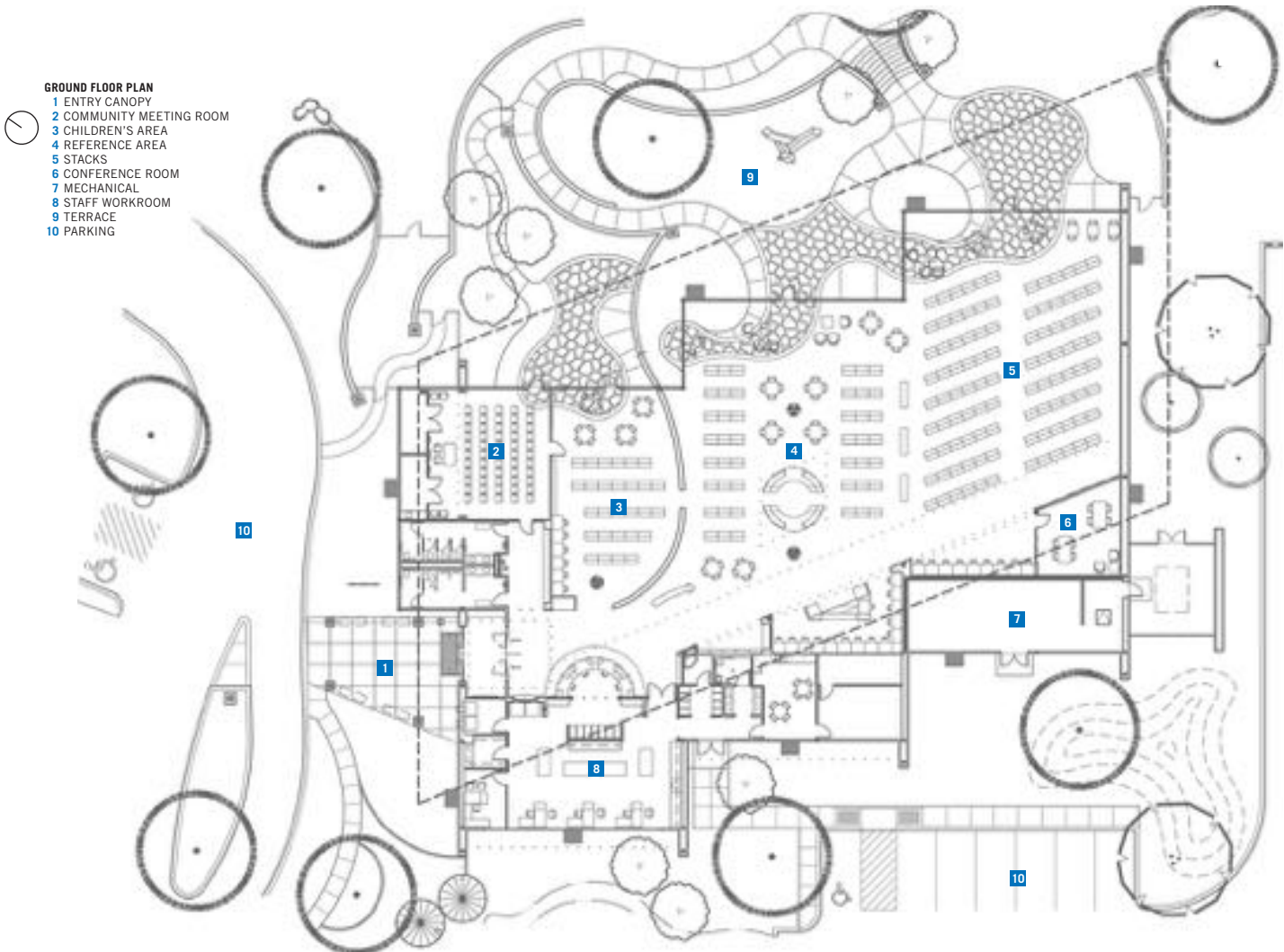






**GROUND FLOOR PLAN**

- 1 ENTRY CANOPY
- 2 COMMUNITY MEETING ROOM
- 3 CHILDREN'S AREA
- 4 REFERENCE AREA
- 5 STACKS
- 6 CONFERENCE ROOM
- 7 MECHANICAL
- 8 STAFF WORKROOM
- 9 TERRACE
- 10 PARKING





(opposite page) The space-frame roof structure creates an expansive main reading room free of support columns. (this page) Indoor and outdoor spaces are seamlessly integrated by the architects' design that physically connects to the natural features of the site.







# Roadside Attraction

by MICHAEL REY, AIA

**PROJECT** 222 Austin Highway, San Antonio

**CLIENT** Los Tres Dos Heights

**ARCHITECT** John Grable Architects

**DESIGN TEAM** John Grable, FAIA; Juan Martinez Diaz;  
Luis Vargas; Jessica Shapiro

**CONTRACTOR** Jeff Truax Construction

**CONSULTANTS** Jack Harrison (structural); RKI (lighting)

**PHOTOGRAPHER** Chris Cooper

IN the early 1940s, the strip of asphalt known then as Austin Road served as a lively portal to the city that many San Antonians fondly recall for its many amusements. Lined on both sides by diners, motor courts, and nightclubs, Austin Road was a place where families enjoyed chocolate malts on a hot summer day and young couples danced the night away. Now called Austin Highway, visitors and locals alike headed there back then to lose themselves in the simple pleasures that San Antonio is still known for today.

The Austin Motel, built in the 1930s, was one of those places along the highway that catered to tourists, offering plenty of the charm that gave San Antonio its appeal. Established around the time of state-funded improvements to Austin Road—originally a country road labeled the Texas 2—the motel was among the local businesses that anticipated the announcement that San Antonio would be chosen as the site for the Centennial Exposition of 1936. However, that honor went to Dallas and it wasn't until the early 1940s that the enterprises along Austin Road really began to flourish. The motel eventually closed and the building subsequently housed various other businesses, including an antique store whose shopkeeper erected a clock on the exterior wall closest to the roadway. Even before its eye-catching clock was installed, the two-story building at 222 Austin Highway had become an identifiable fixture for the surrounding community—a roadside icon that also marked the passing of time as it slowly decayed in full view of everyone driving by.

On the brink of collapse in 2005, the building was purchased by Los Tres Dos Partners, a group consisting of local investors Paul Geibel and Don Knight, contractor Jeff Truax, and John Grable FAIA. Sensing an opportunity to pay homage to Austin Road's glory days, the partners tackled their first major project by extensively renovating the old Austin Motel. According to Grable, the partnership works this way: "Each partner serves a role in the operation based on their skills or capacities—Truax is a contractor, I am an architect, and Paul and Don have faith, patience, and money."



