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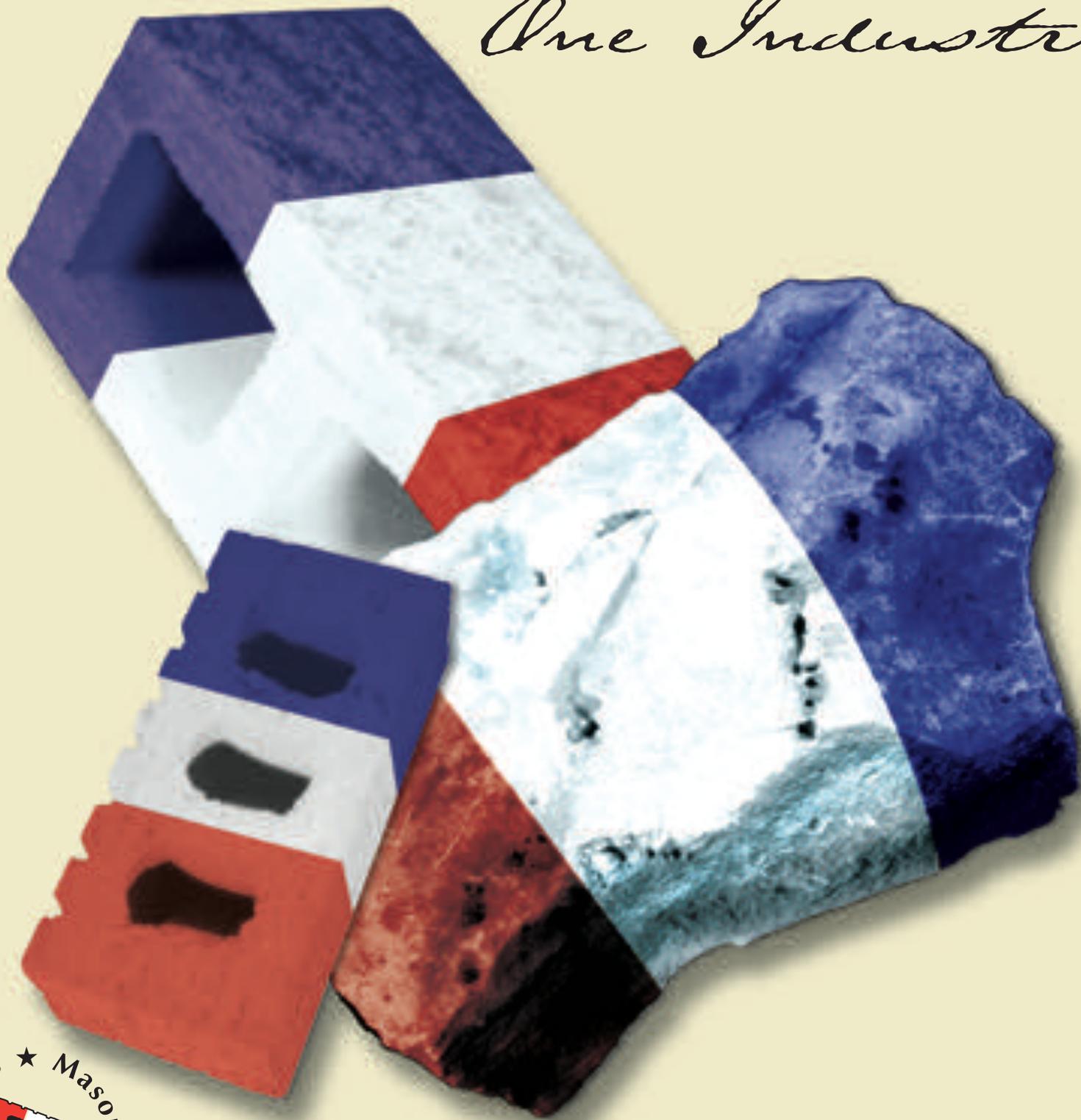
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Temple of stone creates divine architecture



A 1930s menorrah blended with new limestone.

Ancient Jerusalem inspired gated entries and courtyards.

A brush-hammered finish created an aged texture.

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

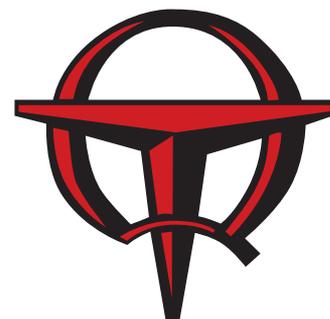


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"Beth-El is an established congregation, so the design for its new temple had to reflect a sense of permanence. We used Texas Quarries Cordova Cream limestone with a brush hammered finish to recall antiquity. We even integrated carved limestone menorahs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

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



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

If you have ideas for "News" call us at (512) 478-7386, fax to (512) 478-0528, or e-mail editor@texasarchitect.org.

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EVER FEEL LIKE YOU'RE BEING WATCHED? For the architects working on the redevelopment of a shopworn retail mall on Houston's far west side, that sensation occurs every minute of every workday. They get that feeling because

their office is located in a storefront in Memorial City Mall, behind floor-to-ceiling glass walls in full view of thousands of shoppers strolling by daily. In the corner lease space where The Floppy Disc used to resell computer equipment, employees of Morris Architects of Houston have toiled for 18 months producing drawings to guide the contractors who are sharing the workplace-cum-fishbowl. Being on constant display, says Morris principal Pete Ed Garrett, AIA, was a little strange at first.

"It was weird being in a glass box because everyone's looking in," he says. "So in order to give us some privacy, we started placing schedules, construction documents, and renderings up on the glass wall for the public to view."

The design drawings and computer printouts not only partially screen the workers from the passersby, but the project's ephemera also apprizes the public of the current state of the \$300 million redevelopment.

The mall's owner, Metro National of Houston, dreamed up the idea to house the design studio in a "bubble lab" – dubbed "mCity Central" – to win over anxious customers by giving them the opportunity to comment on the proposed design and better understand the construction going on all around them.

"We realized that if this is going to be built for the community, they should know every last detail and be involved in the process," says Bill Peel, Metro National's executive vice president. "Our stakeholders want to not only be informed, but be heard. That's why we put our design team right in the middle of the mall."

The redevelopment is a design-build venture in which Houston-based Tellepsen Builders hired Morris Architects. The contractual arrangement is identical to three previous projects where Morris and Tellepsen teamed on jobs for Metro National. Except this time all the parties – architects, contractors, engineers, the developer's oversight crew, a tenant liaison, and the occasional graphic designer – set up shop under one roof and under the scrutiny of a steady stream of window-shoppers and mall-walkers.

When the project winds up late next year, Garrett and his design team will bid adieu to mCity Central and acquaint themselves with the somewhat less relaxed corporate culture of Greenway Plaza where Morris headquarters. Garrett says the "dress casual" ethos engendered by the mall office's proximity to the jobsite – "You couldn't tell who was an architect and who was a construction guy." – will most certainly mutate back to more businesslike attire. However, he says, undoubtedly carrying over to future jobs will be the "trust and faith" cultivated from working so closely with the construction team, a sentiment echoed by Glenn Fuhrman, AIA, the developer's project director.

"The best thing about this is that we're all learning from each other," Fuhrman says. "We went in with this typical architect versus contractor mentality and as we started to work together and understand each other's processes, the team became one."

STEPHEN SHARPE



Behind glass walls at Memorial City Mall, the redevelopment team works in full view of passersby; photo courtesy Metro National.



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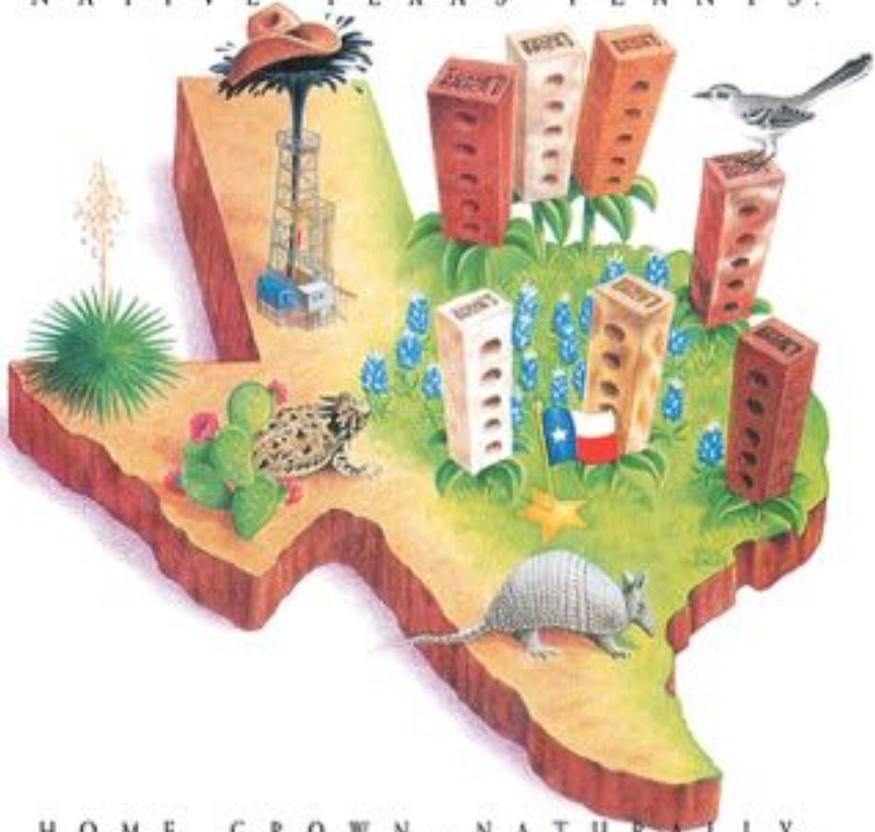
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LETTERS

Inspired by Waxahachie's Courthouse

I read with interest your wonderful article in the May/June 2002 *Texas Architect* (see "Judicious Preservation" on page 5) on the Ellis County Courthouse. Waxahachie was the county seat and the big, bustling town where we went shopping, to the movies, and later on, cruising when I was growing up in Palmer. I was inspired to become an architect by this great building. Thank you for your wonderful review and history of Gordon's work.