After 18 years as a partner with Lake/Flato Architects, Grable left the firm in 2004 to practice on his own. The 222 Austin Highway project gave him a chance to combine his 30 years of experience as a designer, builder, developer, and teacher. Grable describes it as a “miniature thesis” that represents all of the themes that he deems fundamental to the creation of quality architecture—history, community, restraint, materials, reclamation, and continuity. Another important element—discovery—soon surfaced as the group began working on the old motel and found numerous conditions that explained the building’s structural precariousness. Its walls were bowing from lack of lateral support; the ground-level floor was asphalt (because motel guests parked their vehicles below their second-story rooms); the building’s structural foundation was merely a brick perimeter stem wall; and years of flooding had rotted sole plates along perimeter walls.

In most cases, a building with such cumulative problems would be deemed unusable and demolition would be scheduled, but the partners of Los Tres Dos Heights pushed ahead. They stripped out all of the interior walls and shored up the foundation with a new perimeter concrete beam. As they proceeded with the renovation, Grable says, support flowed continuously from the community of Alamo Heights, the municipality located between San Antonio’s downtown and Loop 410 that encircles the city. Strangers driving by would honk their horns and give the workers an optimistic thumbs up. Officials with the City of Alamo Heights also expressed their encouragement for the project which represents a counterpoint to the ongoing trend of teardowns. “This is a fine example of re-using an old building to its full potential rather than demolishing one and constructing an out-of-place/out-of-character building,” says Leslie McMahan, the town’s assistant public works director. In recognizing the project with a 2006 AIA San Antonio Honor Award for Design, the jury responded to the simplicity of the renovation. Jurors noted in particular that they “loved that he saved the building and improved it.”

(opposite page) The rejuvenated building is subdivided into three two-story offices. Louvered light boxes on the new metal roof hide mechanical unit. (above) Long-leaf pine reclaimed from a nineteenth-century textile mill warms the interior spaces.

RESOURCES RAILINGS AND HANDRAILS: Triple S Steel; ARCHITECTURAL WOODWORK: Truax Construction





(above) Built in the 1930s as a motor court, the building required extensive renovation and replacement of structural elements. By the 1950s the downstairs bays were enclosed to accommodate additional lodgings. (opposite page) A deep roof overhang and landscaping help temper the direct sunlight along the western elevation.


MOTORISTS PASSING  
ALONG AUSTIN  
HIGHWAY HONKED  
IN APPROVAL AS  
THE DECREPIT  
FORMER MOTEL  
TRANSFORMED INTO A  
SPARE, MINIMALIST  
OFFICE BUILDING.



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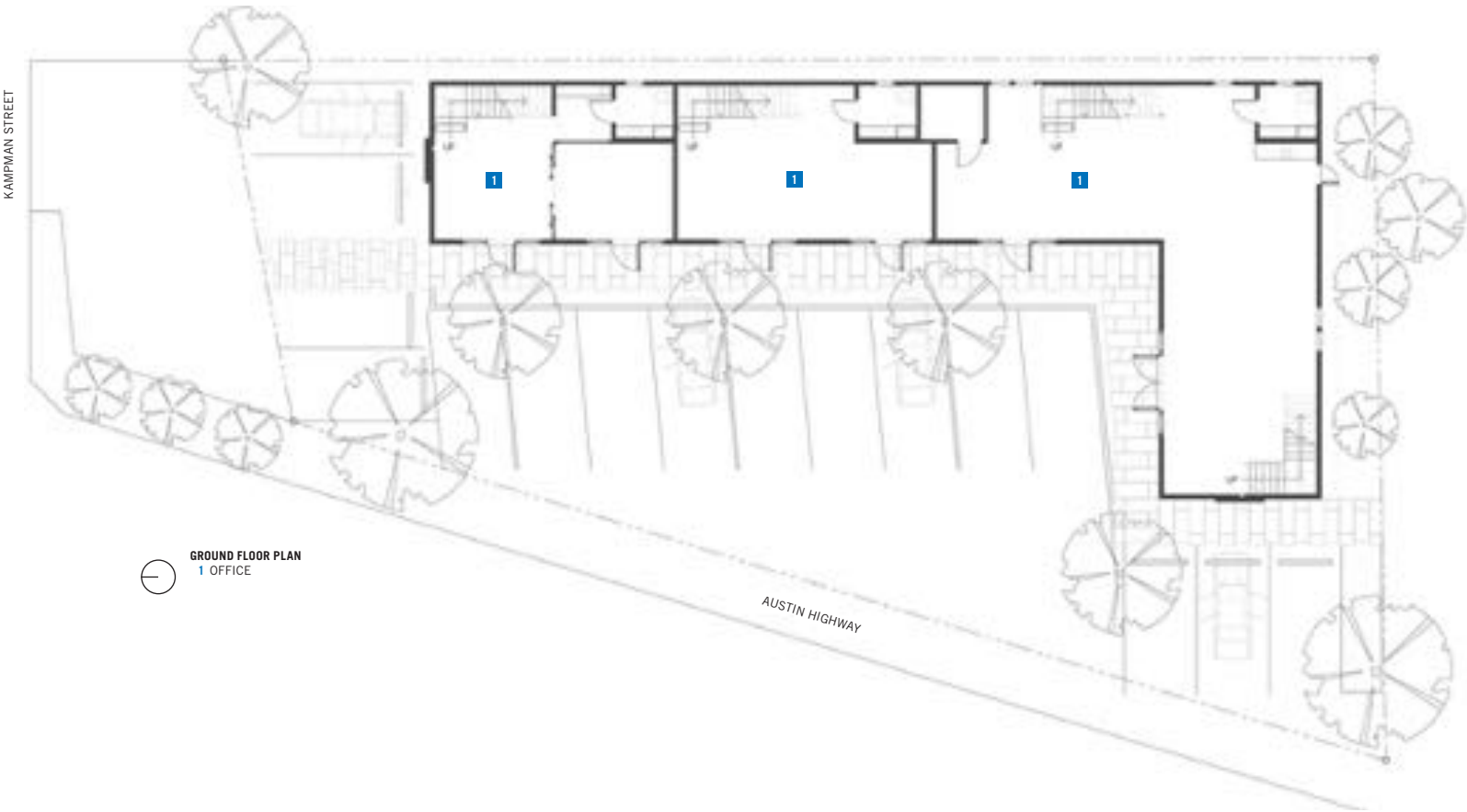
To match the building's original wood, Grable and his partners reclaimed long-leaf pine beams and lumber from an old textile mill in North Carolina. Almost all the wood products needed on the project came from that single source. In fact, remainders of the same recycled timbers supplied material for three different parts of the project. First, the 24x28-inch mill beams were cut for floor framing. Second, the remainder was milled into two-inch structural planking for the floor or to construct bookcases installed along the stairwells. Finally, the leftover rippings from the door and window trim were assembled and planed down for butcher-block workstation surfaces. Also, reclaimed pine comprises the three-inch-thick treads used in a carbon steel frame staircase that joins the upstairs and downstairs spaces. Upon completion last year, Grable moved his architectural firm into one of the three two-story units.

Clearly, 222 Austin Highway is a different sort of office building. Landscaping is minimal, but well-placed to shade the building's long western exposure. Soft groundscape transitions visitors from their vehicles to a stone path that leads them along the row of large, custom-designed wood doors that front the building's multiple units. Adjacent sidelights at each entrance emit western light tempered by custom-designed plantation shutters. The building feels casual but gently controlled. The facade is composed with a series of operable windows on the second level and a new metal roof shades the western elevation with a gracious overhang. Louvered light boxes on the roof hide mechanical units.

By combining the essence of the old motel with the fragments of a historic textile mill, Grable and his partners have created a new place that promises to yield more fond memories of Austin Highway for generations to come. 



Michael Rey, AIA, practices with Overland Partners Architects and teaches architecture at UTSA.







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the Maverick family as well as the architect and the general contractor who brought an exceptional array of skills to the task. Architect Richard MyCue learned early on that design and constructability are inseparable. Growing up in Seguin, Texas, he and his five brothers and sisters spent their summers and after-school hours working for their father, a general contractor and master carpenter. By age nine, Richard undertook the study of architects' plans that were kept on the job site, comparing each plan with what had been built and was yet to be built. His father was a patient teacher who possessed a vast body of knowledge and experience as well as a collection of relevant books and manuals. The MyCue children grew up acquiring skills in most of the building trades, and learned the proper and safe use of the appropriate tool or machine for each project. Few architects today have this kind of technical depth.

Frank Riesenecker, whose formative experiences complemented those of the architect, was engaged as the general contractor. Having built and raced Snipe class sailboats since college, his great loves were woodworking and the finishing processes as well as careful construction. These skills were manifested when he produced a major portion of the millwork for the Albert Maverick restoration in his shop facility. Frank Riesenecker was regarded as the patriarch of the project. His son, Bill, acted as construction manager. The Rieseneckers efficiently mobilized the trades required for the job and initially concentrated totally on the restoration of the facade, as stipulated in the bill of sale. Of course, the architect's research and on-site documentation were ongoing through the critical six-week period.

Time constraints notwithstanding, it was necessary to order stone cut-to-measure from a limestone quarry in Leander, Texas, when master mason C. Adrian Zuehl judged the existing deterioration to be beyond repair. Yet deadlines did not preclude considerate acts. A retired truck driver remembered as "Sam Jones" was hired as an unskilled helper. He was instructed on the use of the wood router then entrusted with making the decorative fascia on the front of the building. Heretofore he had been plagued by low self-esteem, but with this success, he realized the proudest moment in his life. Tragically, Sam was killed in an automobile accident and never saw the completed project.

The cornice, which was the crowning feature of the facade, was fabricated by Olin Garcés, a sheet metal specialist who meticulously followed the architect's drawing. A master craftsman – the son of a master iron worker – replicated the cornice using 26-gauge galvanized iron sheet metal on an armature of wolmanized wood with some metal components. On a Sunday morning in April 1983, to the cheers of the construction crew and all those who never lost hope, the three sections of the new cornice were lifted into place and connected together. The restoration of the facade had been finished in six weeks.

With the unreasonable and seemingly impossible deadline no longer an issue, the restoration of the interior commenced. But there would be many challenges in the six months before completion, the first being the necessity of removing hard subsurface materials under limited-access conditions in order to establish an adequate ceiling height in the basement. When a laborer found a Liberty Head silver dollar, circa 1878, embedded in the hardpan caliche, the prospect of buried treasure boosted the morale of the work force.

The architect continued to find satisfaction in documenting and seeking to understand this grime-laden historic structure, beset by human erosion. Due to modifications over time, including areas of instability and

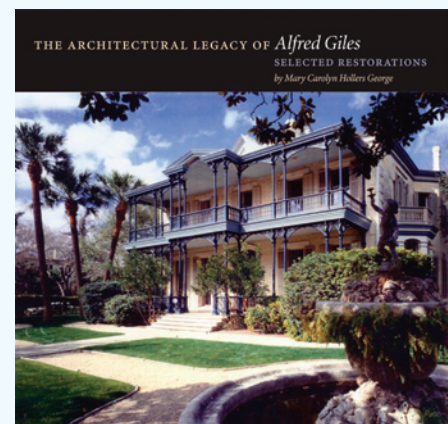
associated deteriorated elements, it was necessary to remove the internal structure of both the first and second floors before restoration could begin. At this point, the genius of the architect, Alfred Giles, was revealed yet again. The Albert Maverick Building had been constructed as a speculative commercial venture and would continue to serve the same function. In the original plan, Giles made large spaces on the first floor available without column obstruction, employing engineering solutions that were advanced for his time and applicable a century later.

On the first floor, a cantilevered flitch beam (i.e., a beam composed of planks bolted together side by side reinforced with a steel plate, also known as a sandwich beam) was supported mid-span by a cast iron column 12 inches in diameter. The thickest depth of the beam was near the support, tapering toward the end walls in an optimal shape profile. The cross T cantilever configuration in two directions supported the entire center of the building, making large open spaces free of columns on the main floor of the building as well as serving as supports for 8-inch diameter wood columns on the second floor. In the basement, three limestone columns, each two-feet square, rested directly on the caliche floor and comprised the foundation for the upper floors. The Giles solution was meticulously replicated.

Because the work was done in accord with standards for historic preservation established by the Secretary of the Interior as well as codes and requirements laid down by other governing entities, the owners – HPR Investments – received federal tax benefits as well as local tax abatement. And deservedly. They were instrumental in the success of the project because they put their trust in the talented architect and the contractor, giving them leeway to do their job.

Richard MyCue became the first tenant for the Albert Maverick Building, occupying the rear portion of the basement, an area flooded with natural light from a large second-floor north-skylight.