Harold L. Adams, FAIA, RIBA, JIA
Chairman, RTKL Associates, Inc.
Baltimore, Maryland

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Austin Architect Collaborates with Chihuly on Bridge of Glass

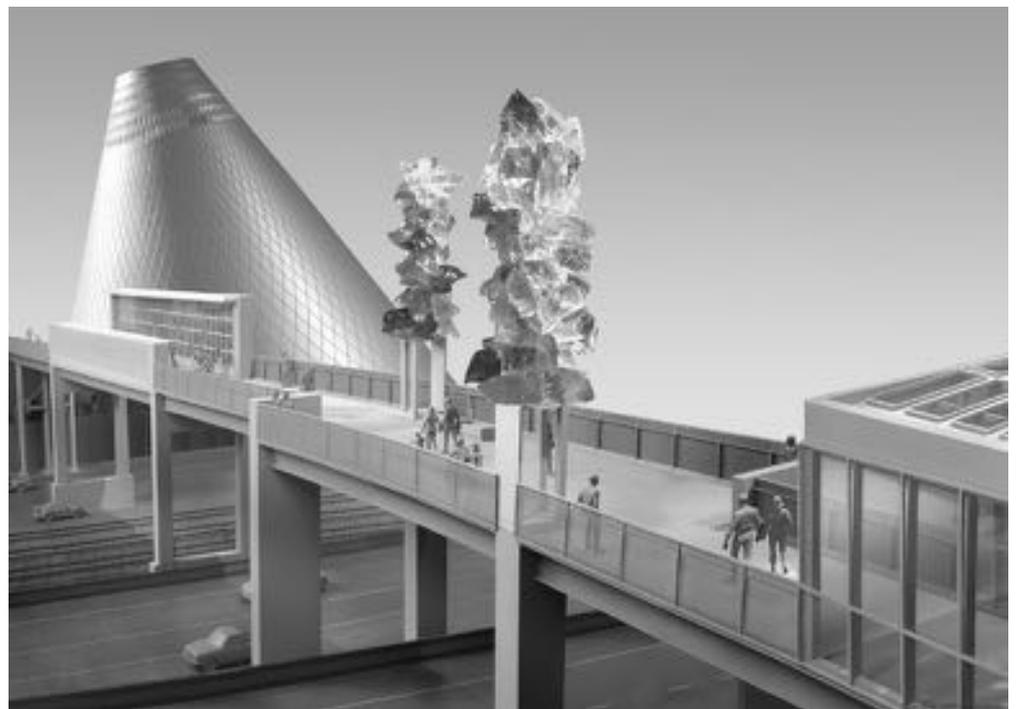
TACOMA, WASHINGTON A bridge is essentially a path, but – whether bridge-as-engineering (Brooklyn Bridge), bridge-as-icon (San Francisco’s Golden Gate Bridge), or bridge-as-place (Ponte Vecchio in Florence, Italy) – a good bridge becomes a destination. The newly completed Bridge of Glass in Tacoma, Washington, a collaboration between Austin-based Andersson-Wise Architects and renowned glass artist Dale Chihuly, is both path and place: a 500-foot-long pedestrian bridge, that will, as architect Arthur Andersson says, “reconnect a city with its waterfront.”

Opening July 6, the open-air platform spans Interstate 705 and a series of rail lines that previously severed the developing cultural district from the Thea Foss Waterway to the east. It will join both historic Union Station and the Washington State History Museum (1996; also by Andersson, with the late Charles W. Moore, FAIA) with the newly completed Museum of Glass/International Center for Contemporary Art, designed by Canadian architect Arthur Erickson. In a unique confluence of interests, the base bridge is a public-works project, with a permanent installation of Chihuly’s glass-works along the bridge commissioned through private funding by the Museum of Glass in celebration of the Tacoma native’s artistry. The cost of the bridge base is \$10.7 million, not including the pavilions and glass art.

A collaboration of both artist and architect, the structure rises out of its concrete-and-steel context to form a crisp, neutral counterpoint for Chihuly’s elaborate sculpture works. While crossing, one inhabits three partial “enclosures”—an experience of glass-as-threshold. At the western (downtown) end of the bridge is the Seaform Pavilion (“things you move under,” says Andersson), a 20 by 50-foot glass ceiling with a blackened stainless-steel framework and thousands of Chihuly glass forms suspended overhead. At the eastern (waterway) end is the Venetian Wall (“things you move next to”), a 12 by 80-foot glass and steel shadow-box, displaying over 100 individual sculptures from Chihuly’s early object series. Sunlight passes through both enclosures during the day, producing shafts of color, with supplemental illumination during cloudy weather and at night. Protective side walls of milky, laminated glass envelop visitors within a perceptual sanctuary protecting them from the wind, dust, and noise of the eight-lane freeway below.

The designers embraced an offset in plan alignment at the two ends of the bridge with a formal

A model of the Bridge of Glass shows three stations that feature Dale Chihuly’s work. The conical form in the background is the new Museum of Glass/International Center for Contemporary Art; photo courtesy Chihuly Studio.





“knotting” at the center, allowing the two parallel paths to slip alongside each other to create a rectangular platform. On opposite corners of the joined paths are two Crystal Towers created by the Chihuly Studio, rising 40 feet above the bridge’s surface. This is the most subtle of the three enclosures – two opposing points (“things you move between”) – which is strengthened by the intersecting dualities of tower and path, like a clasping of hands. Formed with a new Polyvitro technique (Chihuly’s most recent innovation, a polyurethane material developed to withstand the elements) the two towers will glow at night, forming a beacon above the “river of cars and trains running beneath.”

The Bridge of Glass’ Venetian Wall displays more than 100 Chihuly sculptures; photo courtesy Chihuly Studio.

“Dale and I studied the great bridges of the world,” Andersson said. “We discovered they all had one thing in common: they all spanned a river, gorge, or some other natural obstacle. Our context is different: our river is a river of cars and trains; our gorge is a gorge of concrete and metal.”

The design phase of the bridge began in 1994. Andersson-Wise and Chihuly Studio worked with A. Zahner Company, the noted Kansas City architectural metal company. Construction began in spring 2001.

S A M A N T H A R A N D A L L

Texas Tech Hires Vernooy as Dean

L U B B O C K D. Andrew Vernooy, AIA, begins his new duties as dean of Texas Tech University’s College of Architecture on July 1. University Provost John Burns, Ph.D., announced on May 14 that Vernooy had accepted the job. Vernooy recently took a one-year leave of absence from the faculty of the University of Texas at Austin’s School of Architecture to teach at the University of Manitoba in Winnipeg.

“We are extremely fortunate to attract someone with Andrew’s talent and ability,” Burns said. “He is well respected in the Texas architecture community. And he has great ideas about moving the College of Architecture forward.”

Vernooy, a principal of Black & Vernooy Architects in Austin, has held various teaching positions at UT Austin since 1974. In his current position as associate professor, he teaches structural design, construction, construction theory, urban design, urban theory, and design and design theory. In 1999, Vernooy received Texas Society of Architects’ Edward J. Romieniec FAIA Award for contributions to architectural education in Texas.

He earned a master of design studies from Harvard in 1991; a master of science in engineering from UT Austin in 1990; a master of architecture from UT Austin in 1978; and a bachelor of science in engineering from Princeton University in 1970.

Preservation Texas awarded its 2002 Public Service Award to **Willis Winters**, AIA, of Dallas for his work with the City of Dallas Park and Recreation Department and for being a resource ready to assist anyone seeking information about historic buildings, architectural styles, or architects.

A retreat home in North Texas designed by **Frank Welch**, FAIA, of Dallas was one of six winners of *Southern Living* magazine’s 2002 Southern Home Awards.

Rick Weatherl, AIA, of Abilene was recognized for his work in historic preservation with an Award of Excellence in Architecture from the Texas Historical Commission during its Annual Historic Preservation Conference.

For its design of Temple Beth-El in Fort Worth **Hanfield Hoffer Stamford** Architects received a 2002 Tucker Award for Architectural Excellence from the Building Stone Institute.

Reh Burwell Partners of Austin and Houston won Best in Show in the Chandler Design Awards by Patcraft Commercial Carpet for Netpliance, a 46,000-square-foot interiors project in Austin.

For the fourth consecutive year, The American Subcontractors Association presented its Outstanding Architect Award to **HKS, Inc.** of Dallas.

QUOIN, the Dallas/Fort Worth chapter of the Associated General Contractors of America, named **Alliance Architects** of Richardson its Architecture Firm of the Year during the chapter’s 2002 Construction Oscars.

Chelsea Architects of Houston won a regional award in the 2000/2001 Sub-Zero/Wolf Kitchen Design Contest for a remodeled kitchen in a private residence.

The Best in American Living Award, sponsored by *Professional Builder* magazine and the National Association of Home Builders, was presented to Houston-based **EDI Architecture** for Village Walk at Southampton in Houston.

Builder magazine has honored **James, Harwick and Partners** of Dallas with a Merit Award in its 21st Annual Builder’s Choice competition for Vicki’s Creek House in Dallas.

The **National Building Museum** (*nbm.org*) has launched a new virtual exhibition which explores American architecture, engineering, construction, planning, design, and landscape architecture. *Building America* addresses more than 150 topics and features video clips, audio components, and interactive programs.

T S A D E S I G N A W A R D S 2 0 0 2



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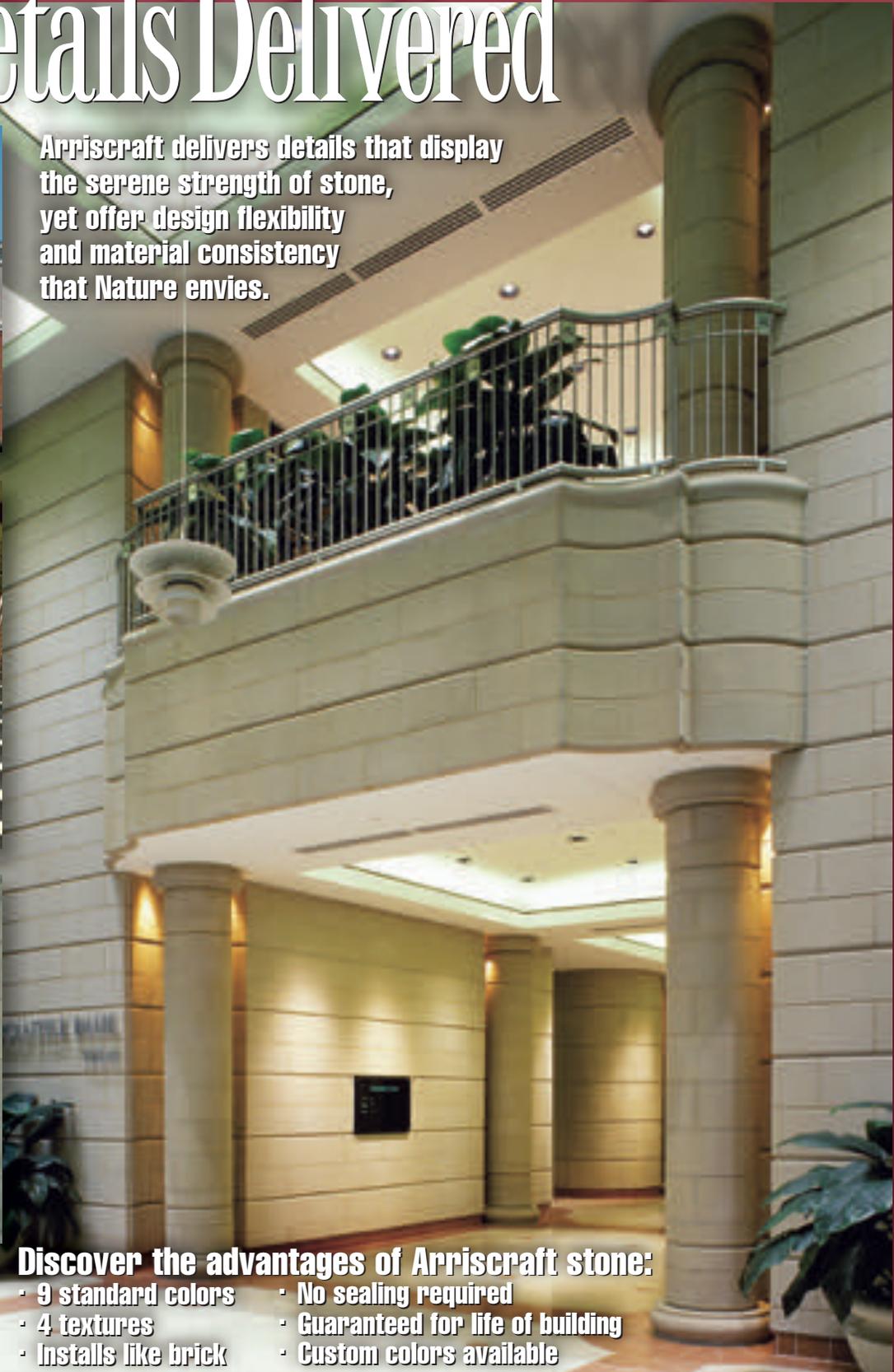
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Corpus Christi Awards Seven Projects