## LEGACY in PRINT



*The Architectural Legacy of Alfred Giles: Selected Restorations* by Mary Carolyn Hollers George was published in 2006 by the Trinity University Press. This excerpt was reprinted with permission from the publisher.

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# United Way Center

PROJECT United Way Center, Houston

CLIENT United Way of the Texas Gulf Coast

ARCHITECT Gensler

CONTRACTOR Tellepsen Builders, LP

CONSULTANTS IA Naman & Associates (MEP); Haynes Whaley & Associates (structural); RG Miller (civil); Camden Builders (construction manager); Office of James Burnett (landscaping); HFP Acoustical Consultants, Inc. (A/V, acoustical); Datasors Consulting LLC (information technology)

PHOTOGRAPHER Joe Aker, Aker/Zvonkovic

In contrast to its previous 'anonymous' office building, United Way's new campus near downtown Houston establishes a highly visible presence for the nonprofit organization that is also an asset to the surrounding community. Composed of two brick-and-glass buildings, a parking garage, and gardens, the 90,000-sf complex designed by Gensler was completed in March 2005. The larger administration building's glass exterior encloses four parallel interior walls, each painted a bold color, either yellow, red, green, or blue. Within each segment is a large, open hall that becomes a hub for volunteers and loaned executives during the annual campaign, meeting United Way's need for versatile as well as regular office spaces. Each segment also holds meeting rooms, offices, and other flexible workspaces to meet the organization's seasonal needs. The distinctive roof of each segment pro-

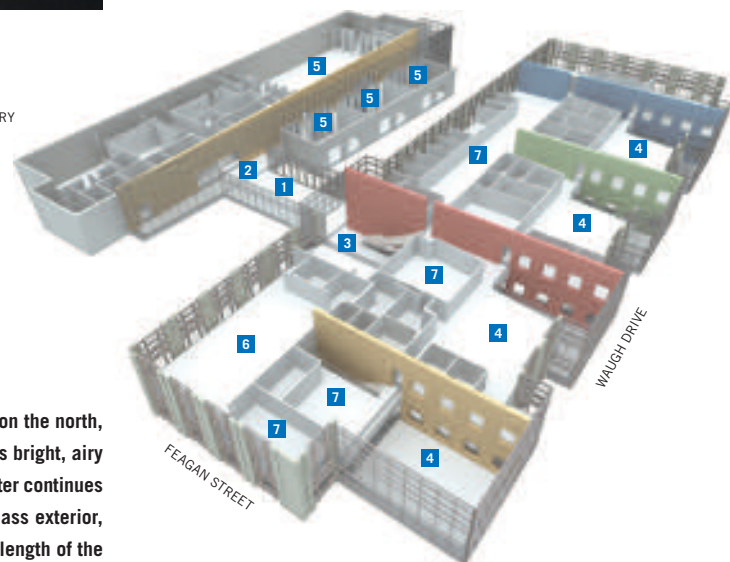
vides shade on the south and captures light on the north, letting natural light complement the interior's bright, airy feel. Next door, the Community Resource Center continues the open design with its own angled roof, glass exterior, and bright yellow interior wall spanning the length of the building. With residential development increasing in the surrounding Houston Heights neighborhood, a direct connection to the parking garage affords access to community spaces in the Center on evenings and weekends.

JEANETTE WIEMERS

RESOURCES TRANSLUCENT PANEL: American Mainline Products, Inc.; ACOUSTICAL CEILINGS: Clunn Acoustical Systems; PRECAST CONCRETE: East Texas Precast; TERRAZZO AND CERAMIC TILE: Southern Tile & Terrazzo Co., Inc.; MASONRY UNITS: Acme; ROOFING MEMBRANE: Firestone



- GROUND FLOOR PLAN
- 1 ENTRY
  - 2 PRE-FUNCTION GALLERY
  - 3 RECEPTION
  - 4 CAMPAIGN HALL
  - 5 MEETING ROOM
  - 6 BOARD ROOM
  - 7 OFFICE AREA



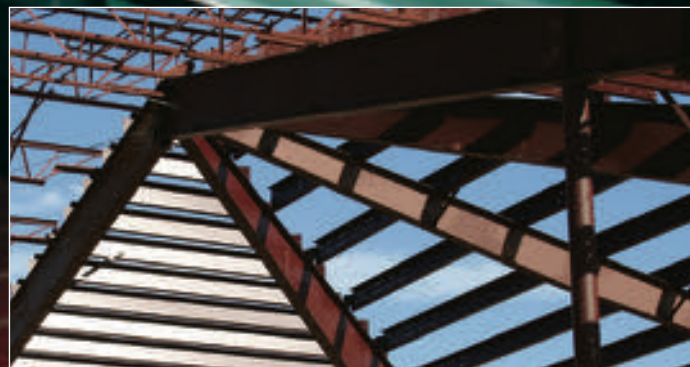


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## Morris Architects

**PROJECT** Morris Architects Corporate Headquarters, Houston  
**CLIENT** Morris Architects  
**ARCHITECT** Morris Architects  
**CONTRACTOR** W.S. Bellows  
**CONSULTANT** Redding Linden Burr (MEP)  
**PHOTOGRAPHER** Joe Aker, Aker/Zvonkovic

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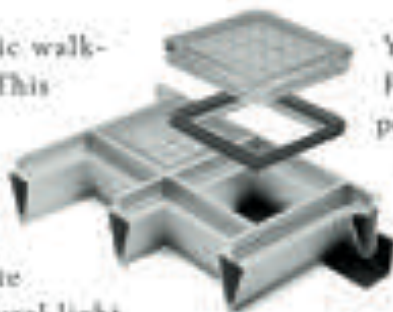


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# A Certifiable Risk

Payment certification places unreasonable responsibility on architects for contractors' work

BY JIM ATKINS, FAIA, AND GRANT A. SIMPSON, FAIA

The architect's certification of contractor applications for payment can be perhaps the most perplexing of all the architect's construction phase responsibilities. Although architects are neither accountants nor construction experts and do not observe each piece of work as it is put in place, they are nonetheless generally expected to provide a professional certification that the contractor's application for payment has been verified and is correct.

This is done although the architect is only intermittently present at the job site, and the knowledge required to "verify" a particular status of construction completion often comes through information provided by other parties, upon which the architect must rely. Yet some owners claim that the architect's certification is absolute, and should questions subsequently arise about the state of completeness or money dispersed, they look upon the architect to be in some way — and often solely — responsible.

## To Certify

What does it mean to certify something? *Black's Law Dictionary* defines to *certify* as "to authenticate or verify in writing; to attest as being true or meeting certain criteria." Similarly, *The Architect's Handbook of Professional Practice* defines *Certificate for Payment* as "a statement from the architect to the owner confirming the amount of money due the contractor for work accomplished or materials and equipment suitably stored..."

The terms *verify* and *confirming*, used in both definitions, tend to establish the architect as an authoritative source. *Merriam Webster Online* defines *verify* as "to establish the truth, accuracy, or reality of" and *confirm* as "to give new assurance of the validity of." [In acknowledging the risks associated with certifications, *The CSI Manual of Practice* suggests substituting the word *certify* with *recommend*, which according to *Merriam Webster Online* means "to present as worthy of acceptance or trial."]

Nonetheless, certifications in the payment process have been around for a long time, and over the years the AIA has wisely included valuable qualifications for tempering the absolute connotations.

The first edition of *The Architect's Handbook of Professional Practice*, published in 1920, contains *Exhibit 24: Certificate of Payment and Statement of Account*. While certificates were likely used prior to that time, this is the first such document that we could find that was published as a form and recommended for use by architects. This form is strikingly similar to the current AIA form *G702-1992: Application and Certificate for Payment*. In addition, Chapter 39 of the first *Handbook* provides a fairly detailed set of instructions for the architect to follow in "ascertaining the amount to be paid." Particularly modern in concept, considerations included "extras and omissions, cash allowances, deductions for uncorrected work, deduction for liquidated damages."

A separate form, *Exhibit 23: Application For a Certificate of Payment*, was available in the first *Handbook* for the contractor to submit with the promise that "...he will forthwith pay the several subcontractors..." upon receiving payment. The contractor unconditionally "certified" applications for payment back then, although a notary seal and signature was not required.

Forms G702 for the Application and G703 for the Certification first appeared in the eighth edition of *The Architect's Handbook of Professional Practice*, published in 1958; however,





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the documents were merged into a single form in the Handbook's tenth edition, published in 1983, which required the contractor's sworn signature and notary seal. Revised in 1992, form G702 remains current today.

Thus it appears that the requirement for the architect to "certify" the contractor's payment application has been around at least since 1920, and possibly longer. Certainly, the risk in certifying was not as great in the early part of the twentieth century, but something caused protective changes in the documents to be made sometime between the mid-1960s and early 1980s. It may have been the invention of professional liability insurance in 1957 because up until that time the architect did not possess a potential revenue target such as an insurance policy. Interestingly, the time period following the emergence of professional liability insurance coincides with the emergence of these protective changes. That coincidence begs the question: Did the insurance policy generate the rise in claims or did the increase in claims generate the emergence of professional liability insurance?

### Significant Changes

Most likely, these two documents were consolidated into one document for convenience. There was, however, a most interesting change that occurred—the requirement of a notary confirmation for the contractor's sworn signature. A notary attests that a third party has witnessed the contractor's signature, and it is confirmed with a seal and witness signature. This requirement was possibly added to give the architect further assurance of the veracity of the contractor's statements regarding compliance with the requirements of the contract documents.

The changes made were not entirely for the protection of the architect, as the contractor's certification that the application was changed from an unqualified certification to one based on the contractor's "best knowledge." However, in today's documents, the payment application certification is superseded by the contractor's express warranty to the owner and the architect that the work is in conformance with the contract documents.

At the same time, a similar "best knowledge" qualification was added to the architect's certification. Nonetheless, the architect certifies the accuracy of the contractor's payment application, and in so doing, provides what some wish to consider a binding, absolute, and all

knowing representation of the status of the project. Claims alleging that the architect erred in certifying a payment can consequently give way to attorney rhetoric that holds the architect responsible, regardless of logic or reason, for not knowing what he or she “should have known” about the contractor’s application for payment.

## Lessening Risk

Suppose your client has decided to skydive, and she or he has asked you to “certify” the dependability of their parachute. You didn’t pack it, and you cannot know for sure if it is packed correctly. It looks OK, and you used the qualifying language *to the best of your knowledge, information, and belief* in your certification. But if the parachute doesn’t open, are you liable?

A201 requires in Section 9 many actions by the architect for processing payment to the contractor. First, the contractor must submit a Schedule of Values “in such form and supported by such data as the Architect may require.” The architect can object to the schedule, but it may not be revised to his or her satisfaction. But with the exception of major variations in values, how is the architect really going to know if the schedule is accurate beyond relying primarily on the contractor’s representations?

The CSI Manual of Practice advises caution when reviewing the Schedule of Values: “*Front end loading* is a deceptive technique, raising the amount

of early work to improve contractor cash flow.” If this illicit activity is prevalent enough to be cautioned against in *The CSI Manual of Practice*, how can the architect be sure it does not exist on any project? Absent an audit by an accounting firm with in-depth construction contracting knowledge, how can it be known?

Then there is the issue of stored materials and ownership. Materials must be suitably stored on site or, if agreed to in writing, stored in an acceptable location off site. Payment is contingent upon “...procedures satisfactory to the Owner to establish the Owner’s title to such materials and equipment...” In the absence of specific “pro-



## Where Is The Risk?

Risks in certifying contractor applications for payment can arise under several conditions. You, as the architect, may have an occasion to withhold or rescind previous certifications. A201, in Section 9.5, Decisions to Withhold Certification, gives seven conditions wherein certification may be withheld or previous certifications rescinded.

- 1) defective Work not remedied;
- 2) third party claims filed or reasonable evidence indicating probable filing of such claims unless security acceptable to the Owner is provided by the Contractor;
- 3) failure of the Contractor to make payments properly to Subcontractors, or for labor, materials or equipment;
- 4) reasonable evidence that the Work cannot be completed for the unpaid balance of the contract sum;
- 5) damage to the Owner or another contractor;
- 6) reasonable evidence that the Work will not be completed within the Contract Time, and that the unpaid balance would not be adequate to cover actual or liquidated damages for the anticipated delay; or
- 7) persistent failure to carry out the Work in accordance with the Contract Documents.

Contractor insolvency is also a condition where claims may arise. If the contractor does not pay their subcontractors or suppliers, payment certifications can be withheld and payment can be made directly by the owner.

In the instance of delayed project completion, A201

requires the architect to determine if the unpaid balance of the contract sum is adequate to complete the work.

In the event it is not, certifications of part or all of the payment requested are required to be withheld and previous certifications rescinded if necessary, to afford the necessary protection.