C O R P U S C H R I S T I The Congressman Soloman P. Ortiz International Center by Richter Architects took the sole Honor Award in AIA Corpus Christi's 2002 Design Awards, a competition in which 26 projects were entered. Two other Richter Architects projects, Dawson Elementary School and Kenedy County Safety Rest Area, received Merit Awards.

Jurors for the competition were Ted Flato, FAIA, principal of Lake Flato Architects in San Antonio; Nestor Bottino, AIA, principal of Hardy, Holzman and Pfeiffer in New York City; and Charlie Kyfer, vice president of Gensler in Houston.

Another four projects won Citations of Honor, including three by McGloin and Sween. Those were McGloin and Sween Architects Studio; Six Points Livable Communities Initiative; and Centennial House. The fourth Citation of Honor went to Mustang Island Episcopal Conference Center by Richter Architects.

The awards were presented during the chapter's annual design awards ceremony held May 23 at The South Texas Institute for the Arts. Presentation boards of all 26 entries were displayed in the museum's gallery.

In addition, the chapter recognized William Wilhelm and Greg Reuter with the Artisan/Craftsman Award which honors an individual or individuals for creative achievements related to or with influence on the architectural profession. Also, the 2002 Community Service Award was presented to Brooke Sween-McGloin, AIA, for her tireless efforts to improve the quality of life in Corpus Christi through improvements in its built environment.



Dawson Elementary School



Kenedy County Safety Rest Area



McGloin and Sween Architects Studio



Six Points Livable Communities Initiative



Episcopal Conference Center



Centennial House



Congressman Soloman P. Ortiz International Center

ALL PHOTOS COURTESY AIA CORPUS CHRISTI

AIA Houston Presents Design Awards

H O U S T O N From a field of 125 entries, 14 completed projects received Merit and Honor Awards from the Houston chapter of the American Institute of Architects in its 2002 Design Awards held in April. Jury members were William Odell, AIA, of HOK in St. Louis; Julie Snow, FAIA, of Minneapolis; and Ronnette Riley, FAIA, of New York City. The jury also recognized five unbuilt projects with awards.

In addition to the jury's choices, a panel of esteemed local architects selected Kirksey Architecture to receive the chapter's 2002 Firm Award. Founded in 1971 by John Kirksey, FAIA, the firm was recognized for consistently producing distinguished architecture for at least a decade.

Divided among three categories, the seven completed projects selected for Honor Awards were Covenant Church (architecture) in Houston by Appel Rogers and Labarthe Architects; Ripley House Complex (architecture) of Houston by Kirksey; Round Valley Texas Office Building and Garage (architecture) in Bellaire by Architect Works; Idea Integration (interior architecture) in Houston by Kirksey; Office of DMJM Rottet (interior architecture) in Houston by DMJM Rottet; FD2S Offices (renovation/restoration) in Austin by Stern and Bucek Architects; and Morian/Clark Residence (renovation/restoration) in Houston by Wittenberg Partnership.

Receiving Merit Awards were University of Houston Downtown Third Floor Renovation (renovation/restoration) by BCA Bricker and Cannady; BMC Software Headquarters (interior architecture) in Houston by DMJM Rottet; Fred Parks Law Library, South Texas College of Law (architecture) in Houston by Gensler; River Compound Renovation (architecture) in Hunt by Glassman Shoemake Maldonado Architects; Morgan House (architecture) in Aspen, Colorado, by Jay Baker Architects; Live/Work/2309 Park Street (architecture) in Houston by Nonya Grenader Architect; Las Cicadas Townhouses (architecture) in Houston by Parra Design Group; and Savage Design Group (interior architecture) in Houston by Ziegler Cooper Architects.

In addition, the jury presented five awards to unbuilt projects, including a Best of Show Award to Bruce Roadcap Architecture for Stagecoach Natural Gas Compressor Station and an Honor Award to Jara Kloucek for Sketchbook. Merit Awards went to Kathrin Brunner for House; Gensler for Laredo Community College Campus; and Joe Adams for Washington Avenue Affordable Housing.



COURTESY AIA HOUSTON

Covenant Church



AKERZ/ONKOVIC PHOTOGRAPHY

Ripley House Complex



CHARLES SMITH, AIA

Round Valley Texas Office Building and Garage



HICKEY-ROBERTSON

Idea Integration



NICK MERRICHDRICH BLESSING

Office of DMJM Rottet



HESTER + HARDWAY

FD2S Offices



GORDON WITTENBERG

Morian/Clark Residence

Delayed Since September, West Texas Chooses Best

AUSTIN The West Texas AIA chapter convened its long-delayed 2001 Design Awards jury in the state capital in April where jury members chose eight projects for special honors. Originally scheduled to take place last September 14, the annual event was postponed after the terrorist attacks in New York City and Washington, D.C. In addition to the Design Awards, the chapter's 25 Year Award was bestowed on The Birthday in Sterling County by Frank Welch Associates.

Jury members were Heather McKinney, AIA, of McKinney Architects in Austin; Julius Gribou, AIA, director of the The University of Texas at San Antonio's School of Architecture; and Joe M. McCall, FAIA, of Ogelsby-Greene in Dallas.

Top honors went to three projects by Rhotenberry Wellen Architects of Midland. They were Madera Hills Ranch in Toyahvale; Compton Residence in Midland; and Ranch Shelter, Flying B Ranch in Tom Green County.

Merit Awards were presented to Lincoln Junior High School in San Angelo by Chakos Zenter Marcum Architects of San Angelo; Rhyan Technologies in Austin by Rhotenberry Wellen and Susman Tisdale Gayle of Austin; and Leach Residence in Midland by Rhotenberry Wellen.

The jury also selected two projects for Citation Awards. They were El Paseo de Santa Angela in San Angelo by McLaughlin Alaniz Torres Architects of San Angelo and A Flexible Table by Rhotenberry Wellen.

Madera Hills Ranch, a small residence in a remote Reeves County, was designed to have minimal impact on the site and to be built using environmentally sensitive methods. Inspired by the region's nineteenth-century U.S. Army cavalry posts, the simple adobe structure has plastered interior and exterior surfaces and a self-ventilating double-plane roof supported by recycled steel trusses.

Compton Residence is a single-family home with open, somewhat industrial, interior spaces and intimate exterior courtyards for gardening and relaxation. The two-story structure also provides ample display space for the young couple's varied collections or art and artifacts. A large warehouse-like entry/living room connects the two wings of the house, where activities are divided between the couple and their young son.

Ranch Shelter, Flying B Ranch is a simple shelter constructed of materials common to ranch and oilfield buildings, including a pre-engineered steel frame and corrugated, galvanized steel siding. Native

stone and wood siding recycled from nearby abandoned ranch structures also connect the shelter to its remote site. Multiple rolling doors and windows allow the owners to tune the unheated and uncooled space to the extreme climatic conditions of West Texas.



Madera Hills Ranch



Compton Residence



Ranch Shelter, Flying B Ranch



Lincoln Junior High School



Rhyan Technologies



Leach Residence

Endangered in Texas: Urban Teardowns and Rosenwald Schools in Rural Areas

WASHINGTON, D.C. The teardown epidemic that threatens many historic neighborhoods across the nation is detrimentally altering the architectural integrity of Texas cities, most notably in Dallas and Houston where bulldozers have destroyed hundreds of stately homes which developers and individual homeowners have replaced with structures considered by some preservationists to be out of scale with surrounding buildings. In an effort to halt further destruction, the National Trust for Historic Preservation has placed such teardowns on its latest 11 Most Endangered List.

Also on the organization's 2002 list of most endangered structures is Rosenwald Schools. More than 5,300 of these modest schools were built in rural communities in the South and Southwest between 1913 and 1932 to educate African Americans. Today, most have fallen into ruin or have disappeared altogether. Of the 400-plus built in Texas, only a few remain.

At the top on the endangered list is teardowns which "radically change the fabric of a community," according to National Trust President Richard Moe.

Since 1988, the endangered designation has become a powerful tool for raising public awareness of the nation's architectural heritage and assisting local communities in efforts to obtain resources to preserve their local treasures.

"This designation goes a long way in helping us preserve these historic treasures," said Larry Oaks, executive director of the Texas Historical Commission, after the National Trust's most recent list was released in early June. "By saving these important structures from demolition, they will continue to teach future generations about Texas' diverse history." Oaks named communities in Dallas and Houston as specific sites in Texas where teardowns are jeopardizing the historic architectural fabric. "From the University Park neighborhood outside of Dallas to the West University Place neighborhood near Houston, countless communities in Texas are seeing their early twentieth-century neighborhoods damaged or destroyed by new construction," Oaks said.

In University Park and in adjacent Highland Park perhaps 2,000 structures built in the first half of the twentieth century have been torn down since the early 1980s, according to Wilson Fuqua, AIA, a board member of Preservation Park Cities. "We're losing a couple hundred houses each year in University Park and Highland Park combined," he said, adding that the more historically significant losses are in Highland Park where many of the original residences were built

between 1910 and the early 1940s. Highland Park especially has been "hit pretty hard," Fuqua said. "Every few years there's two or three major houses that get torn down that are done by significant architects and were in reasonable condition and would make exemplary preservation projects."

The non-profit National Trust counsels neighborhood groups on methods to review or restrict proposed demolitions and to limit the scale of new construction. Among the effective tools available for communities to manage teardowns is the designation of historic districts, establishment of conservation districts, and regulation of zoning overlays, in addition to negotiation of voluntary easements to ensure that architectural character is permanently protected. Also, educational programs can be implemented to inform real estate sales staff and new residents about the history of older neighborhoods and provide guidance in rehabilitating historic houses and building compatible additions. For more information on ways to preserve historic sites, visit the National Trust's Web site (nthp.org).