Contractors pay subcontractors, who pay vendors, who pay suppliers. If this payment chain is interrupted, work usually stops, general conditions costs increase, demobilization costs are incurred, and when work resumes, mobilization costs enter the picture. Liens can be filed. Damages from the down time naturally increase very rapidly. Accordingly, withheld certifications typically make things go from bad to worse very quickly, and the chance of claims and lawsuits increase proportionately with the incurred damages.

Suppose we think of it this way. Your client has decided to skydive, and she or he has asked you to “certify” the dependability of their parachute. You didn’t pack it, and you cannot know for sure if it is packed correctly. It looks OK, and you used the qualifying language “to the best of your knowledge, information and belief” in your certification. But if it doesn’t open, will it be a liability problem for you?



# Beware of Dangerous Terms

BY RICHARD D. CROWELL

It is important that design professionals avoid requirements for certifying, guaranteeing or warranting in their professional contracts. By doing so, they assume a level of liability beyond the standard of care, a condition which is not covered by professional liability insurance policies. Likewise, the terms ensure, assure, or insure should be avoided as they may be interpreted as a warranty.

When confronted with this wording in contract negotiations, explain the legal implications to the owner and suggest alternative acceptable wording. A stronger position is to add a clause in your contract that prevents clients and anyone else from requiring such actions. Suggestions are given in *the DPIC's Contract Guide* for protection against outside entities (e.g., lenders) that require certification for conditions that cannot be verified.

"The Consultant shall not be required to sign any documents... that would result in the Consultant's having to certify, guarantee or warrant the existence of conditions whose existence the Consultant cannot ascertain..."

*cer·ti·fy* \ˈsərt-ə-ˌfi\

**I:** an expression of the Consultant's professional opinion to the best of its information, knowledge and belief, and does not constitute a warranty or guarantee by the Consultant

Another approach is to define the dangerous wording in your contract with meanings that conform to a realistic standard of care for professional services as is also suggested in the *DPIC's Contract*

*Guide*: "As used herein, the word certify shall mean an expression of the Consultant's professional opinion to the best of its information, knowledge and belief, and does not constitute a warranty or guarantee by the Consultant."

A good recourse is to strive to enlighten

owners with direct discussions as to what can and cannot be done in your capacity as a design professional. Outright certifications, guarantees, and warranties are not acceptable contract requirements, and project commissions should not be accepted when these are included.

*Richard D. Crowell, Hon. AIACC, is a retired insurance executive who has served as an insurance advisor to the AIA and other professional groups. He is the principal author of DPIC's Contract Guide (1999 edition).*

cedures" to establish ownership, the owner has but to rely on the architect's "certification" that ownership has actually transferred and the architect must rely on the contractor for the same.

## Contractor's Representations

The contractor's representation as to the amount applied for in G702 is stated as follows: "The undersigned Contractor certifies that to the best of the Contractor's knowledge, information and belief the Work covered by this Application for payment has been completed in accordance with the Contract Documents..."

This brings us to consider the fundamental issue as to whether the architect should be permitted to rely upon the contractor's sworn certification of the amounts due and the express warranty that the work is substantially in accordance with the requirements of the contract documents. We have opined on several occasions that the contractor is on the site daily, complying with the contractor's obligations to supervise, direct, coordinate and inspect the work. The architect is on the site from time to time, gaining general knowledge about the construction. The contractor is the only party in a position to observe the complete work as it is put in place and actually know if it is in conformance.

*Black's Law Dictionary* defines *express warranty* as "a written statement...to which the manufacturer, distributor, or retailer undertakes to preserve or maintain the utility or performance of the consumer good or provide compensation if there is a failure in utility or performance." By this definition the contractor promises to pay for any damages caused by any nonconforming work. Yet owners frequently claim that the architect should reimburse them for the full value of the cost of remedying a contractor's defective work, presumably justified because the architect has "certified" payment for that defective work. These claims suggest that the architect is not entitled to rely upon the contractor's sworn application for payment or the express warranty, but instead must perform some act of verification beyond what reasonably can be ascertained.

This point of view is without merit, for this would place the architect in the position of being the ultimate surety with absolute responsibility for guaranteeing the work performed by the contractor. Furthermore, if no party is aware of defective work, then the owner's claim is likewise unreasonable because it implies that *only* the architect should have known of defects in the contractor's work. Undoubtedly, the contractors and subcontractors would have had a better chance to know the actual condition of the work they performed than did the architect.

## Conclusion

It is not possible for the architect to know in every way if the work is completely acceptable or has been constructed in accordance with the contract documents. Accordingly, it is also not possible to determine if amounts of payment requested and sworn to by the contractor precisely represent the work in place, materials stored or that some portion of the work is nonconforming. Yet architects provide a certification that some allege constitutes an absolute authentication or verification of the contractor's request. We do this with best efforts, justifiably relying upon sworn representations given by the contractor and based on limited first-hand knowledge of what actually makes up the constructed work.

It can be helpful to inform and enlighten owners of the realities of our actions. The fact that our actions are based on our best knowledge, information, and belief – that is, we do not see all of the work as it is put in place and we must rely on the contractor's sworn certification and warranty of correctness – is a qualification that makes it possible for certifications for payment to be issued.

When the first Certificates for Payment were issued early in the last century, the risks associated with these actions obviously did not carry the broad range of legal implications that are manifest in claims made against architects today. But as claims increased over the years, it became necessary to qualify and temper the certification language to match the actions taken.

So, as you sign your Certificates for Payment and prepare your letters of transmittal for dispersal to the owner and contractor, be mindful of the way others may look upon your actions. And while you're at it, remember to be careful out there.

James B. Atkins, FAIA, is a principal with HKS Architects. He serves on the AIA Risk Management Committee and he is chairman of the Architect's Handbook of Professional Practice, 14th edition Revision Task Group.

Grant A. Simpson, FAIA is a nationally recognized project delivery leader. He is a contributing editor for *AIArchitect* and a past chair of the AIA Practice Management Advisory Group.

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## NCARB's Newest Monograph Offers Continuing Education

The National Council of Architectural Registration Boards (NCARB) has released a new monograph, *Architectural Acoustics*, which delves into the basic principles of acoustics, acoustic materials, and building noise control applications. Co-authored by William J. Cavanaugh and Joseph A. Wilkes, FAIA, the monograph's six chapters cover topics including acoustic materials and methods, building noise control applications, sound reinforcement systems, and recent innovations in acoustical design and research. Each chapter includes a list of references, recommendations for further reading, and at least one case study. Three appendices also cover conversion factors, abbreviations, and units; acoustical societies; and how to select an acoustical consultant. Architects who successfully complete the Architectural Acoustics quiz will earn 14 professional development units and/or AIA learning units in health, safety, and welfare. Available at [www.ncarb.org/publications/titles/acoustics.html](http://www.ncarb.org/publications/titles/acoustics.html), its price of \$275 (\$185 for current NCARB Record holders) includes the 354-page monograph, the Web-based quiz, and the score reporting process. Visit [www.ncarb.org/publications/pdpmonographs.html](http://www.ncarb.org/publications/pdpmonographs.html) to see other titles available.

## PCI Design Awards Call for Entries

The Precast/Prestressed Concrete Institute (PCI) is seeking exceptional precast project submittals for its 2007 Design Awards Competition. Entries are due Friday, May 18. Any structure in the United States, Canada, or Mexico that has been completed within the past three years is eligible. Projects must be substantially constructed with plant-manufactured precast, prestressed concrete, glass fiber reinforced concrete, and/or architectural precast. Along with a number of best-in-class awards, there are also recognitions given for industry advancement, sustainable design and the best all-precast structure. Jurors will consider creativity and ingenuity in the use of precast concrete to achieve aesthetic expression, function, economy, and sustainability, and will recognize excellence in design, engineering, manufacturing, and erecting. Visit [www.pci.org/news/call\\_for\\_entries](http://www.pci.org/news/call_for_entries) to learn more about the program and to download a submittal form.

## Online Roofing Resource Adds Materials Reviews

The Cool Metal Roofing Coalition has added a Cool Metal Roofing Resource Page to the Whole Building Design Guide Web site. The Cool Metal Roofing Resource Page reviews types and characteristics of metal roofing as well as its useful life and life cycle economics. The page also covers low slope and retrofit applications, and includes links to relevant codes, energy standards, and rating programs. The resource page is available at <http://www.wbdg.org/design/coolmetalroofing.php>.

## Houston Townhouse Complex Receives AIA Housing Award

The 505, a speculative Houston townhouse complex designed by Collaborative Designworks, was one of 19 projects honored in the 2007 AIA Housing Committee Awards. Recognized in the category of One and Two Family Production Housing, The 505 consists of four three-story units built on a lot eligible to hold five. The jury, chaired by Katherine Austin, AIA, was particularly impressed with the unit's street frontage, which they said respected the surrounding neighborhood's character. Sustainable design features include daylighting, natural cross-ventilation, permeable ground coverings, radiant barrier roofing, and tank-less water heaters. Award recipients were selected from a record 236 submittals and will be recognized May 3 at the AIA convention in San Antonio. The 505 also received a 2006 TSA Design Award.

### Construction Specifications Institute Joins Support of 2030 Challenge

Joining several other major building industry organizations, the Construction Specifications Institute (CSI) has announced its support of the 2030 Challenge. Issued by Architecture 2030, the 2030 Challenge calls for an immediate 50-percent reduction in fossil fuel use in new buildings, compared with regional averages, and carbon-neutral buildings by 2030. CSI is a national association that creates standards and formats that guide construction documents and projects. While not offering specific ways in which it will support the challenge, CSI said it will spread information and facilitate integration of the challenge into building projects through better measurement and analysis. More information about the 2030 Challenge can be found online at [www.architecture2030.org](http://www.architecture2030.org).

### Healthcare Sustainability Guidelines Available Online

Because the healthcare industry doesn't fit well within any of the current rating systems, several groups are working to develop principles outlining sustainable solutions for healthcare facility design. To determine a viable green solution, the Green Guide for Health Care (GGHC) has created an outline based on the U.S. Green Building Council's LEED rating system. The outline is available at [www.gghc.org](http://www.gghc.org). The LEED Application Guide for Healthcare is currently under development and is expected to be available later this year. According to the GGHC, the guidelines are educational tools that will serve as a basis for new solutions and spur further growth of sustainability as it relates to healthcare. The GGHC's pilot program prompted over 100 healthcare projects to participate—evidence that the healthcare industry is looking for sustainable options.

### LEED to Include Building's Life Cycle in Evaluations

The U.S. Green Building Council (USGBC) has developed initial recommendations for incorporating Life Cycle Assessment (LCA) of building materials into the LEED Green Building Rating System. The recommendations include short- and long-term implementation strategies as well as technical details about LCA methodology, which evaluates the total environmental impact of a product throughout its life cycle. In buildings, it can be used to estimate the environmental benefits and detriments of design options. The group's initial recommendation is to undertake LCA of the assemblies that constitute a building's structure and envelope, and rank them according to their environmental impact with LEED credits awarded accordingly. The USGBC's long-term objective is to make LCA a credible component of integrated design, ensuring that the environmental performance of the whole building takes into account the complete building life cycle. The LEED Steering Committee is considering the recommendations and expects to complete a LCA plan by the end of this year.

### Homebuilders Partner With ICC to Create Green Standard

The National Association of Home Builders (NAHB) announced a partnership with the International Code Council to create a new residential green building standard. The new standard, which will be based on NAHB's Model Green Home Building Guidelines, aims to bring uniformity to green building practices nationwide while remaining cost-effective. NAHB says that the guidelines are not mandatory standards, but provide multiple options for meeting many of the requirements. NAHB also stressed that though implemented nationally, the standards can be modified to suit local conditions. NAHB's guidelines are currently posted as a first draft for public comment at [www.nahb.org/news\\_details.aspx?sectionID=206&newsID=4336](http://www.nahb.org/news_details.aspx?sectionID=206&newsID=4336).

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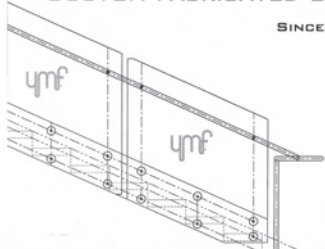
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# 2007



As the owner's representative, Hawes worked closely with Piano as the design coalesced. "Everything is precisely executed," Hawes says, adding, "That perceived precision was not arrived at without considerable attention and effort."

The Dallas-based Beck Group served as the general contractor in addition to acting as liaison with Genoa in regards to city codes and other issues. Beck had a staff of architects dedicated to the project and a Piano assistant visited regularly, while Piano himself made only several trips.

"There were many consultants on the job and we would have regular meetings, maybe a dozen of us crammed into the construction trailer, ironing out miniscule calculations," Hawes says. "Everyone was included. Remember: the construction documents were done in Genoa, and while they were very complete, certain differences of tolerance and match-up of the travertine blocks, for instance, had to be resolved with all parties listening in. I must say that the subcontractors and vendors soon 'got it'

and became determined to produce a building of 'perfection' which is what both Enzo Piano and Ray Nasher expected. Parts were torn out and replaced without a grumble. Nasher worried for months about the tile specified for the restrooms and finally approved the use of travertine."