Rosenwald Schools were also declared endangered. For 20 years, beginning in 1913, Chicago millionaire philanthropist Julius Rosenwald and educator Booker T. Washington helped finance construction of the schools throughout the southern United States. The two men created the Rosenwald Fund which used a pioneering system of matching grants to build more than 5,300 school buildings in 15 southern and southwestern states. As planned by Rosenwald and Washington, the schools offered educational opportunities to African Americans in rural areas. All but forgotten today, these modest schools are disappearing rapidly.

Using state-of-the-art architectural plans initially drawn by professors at Washington's Tuskegee Institute in Alabama, Rosenwald schools ranged from one to many rooms. While some of the Rosenwald Schools were simply abandoned, many were subsequently destroyed. Although there are historic records regarding some of the individual buildings, information about their current status is limited and there is no national network dedicated to saving them. In Texas, the state historical commission has compiled an on-line database of all the state's historical markers, and researchers may learn the location of the more than 400 Rosenwald Schools built in the state's rural areas. To access the Texas Historical Commission's on-line Texas Historic Sites Atlas, visit atlas.thc.state.tx.us/index.html.

STEPHEN SHARPE

Architectural Arts Conference in Austin

The Austin Waldorf School hosts a one-week conference, *Ensouling Space Through Color and Form*, which will include workshops in concrete staining, fine-arts metal work, decorative wood carving, and lazuring (a form of veiled wall glazing using multiple translucent color washes). Also, lecturers will discuss ideas espoused by Rudolf Steiner (1861–1925) whose thoughts on how the architectural arts affect a building's users helped form the tenets of the Waldorf educational system in the early twentieth century. For information on daily schedules and costs, call Patricia Daunt-Grogan at (512) 288-5942 (ext. 118). JULY 28 – AUGUST 2

Witte Explores Missions Role in City's Identity

San Antonio's Missions: Spiritual Spaces or Tourist Places? at the Witte Museum investigates the many ways the historic Spanish Colonial missions have become essential to the city's identity, from the founding of the city to today's use as a marketing tool and tourist attraction. Included are historic and contemporary photographs drawn from a major project undertaken by the National Park Service to document the lives of the families living around the missions. Early tourist brochures featuring San Antonio identity through the use of mission images will also be on display. Visit wittemuseum.org for more information. THROUGH AUGUST 18

Photography by Thomas Struth at DMA

German native Thomas Struth's photographs depict the world – its buildings, people, society, and culture – in its present moment of perpetual change. The Dallas Museum of Art presents a retrospective view that ranges from his early black-and-white photography of cities (such as Chicago, Tokyo, New York, and Rome) to his renowned "Museum Pictures." Also featured is his penetrating portraiture and his color forays into the various mountains and forests of Asia. Visit dm-art.org for more information. THROUGH AUGUST 18

Amon Carter Focuses on Laura Gilpin

The Spirit of Buildings: Laura Gilpin's Architectural Photography features 24 images completed in the 1920s for architectural firms in Denver and Colorado Springs, as well as documentation of religious architecture in New Mexico and the ruins of Chichén Itzá in the Yucatán in the 1930s. Best known for her landscapes and her documentation of the Navajo, Gilpin (1891-1979) had an abiding interest in architecture and regularly supplemented her income with architectural photography. THROUGH OCTOBER 13

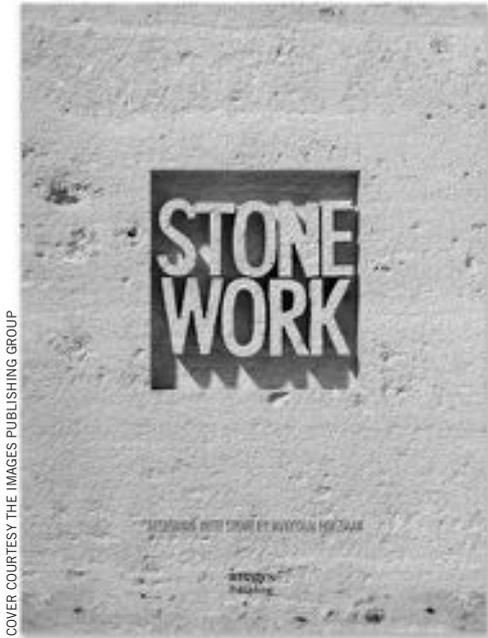
Malcolm Stoneman

Stonework: Designing with Stone

Malcolm Holzman, FAIA

The Images Publishing Group, 2002

212 pages with illustrations



COVER COURTESY THE IMAGES PUBLISHING GROUP

THE APPEAL OF STONE IN BUILDINGS IS TIMELESS. In his new book, *Stonework: Designing with Stone*, Malcolm Holzman, FAIA, says stone's "richness of texture, color and finish cannot be found in other materials." As an exterior building material, it is capable of broad applications: individual blocks can vary from a narrow four-inch withe for a commonly used veneer to two-by-three-by six-foot load-bearing blocks weighing two and a half tons. Textures can range from an unfinished "roughback" to a finely cut smooth finish and color can be as consistent as a light limestone or vary as dramatically as a blend of sandstone. One of the most celebrated American architectural firms to explore the wide range of possibilities and unexpected applications of this natural resource is Hardy Holzman Pfeiffer Associates (HHPA) of New York City. Holzman, one of the firm's three founding partners and an ambassador of his material of choice, uses his book "to record his passion for building with stone in words and pictures." That passion led to Holzman being honored last year by the Building Stone Institute for the "outstanding design and use of natural stone."

Stonework, which follows HHPA's monograph on theaters published two years ago, features 17 recent stone-clad projects, including three in Texas—more than any other state. The new letter-size publication has a "coffee-table book" appearance because its copious use of images (although of uneven quality) overwhelms the text. Single- and double-page layouts take the reader around the world to visit quarries, antiquities, and commonplace structures, and to selected HHPA residential, institutional, and commercial projects. As formatted, *Stonework's* content oscillates between a monthly edition of *Stone* magazine (without the ads) and a HHPA compendium. The appeal to most architects is the latter, where Holzman recounts his scouting for nearby quarries and studying the proper application of their material.

Holzman describes these "search and find" processes in the disparate locales of Minnesota, Tennessee, and Texas. Our state's story is the architect's introduction to the TexaStone quarry in Garden City (just east of Midland) and its charismatic owner, Connie Edwards. Holzman chose four kinds of limestone from Edwards' quarry for the nearby San Angelo Museum of Fine Arts, and later for the University of North Texas Performing Arts Center

in Denton. The third Texas building featured is the Texas Christian University Center for Performing Arts in Fort Worth which uses stone from Manitoba, Canada; Belen, New Mexico; and Marble Falls, Texas. Holzman provided additional Lone Star flavor by including a small but crisp image and descriptive narrative of Gary Cunningham's Cistercian Abbey Church in Irving. Cunningham's big single-withe building technique, although common for medieval cathedrals, was an extraordinary "retro" feat in the 1980s. The small Texas church is in heralded company as the reference base for HHPA stone-related projects includes the Temple of Khons at Karnak, the Paris' Cathedral Notre Dame, and work by Henry Hobson Richardson, among others.

Researching specific buildings or quarries in *Stonework* is problematic because they are not listed in the table of contents. Nor is there an index. There is, however, an appendix that includes images, detailed drawings, and material specifications of the featured HHPA projects. Unfortunately absent in the projects' information are any dates of construction; such a chronology would help readers trace the author's assimilation of each quarry's fabrication processes. (For example, it will be interesting to note in future projects if Holzman will use discarded block "skins" – remnants taken from the upper boundary of the limestone deposit – as he did in San Angelo's museum.) The book was intended to be organized thematically, but chapter titles like "Brimstone," "Milestone," and "Keystone" have nothing to do with their respective contents and do not contribute to the understanding of the subject matter. Most chapters begin with a historical precedent or a quarrying method vignette followed by a related HHPA project. Longer chapters repeat this two-step several times. Consequently, the randomly ordered chapters and choppy presentation have the candor and insight of movie outtakes instead of the formality of a more conventionally organized monograph. As such, the book has more than a casual similarity to HHPA's often quirky architectural projects frequently distinguished by dramatic contrasts. Despite its lack of a clear itinerary and consistent production quality, some architects will still find *Stonework* worthwhile to follow Holzman on his odyssey.

Lawrence Connolly, AIA, practices architecture in Austin.

by MELINDA KOESTER POSS, AIA

On-Line Studios Expand Options for Architects

While not for everyone, working via cyberspace (by choice or by need) benefits many designers.



There may be no (work)place like home, but carving out space is problematic. (top) In a bedroom retrofitted for audio-visual production, afterthoughts on lighting, wiring, and cabling create a chaotic tableau. (bottom) Less disorderly but more disruptive to the household, a self-employed designer has taken over the family dining room; photos courtesy Archline CAD Services.

MOST OF THE PRESS ABOUT THE “VIRTUAL studio” focuses on corporate business aspects of our profession. Writers concentrate on the nifty new tools that software companies are constantly developing that allow architects, clients, contractors, project managers, and maybe even their dogs to work collaboratively on-line and across distances. In the rush to pronounce judgment on each new device or program, and its anticipated effect on the future

of architecture, there is a very important side of the picture that is being overlooked—how this new technology is enabling individuals to be productive in ways that would not have been possible in the past. Parents of small children, children of elderly and sick parents, as well as the disabled, have all benefited by being able to maintain a productive professional life and a satisfying home life at the same time. Firms benefit as well, by being able to keep valued and loyal employees who, for reasons sometimes beyond their control, might have been dropped from the company roster if it weren't for this new work arrangement.