Nasher had a reputation of taking a long time to make up his mind. (Critic David Dillon said recently, "Ray never met a detail he couldn't mull.") Never completely satisfied with Walker's landscape design, Nasher pondered it for months. "Vel, there is something wrong with it," Hawes recalls Nasher saying, to which he replied, "Well, Ray, now is the time to do something about it." So a meeting was held in Walker's Berkeley office where Piano and Walker each presented several schemes to Nasher.

That, as Hawes remembered, was quintessential Ray Nasher—always challenging creative people to do even better work.

FRANK D. WELCH FAIA

The writer is a *Texas Architect* contributing editor.



Ray and Patsy Nasher at Northpark in April 1965.

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# Mission Immemorial

History shrouds the past of the legendary ‘Shrine of Texas Liberty’

by STEPHEN SHARPE

REMEMBERING the Alamo is not as easy as one might think. That’s because we don’t know exactly how the church building looked when work was completed in the 1750s on Mission San Antonio de Valero. Historians, looking to contemporary architectural expression when imagining its composition, envision a domed chapel behind a three-level baroque retable facade flanked by twin bell towers—an image very different from the relatively modest and diminutive frontispiece we see today. The towers and dome did once exist, but they collapsed in 1762.

By 1803 the abandoned mission buildings were occupied by soldiers from Álamo de Parras in Coahuila, Mexico, and it’s from their hometown that the name Alamo (Spanish for “cottonwood”) most likely derived. Mexican military remained garrisoned there almost continuously from that time until they were routed in December 1835 by a ragtag force of revolutionaries bent on independence for Texas. On March 6,

1836, Mexican troops overwhelmed and killed the 180 or so besieged Texians defending the Alamo. The extent of destruction from repeated assault is unknown, yet further demolition was executed over the ensuing weeks.

In 1847, 11 years after the Battle of the Alamo, a draftsman named Edward Everett captured the ravaged western facade in watercolor. Everett’s image was copied by another artist, C.B. Graham, in an 1849 engraving (at top). Among the earliest documentation of the former Mission San Antonio de Valero, the illustration depicts a pitiful ruin shorn of structure above two niches set atop a delicately carved but battle-scarred stone entry. In 1850 the U.S. Army Quartermaster Corps rebuilt the Alamo, constructing

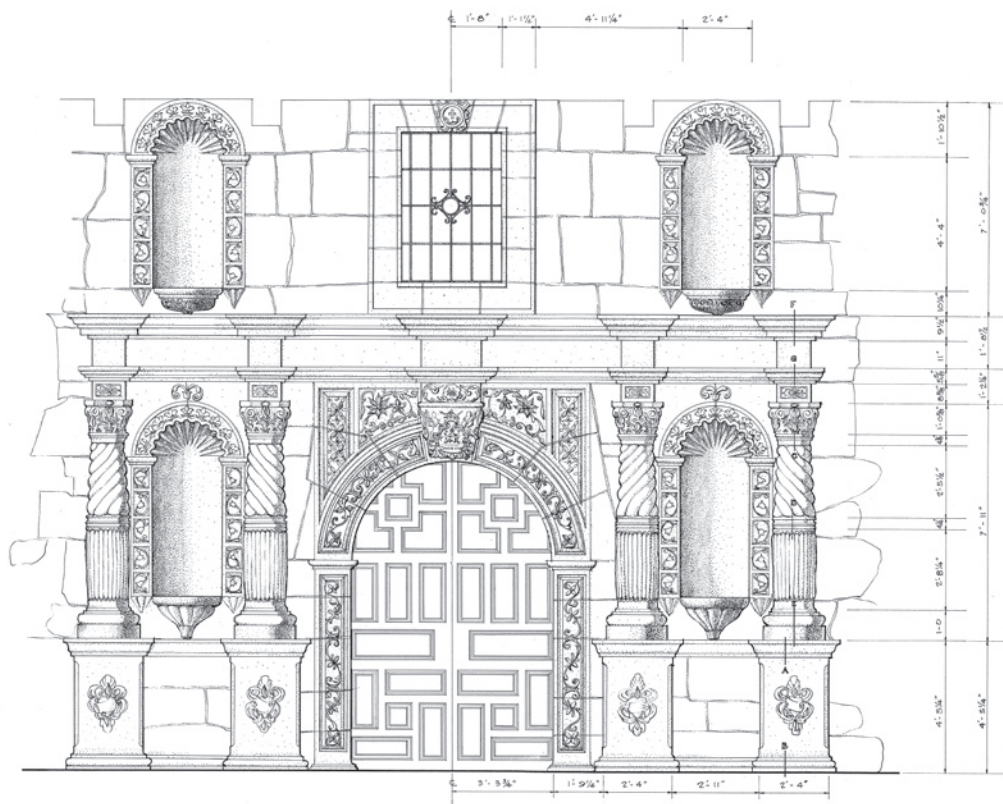


a timber roof so the old church could serve as a warehouse. Architect John Fries probably designed the distinctive curved parapet.

Surprisingly, the Alamo was not among the many San Antonio buildings documented with measured drawings by the Historic American Building Survey during HABS’ initial work in the 1930s. Marvin Eickenroht, AIA, the local HABS official, had tried unsuccessfully to bring a team on site even though the other missions in San Antonio had been drawn. The obstacle was the Daughters of the Texas Revolution, who were in custody of the Alamo and whose fervid protection of the old mission had successfully countered attempts in the 1920s to tear down the building. Then, in 1961, the Daughters changed their minds and Eickenroht tapped Eugene George, AIA, of Austin for the task.

George, who was teaching architecture at the University of Texas (and also editing *Texas Architect*), selected two of his best students—José Jimenez and James Emmrich—as his crew. The team spent most of that summer taking measurements. From charcoal rubbings George made of the decorative carving on the doorway’s limestone arch, he extrapolated how the trim of the jambs might have appeared two centuries earlier. Shown at left, George’s delineated “invention” of the ivy-incised retable—before the mission towers crumbled, before the fortress was overpowered by attackers and fell, before the Army storehouse was rudely defaced by the quartermaster’s wagon wheels—is among 17 Alamo drawings archived by the Library of Congress in its HABS collection.

See HABS images of Mission San Antonio de Valero at [memory.loc.gov/ammem/collections/habs\\_haer/](http://memory.loc.gov/ammem/collections/habs_haer/).



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