When Sheila Kleinpeter, Associate AIA, an intern at James, Harwick and Partners in Dallas, became pregnant unexpectedly, rather than losing her services totally, the firm had her house wired so she could continue to work on critical projects during her maternity leave. Firm principal Bob James, AIA, jokes that he would have wired the delivery room if he could have. He valued Kleinpeter's work that much. Jackson and Ryan Architects (JRA) of Houston have 12 years of experience working with employees in locations as far removed as El Salvador and Manhattan. The firm's managers dis-

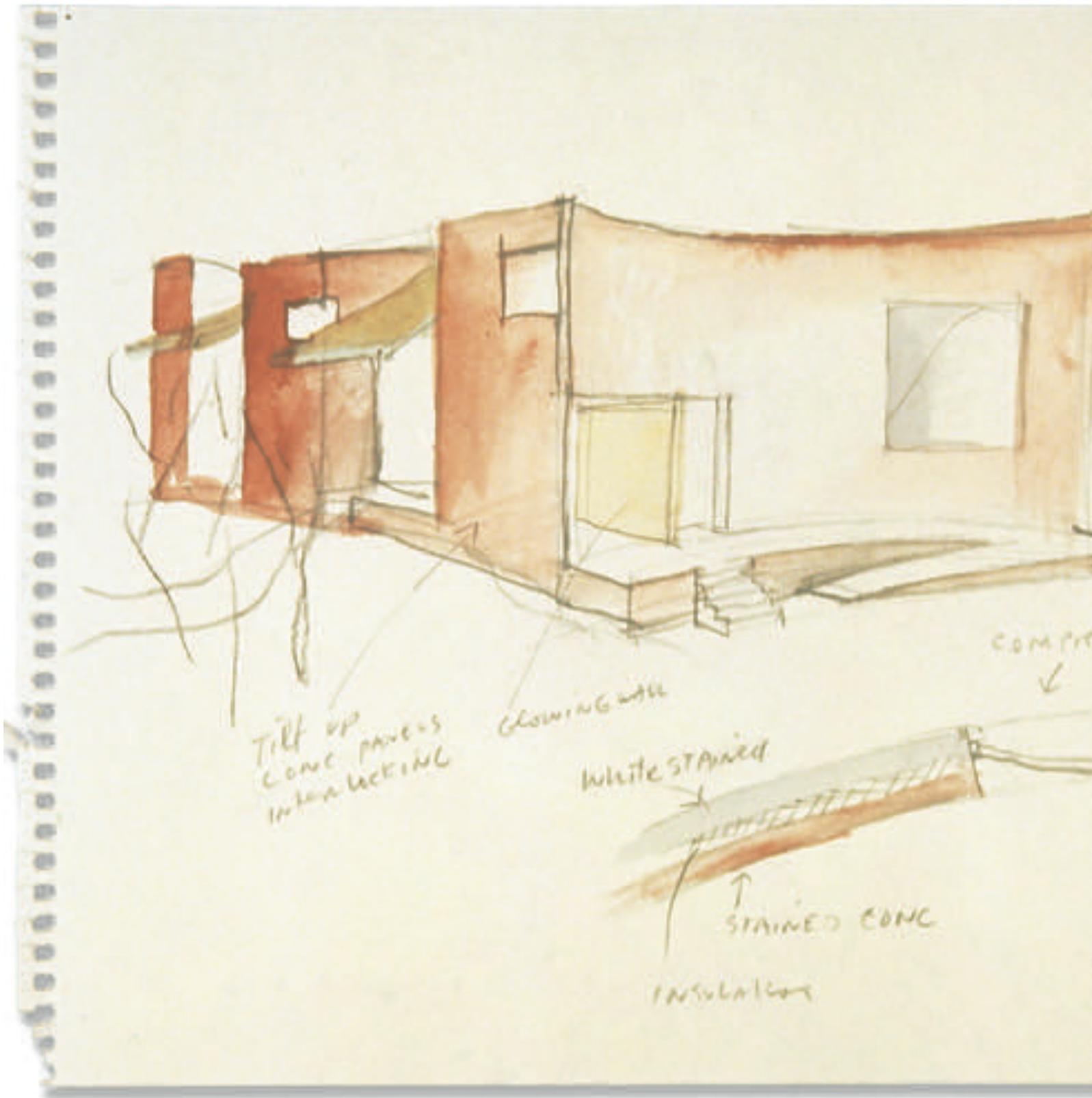
covered early on that many of their best and brightest young employees were women who came with family attachments that often pulled them to other parts of the globe. After losing an employee at a critical time on a big museum project in the early 1990s, JRA looked for ways to keep that from happening again. JRA principal Jeff Ryan, AIA, believes that embracing telecommuting has helped the firm's work force develop superior technological skills. Ryan does caution that design work over long distances is much harder—it takes a lot of phone work and trust. But that is a testament to JRA's belief in its employees, that management does allow design work to be done away from “headquarters.”

More Variable Organization

The term *telecommuting* implies an employer/employee relationship in which the employer is the hub of a wheel, with telephones and other high-speed communication tools serving as the spokes which lead out toward the rim where the employees sit. In contrast, the organizational models of the virtual studio are typically less fixed, where work alliances are formed and dissolved on a project-by-project basis. Architects with small practices call on colleagues, often from a distance, to bring in the people-power needed for larger or more complex projects. Charles Traylor, AIA, president of Archline CAD Services in Dallas, and his wife Corinne have created a network of career draftspeople they use to deliver construction documents to individual architects and large firms that contract for Archline's “intelligent drafting service.” Because of Traylor's 30-plus years as an architect, he is able to manage the production process for any size and type of building. His “employees” work at any and all hours, in many different time zones, wherever they want. This allows Archline to pull together a team of sufficient size to deliver on otherwise impossible deadlines. When asked about the physical isolation of the worker, Traylor explains that many of his collaborators (as he calls them) have personalities better suited to working solo at home rather than in a traditional office environment; others have disabilities that are mitigated by working at home. His management of the process removes the headaches of office politics and other unpleasant aspects of group work.

Working alone is not for everyone. Interns in their first years of learning need to work in an office environment where their output can be monitored and their questions answered. Other people need daily personal interaction. For example, Jackson and Ryan

“On-Line Studios” continued on page 42



STARTING



A private library in Dallas; copyright
Steven Holl Architects

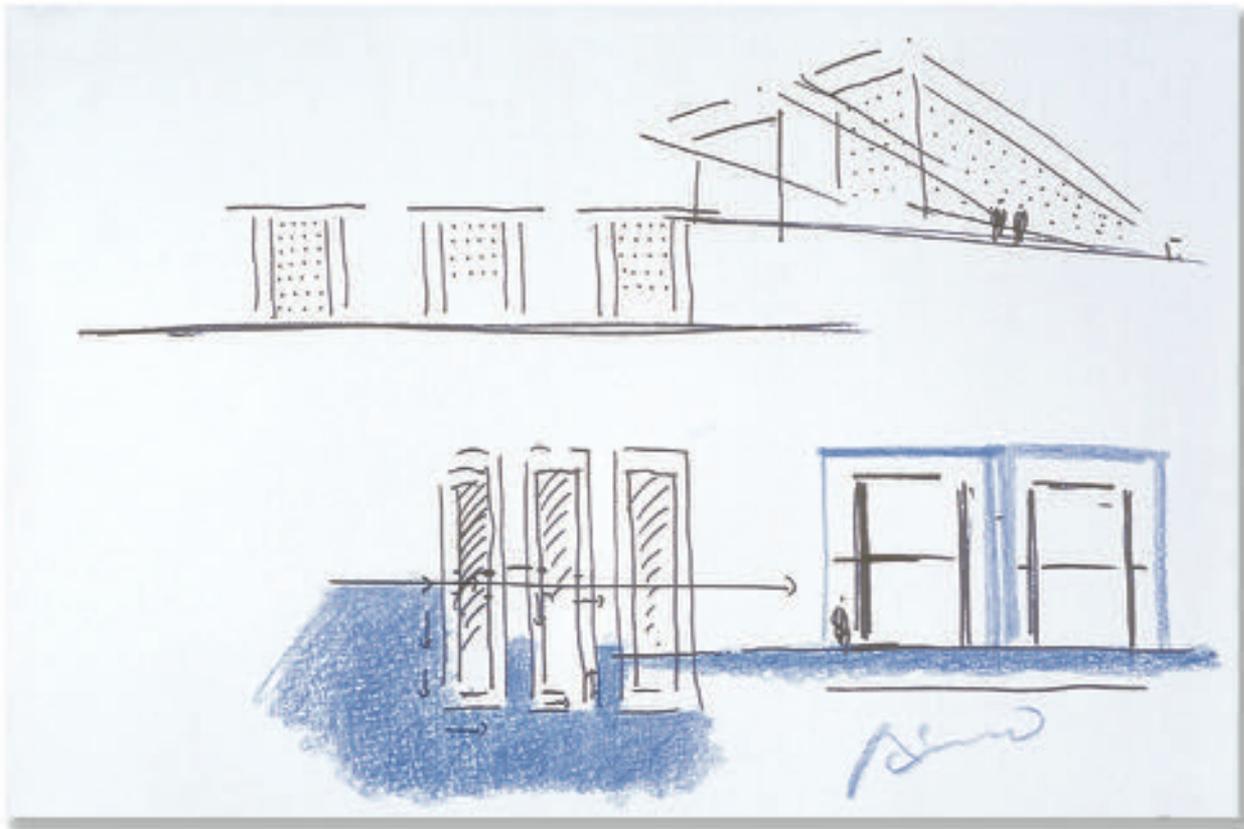
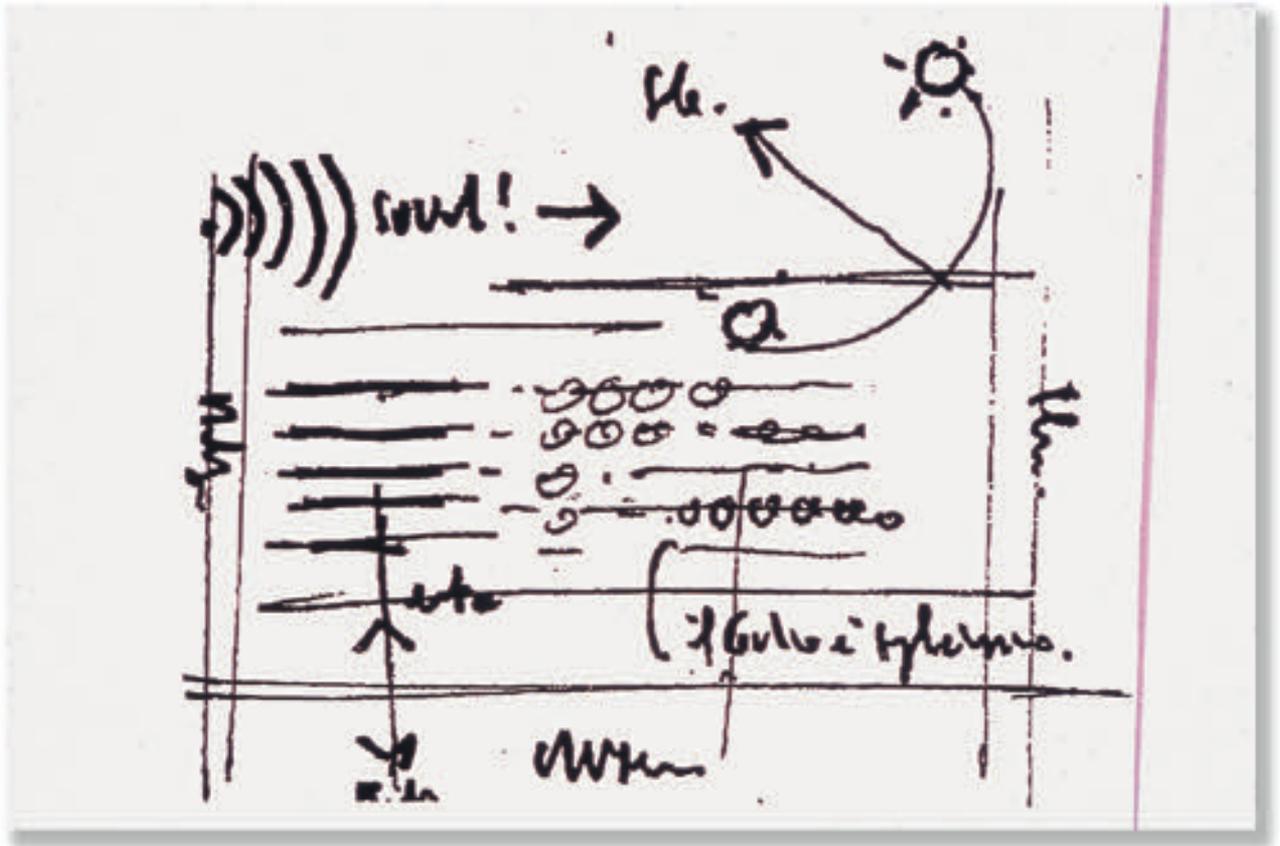
HAS THIS EVER HAPPENED TO YOU? You're cleaning out a flat file drawer, discarding stray prints, setting aside originals, debating the fate of design development drawings, and so on down through the pile. It's a paper version of excavating geological strata, going back in time. Finally you arrive at the bottom of the drawer, and there you come upon a few forlorn pieces of yellow trace—the original conceptual sketches that impelled this entire drawer-full of work and a real building into being. You haven't seen these sketches in a long while, and though they are from your own hand, they somehow seem to have been drawn by someone else. They possess an uncanny power and presence despite their limited scale, their frailty, and the tentative nature of their lines. I know it sounds strange to say this, but in some ways their power actually rivals that of the finished building. Although you've been weeding out this drawer, *these* drawings you cannot throw away. And if you do manage to do so, it doesn't feel right. What is going on here?

Milton Glaser, the eminent graphic designer, has said, "The creative act exists beneath the surface of your understanding." That glow we admire in conceptual sketches does not arise from our conscious arrangement of pragmatics on paper, but from the intuition and inspiration that materialize on the page from somewhere else. These are not the drawings you show to your client; these are the drawings that show themselves to *you*. It is their mysterious mix of the imprecise with the dead-on that arrests our attention. Later, after the project is complete, we feel a sort of reverie that such a fleeting sketch so early on could accurately predict the content and atmosphere of a future place.

PLACE

by MAX LEVY, AIA

The Nasher Sculpture
Center in Dallas; Renzo
Piano Building Workshop



Modern Art Museum of
Fort Worth; Tadao Ando
Architect

At the creative stage of things we architects operate along a borderline between dreaming and being. And when a sketch slips across this borderline into our hands, we automatically adore it like a newborn luminous with hope. No wonder these sketches make such an impression on us: while we have been struggling to bring our projects into being, doing battle with reality, and compromising along the way, these little drawings have been quietly keeping the faith. They show us what the project could have been. They are probably therefore worth saving, to draw courage from, so as to improve our odds for the next time.

At last year's TSA convention I presented a program about the initial conceptual work behind five projects underway in the Dallas-Fort Worth area. The architects represented were Steven Holl, Tadao Ando, Mockbee Coker, Hardy Holzman Pfeiffer, and Renzo Piano. Despite the broad design diversity of these firms, one phenomenon threads them all together: these architects don't leave their initial sketches in the bottom of the drawer. Instead, they keep them out through the design and construction document process; they actually refer to them and prize what they have to say. Clearly, there is a connection between the idealism of initial sketches, the authority conferred upon them by their authors, and the artistic success of the projects which result.

The personal sketches of Steven Holl have recently become something of an artistic conscience for much of our profession. When many of us see this work published, we experience fascination, followed by a sense of regret that we don't draw enough ourselves. Holl has said, "I consider (conceptual sketches) my secret weapon. They allow me to move afresh from one project to the next. If I approached projects with a fixed vocabulary, I would be exhausted by now; I would have lost my interest in architecture long ago." The effect his sketches have upon his clients is intriguing. People in Holl's office have told me they can show clients hard-edged drawings all day long and receive mild approval. But when the client is shown drawings from Holl's own sketchbook, they tend to embrace the scheme wholeheartedly. In the glare of our media-hyped world sometimes the personal statement, delivered a cappella, penetrates more deeply.

Early in a project, when Renzo Piano puts pen to paper, the results look like little musical scores with words, diagrams, and forms, all seemingly eliciting one another. Indeed, drawing assists thinking. It draws thoughts out of us which would not oth-

erwise form if left inside our minds. Louis Kahn once observed, "Oftentimes you imagine you are thinking when you are not, and this often happens when you are not drawing." Too many of us have forgotten there is something magnetic in the act of drawing. Pre-conceptions confined in our heads for days almost invariably either blossom – or wither and then transform to something better – once you quietly doodle. The workings of such a modest act are vast and beyond comprehension—and central to our art.

There is a vague inertia to initiating a conceptual sketch, which if left unchallenged can become a barrier to communication with oneself. Past this inertia, however, one usually finds a momentum which lures more drawings out of you. As with physical exercise this action can begin with awkwardness, but result in some measure of grace. Tadao Ando carries a small sketchbook with him almost everywhere. It is a habit that developed early. Having received no formal architectural training, he began at age 18 to explain architecture to himself by sketching tea houses, shrines, and temples. Through his sketchbooks Ando continues to cast an ever wider net out into the world. Perhaps this is why his hushed architecture strikes us with such depth and intensity. Whether explaining the world to ourselves, resolving a problem, or exploring new territory, the act of drawing opens a window with quite a remarkable view. There is in this view something timeless and profound. As he was dying, Michelangelo wrote a farewell note to his young apprentice. Distilling a lifetime of wisdom, the note said simply, "Draw, Antonio, draw, Antonio, draw and don't waste time."

We would do well to coax out of ourselves a few of the many sketches and study models we routinely and increasingly talk ourselves out of doing. Most of us are so embattled at attempting to make a living at what we love doing that too much of the love has been crowded out of what we do. A significant part of the solution to this dilemma is to simply spend a little more time on each project at the starting place of our art. It is at this starting place that our conceptual artifacts bubble up. It is the same starting place that probably attracted many of us to wanting to be architects in the first place. If we can honor our instincts in this regard, not only will our work improve, but we will deepen our enjoyment of what it truly means to be an architect. ■

Max Levy, AIA, is a contributing editor to *Texas Architect*.

FLEETING
SKETCHES
POSSESS AN
UNCANNY
POWER
THAT
SOMETIMES
RIVALS
THAT OF THE
FINISHED
BUILDING.

INNOVATIVELY

by NESTOR INFANZÓN, AIA

FLEXIBLE



PROJECT Ericsson Village (North American Headquarters),
Plano

CLIENT Ericsson, Inc.

ARCHITECT Thompson Vaivoda & Associates Architects,
Oregon

ASSOCIATE ARCHITECT Gideon Toal

INTERIOR ARCHITECT The Lauck Group

CONTRACTOR Austin Commercial

CONSULTANTS Gideon Toal (structural); Kimley-Horn (civil);
Purdy-McGuire (MEP); Half Associates (wetland); Mesa Design
Group (landscape); Waterscape Consultants (lake); Schirmer
Engineering (FPE); GMC Consulting Service (geotechnical);
Randy Burkett Lighting Design (lighting); C.H. Guernsey
(security); TechKnowledge Consulting (technology); Wrightson,
Johnson, Haddon & Williams (acoustical and audio/visual);
The McCleary Partnership (food service); ARS (accessibility);
BOSTI Associates (workplace)

PHOTOGRAPHERS Strode Photographic; Aker/Zvonkovic
Photography (where noted)



TIGHTLY INTEGRATED INTO THREE MAIN BUILDING COMPONENTS, Ericsson Village embodies the stylish spirit of the Swedish-based Ericsson Corporation while celebrating the regional qualities found on the Texas prairie. From the moment upon entering the corporate office site, one senses that this is a unique facility that is an important, and drastic, departure from Ericsson's earlier prototype for its typical corporate America campus. For the past decade Ericsson Corporation housed its regional operations in a rambling collection of speculative buildings in nearby suburban Richardson. Only recently, after two earlier attempts to consolidate its facilities, have Ericsson officials finally completed their new campus—the latest addition to Legacy Development in Plano which is home to several Fortune 500 companies.

With a corporate culture that prides itself on innovation and design, Ericsson assembled a high-profile design team to develop its new facility. The team brought into play the seasoned talents of Thompson Vaivoda and Associates (TVA) of Portland, Oregon; BOSTI Associates of Buffalo, New York; the Lauck Group and Mesa Design Group, both of Dallas; with Gideon Toal Inc. of Fort Worth as architect of record. Ericsson, recognized as one of the world's foremost leaders in the development of communication technology, is respected worldwide for its fresh approach to design which is manifested in its innovative commercial products. According to TVA's David Gellos, AIA, the Ericsson Real Estate Group wanted the new facility to reflect the essence of Ericsson's "technology branding and image" and to "maximize the regional texture that the local environment brings to the facility." This twofold corporate approach turned out to be the most critical influence in the design of the facility.

The new complex represents a mixture of modernist aesthetics and forms, all gently blended with indigenous natural materials and earthy colors. The building provided an opportunity to juxtapose beige, smooth-finished granite and rich, split-face stone—a combination of varied textures which forms the background for the crisp metallic gray of the curtain wall. The interior of the buildings is a

(opposite page) Having essentially done away with offices, Ericsson provides numerous alternative work areas; far left photo by Aker/Zvonkovic Photography. (above) As seen from the pedestrian bridge, the complex is visually inviting.



To foster chance encounters, a variety of casual interior spaces are equipped with wipe boards and other conference amenities.

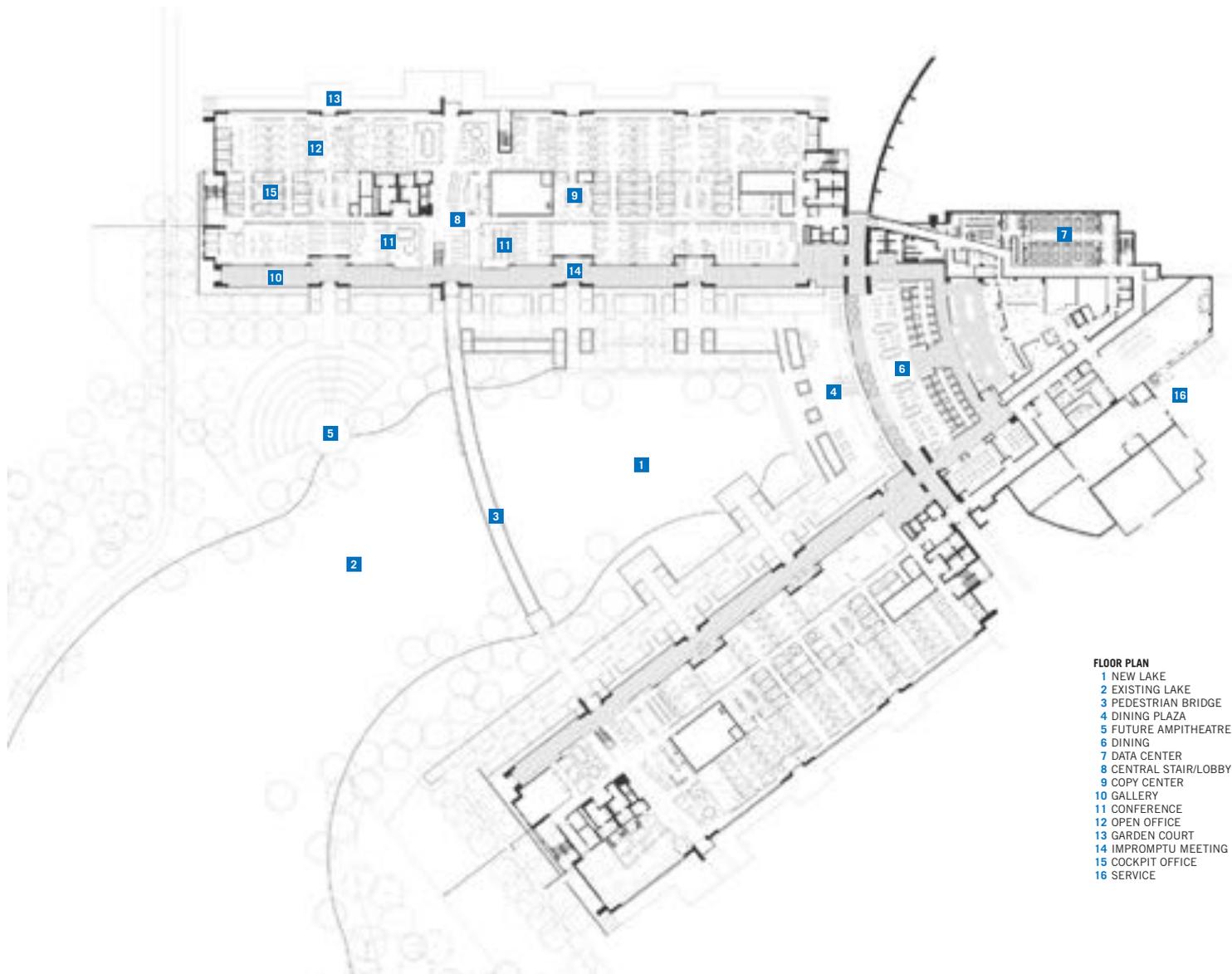


collage of smooth white gyp-board walls, clear maple panels, exposed smooth-texture concrete, slate floors and carpets, and a collection of high-tech office fixtures and equipment. The campus – arranged into three building components comprised of a public/common amenities unit coupled with two office/research wings – focuses its spatial relationships towards an existing lake on the site. The design of each component is based on a pure modernist proportion and volumetric assemblage that mixes sleek aluminum skins with rugged native stone, symbolizing Ericsson’s cutting-edge corporate culture set into the Texas landscape. The Lauck Group worked closely with TVA in developing a larger-than-usual office floor plate that divides easily into a series of work modules/teaming arrangements—by no means a standard feature found in most traditional corporate office buildings. This design allowed for the development of the strongest component in the design of the two office/research wings—a large

enclosed avenue at the interior perimeter of the floor plates. Standardization of office size and furnishings allowed for clear financial economies, but it challenged the design team to avoid undermining the identity of each user. The standardization also required Ericsson’s leadership to nurture the intellectual drive of each employee and provide an infrastructure where ideas could blossom. Creative employees need areas where they can informally exchange ideas with their colleagues, so Ericsson Village is laced with “nooks and niches” that promote casual and spontaneous interaction.

Just as businesses must be flexible and free of old paradigms, so must the vital functions of any given office building be flexible to facilitate change quickly and with little disruption. Initiative can be snuffed out if the floor plate size is wrong or planning modules don’t work for users. Managing personnel and organizational change must involve the rethinking of human resource deployment while simultaneously

reinventing the working environment. Ericsson operates in short cycles for design and development of their product, creating a unique requirement for total flexibility and adaptability in their facilities. Since taking ownership of The Ericsson Village complex, Ericsson has undergone a series of manpower adjustments that have tested the limits of this facility. “Over the past 18 months this building has undergone over a 200-percent churn in space needs and has been reconfigured into a variety of user teams affecting over 5,000 employees,” said Joe Corcoran, program manager for Ericsson’s facilities department. He affirmed that “the building is performing beyond expectations.” At Ericsson, and across the spectrum of today’s corporate landscape, commonly held notions about office design are being comprehensively reevaluated. For instance, in today’s rapidly changing business environment, a company’s work force does not necessarily occupy a particular space from eight to five o’clock, five days a week. As evidenced inside



- FLOOR PLAN**
- 1 NEW LAKE
 - 2 EXISTING LAKE
 - 3 PEDESTRIAN BRIDGE
 - 4 DINING PLAZA
 - 5 FUTURE AMPITHEATRE
 - 6 DINING
 - 7 DATA CENTER
 - 8 CENTRAL STAIR/LOBBY
 - 9 COPY CENTER
 - 10 GALLERY
 - 11 CONFERENCE
 - 12 OPEN OFFICE
 - 13 GARDEN COURT
 - 14 IMPROMPTU MEETING
 - 15 COCKPIT OFFICE
 - 16 SERVICE

Ericsson, the integration of the mobile phone, the modem, and the personal computer allows people to select when and where they want to work.

Thanks to the new facility's wireless infrastructure, Ericsson employees are able to move from space to space – with laptop and cell phone at hand – and continue working without skipping a beat. From the edge of the lake, to the cafeteria, to the workrooms, with moveable marker boards and conference facilities, they enjoy complete freedom to accomplish their tasks. “Our goal was to create a workplace that becomes a catalyst for employee evolution, not an inhibitor of the creative needs of the employer,” stated Brigitte Preston of the Lauck Group. Utilizing Ericsson’s signature colors and textures, and the company’s sensitivity for details, Preston and her team specified a palette of colors and materials that generates a handsomely sophisticated modernist interior. At times it is almost impossible to distinguish where interiors start and architecture ends.

The only flaw with this facility is its high level of security, no doubt necessary for Ericsson, but the restricted access limits the opportunity for everyone to fully experience this sophisticated complex. Ericsson’s gift to the local architectural community – the sum of a well-crafted modernist building and facade, extremely thoughtful details throughout the whole complex, wonderful interior spaces, great materials and finishes, and exquisite landscaping – offers a lesson on exemplary corporate design which would not be lost on the general public. **T**

Nestor Infanzón, AIA, is a *TA* contributing editor.

RESOURCES CONCRETE FORMWORK AND PLACEMENT: Capform; EXTERIOR CLADDING: Mezger Enterprises (limestone); CURTAINWALL: Vistawall, GLASS: Viracon; ROOFING: Johns Manville; ELASTOMERIC ROOFING: Johns Manville; ALUMINUM: Vistwall, Viracon; SITE, STREET, AND MALL FURNISHINGS: Weatherend Furniture; SLATE: Intrepid Slate Flooring; WOOD DOORS: Algoma Hardwoods; ARCHITECTURAL METAL WORK: United Metalworks; ARCHITECTURAL WOODWORK: ISEC; LAMINATES: Wilsonart, Abet Laminare, Formica; SOLID POLYMER FABRICATIONS: Corian; DECORATIVE GLAZING: 3M; PLASTIC GLAZING: Marlite; ACOUSTICAL CEILINGS: Armstrong; WOOD CEILINGS: ISEC; ATHLETIC WOOD FLOORING: Bofflex; SPECIAL WALL SURFACES: Forbo; ACOUSTICAL TREATMENTS: DesignTex; PAINTS: Benjamin Moore; DECORATIVE FINISHES: Zolatone, Armourcoat; HIGH-PERFORMANCE COATINGS: Zolatone; RESILIENT FLOORING: Dodge Regupol; RESILIENT BASE: Allstate; CARPET: Interface; RAISED FLOORING: Interface; DEMOUNTABLE PARTITIONS: Herman Miller; LIBRARY EQUIPMENT: BCI Furniture; DESKTOP WORKSURFACE, MOBILE TABLE, SIDE CHAIR, TASK SEATING: Steelcase; FIXED SEATING: Figueras; PAINTS AND STAINS: Sherwin-Williams, Tnemec

CREATIVE Integration

by MARK OBERHOLZER, AIA



PROJECT Idea Integration, Houston
CLIENT Idea Integration
ARCHITECT Kirksey Architecture
CONTRACTOR O'Donnell/Snider Construction, Inc.
CONSULTANT Wylie & Associates (MEP)
PHOTOGRAPHER Hickey-Robertson

ON THE WAY TO THE OFFICES OF IDEA INTEGRATION in central Houston, a visitor passes through a neutral off-white building lobby and into elevators fitted with granite and brushed brass. The moment the elevator door opens onto the eighteenth floor, however, the palette of the typical office interior has disappeared completely. Backlit translucent panels and an open ceiling painted cobalt blue announce the entry into this unusual office interior.

Designed on a tight budget and short timeline, Kirksey Architecture planned the interiors to house the creative center of Idea Integration, a technology consulting firm. The firm wanted to create an interior that would match its employees' style. ("Our employees are creative, computer savvy, and drink lots of Mountain Dew," according to Ed Morrissey, Idea Integration's senior vice president.) Although the basic plan of the interior resembles a standard office

plan – perimeter offices surrounding a common work area – the material choices and details create a unique and engaging work environment.

One of the most striking differences between these offices and a typical interior is the lack of a dropped ceiling. Supply air ducts, electrical lines, and sprinkler pipes are exposed throughout most of the interior and painted a uniform matte black. Missing too is the ubiquitous grid of modular fluorescent lighting. The ambient light levels are much lower, reducing glare on computer screens and creating an atmosphere more suggestive of a vital think tank than a standard office.

The lack of a hung ceiling lends a roughness to the interior that is matched by the stained concrete floor. Existing carpet and office walls were removed, leaving some pockmarked areas in the concrete floor. These imperfections apparently concerned the architects more than the clients, who can be seen serenely gliding along the polished concrete on scooters.

Although traditional perimeter offices are maintained, their interior walls are glass, which allows natural light to filter through the offices and into the inner work area. The glass walls are divided into a random series of panels using clear, reeded, and translucent glass, providing a degree of visual privacy as well as obscuring the inevitable clutter of inhabited offices.

Perpendicular to the glass walls, partitions dividing offices are treated as planes that project through the glass wall into the main circulation corridor. Marked with a bold palette of colors, these walls create a playful rhythm. Because some of these walls lean outward into passageways, ADA regulations necessitated some type of warning system. Highway traffic “domes” mounted on the concrete floor at the end of each wall fulfill this function with style.

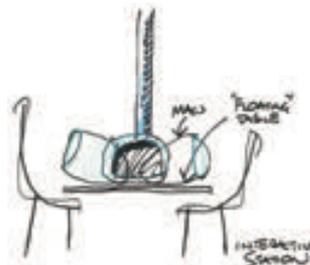
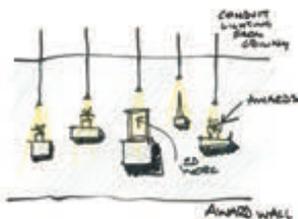
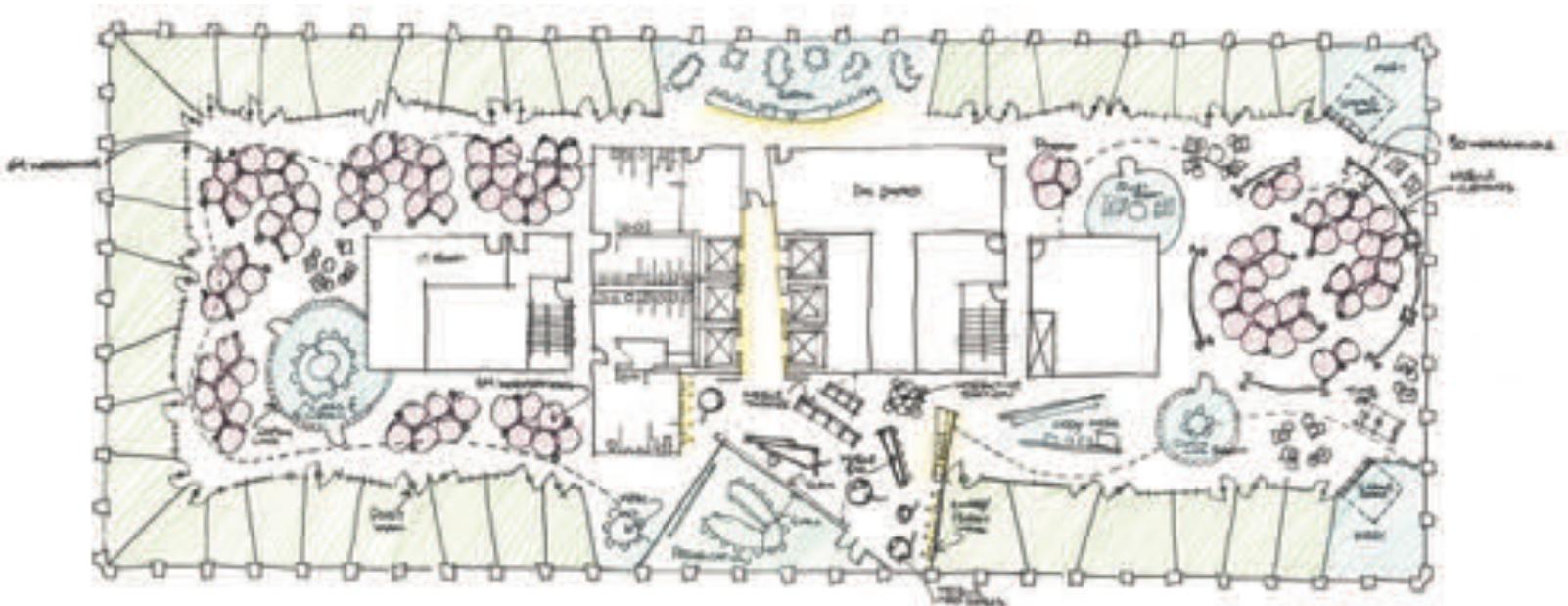
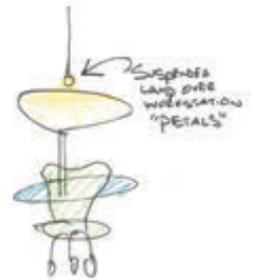
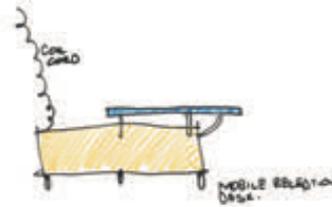
Another commonplace aspect of typical offices is the conference room. Idea Integration’s three

main conference rooms utilize standard materials in creative ways: one room is formed by a very thick, canted gypsum-board wall while another is enclosed completely with glass wall, elegantly lit with hardware-store spotlights. The third conference room – triangular in shape – has earned the name “Bermuda Triangle” perhaps commenting on the purpose of the room as well as its shape. Throughout these offices, the materials and details reveal the enthusiasm and creativity of both client and architect. **T**

Mark Oberholzer, AIA, practices with Wittenberg Partnership in Houston.

RESOURCES LAMINATES: A Bet Laminates, Nevamar; GLASS-FIBER REINFORCED PLASTICS: Lumasite; METAL DOORS AND FRAMES: Raco; DECORATIVE GLAZING: Glass Wholesalers; ACOUSTICAL CEILINGS: USG; SPECIAL WALL SURFACES: Lumasite; PAINTS: Benjamin Moore

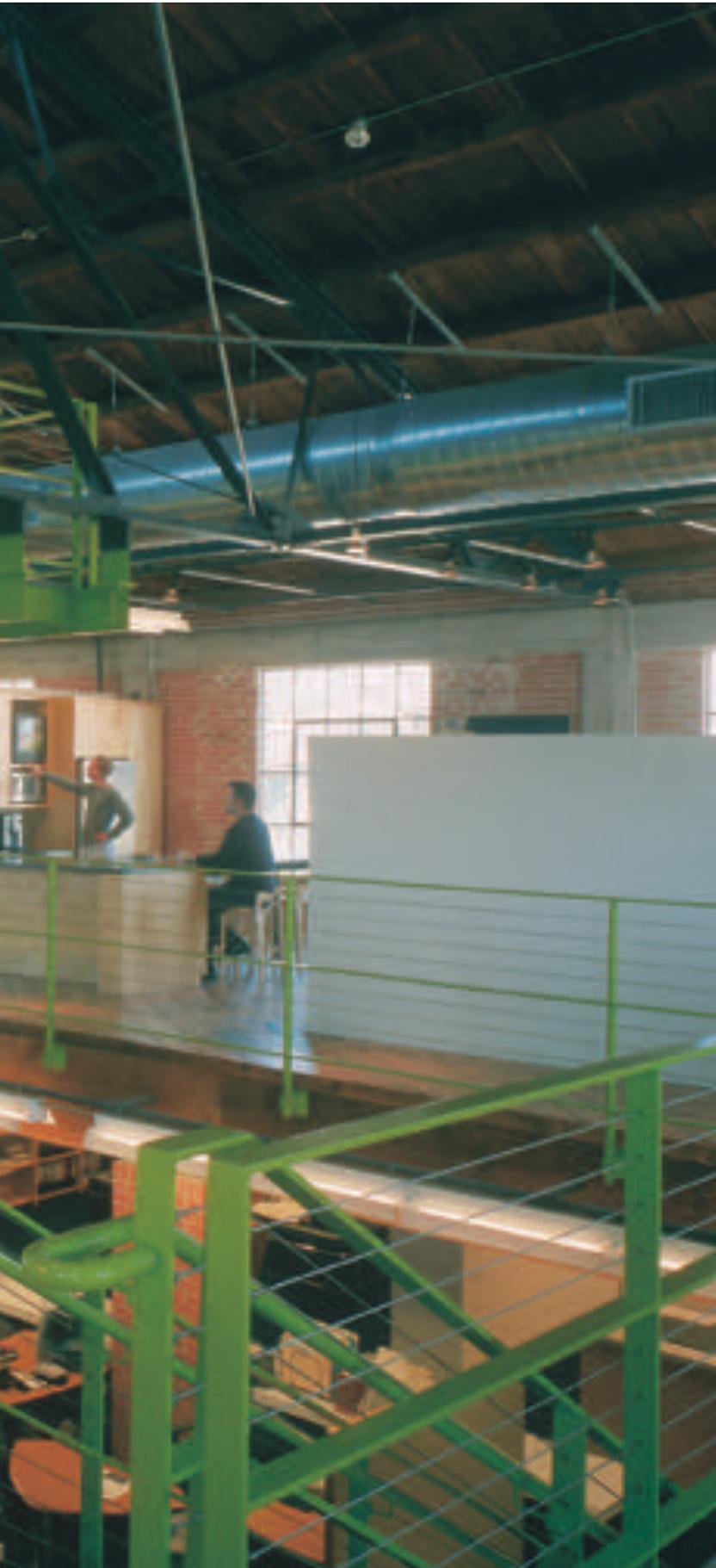
With minor tweaking, the interior spaces retain much of the inventive character expressed in the initial design sketches.



Reinvigorated for Design

by SUSAN WILLIAMSON





Conference rooms and other public spaces, surround the central well on the main level.



PROJECT FD2S, Austin

CLIENT FD2S

ARCHITECT Stern and Bucek Architects

CONTRACTOR Crescent Construction

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

PHOTOGRAPHER Hester+Hardaway

THE AUSTIN OFFICES OF THE GRAPHIC DESIGN FIRM FD2S are a study in juxtaposition—raw against refined, openness versus enclosure, monochromatic tones highlighted by saturated color. The offices, housed in a converted 1920s oil storage warehouse in east Austin, were designed by Stern and Bucek Architects of Houston.

Both architect and client (FD2S partner Larry Paul Fuller is a former editor of *Texas Architect* and partner Herman Dyal is an architect) wanted to respect the integrity of the building while inserting the modern amenities the firm needed. A tight budget meant that every dollar had to count. Fortunately, the building fabric was essentially intact with the exception of an unfortunate exterior paint job and the loss of some of the steel sash windows. The paint was removable and identical replacement windows were acquired when an adjacent, similar building was remodeled.

The 10,000-square-foot space was divided into a light-filled main floor with exposed steel trusses and a partially below-grade second floor with low ceilings and little access to natural light. The biggest challenge, says architect William F. Stern, FAIA, was addressing the disparity between the two levels. The solution was suggested by an implied grid created

Unexpected textures, such as stainless steel on the reception cube and tatami mats on the mezzanine platform, provide visual variety.

by brick columns that scribed a 1,000-square-foot rectangle at the center of the space. The wood floor on the main level was cut out to the edges of the column grid and a large freight elevator was removed. The result is a central well that extends nearly 30 feet from the ground floor to the lantern-like roof monitor, washing the entire volume with natural light while also tying the levels together and relieving the lower floor of its claustrophobic gloom.

Removing the building core provided a clear guide for organization of the functional areas. Most public areas are on the spacious upper level while the remaining low ceilings on the lower level provided an opportunity for more enclosed, intimate spaces.

One priority was placement of a kitchen and eating area in a prominent position rather than hidden in a back corner. The kitchen, which overlooks the central well on the main floor, has become both a social and work center. "It's just like a kitchen at home, the place where people want to be," FD2S partner Dyal says, and has helped foster a more personal relationship not only among the 35 employees but also with clients.

In addition, FD2S requested a place where employees could go when they needed distance from the office bustle. Stern quickly arrived at the notion of a platform floating above the central well. A grid of steel grating was suspended from the roof trusses, accessed by stairs that zigzag up from the lower level. The emphatic angles of the stair are echoed in the strong diagonal lines of the restored planks of pine flooring and, more subtly, in the slightly skewed walls on the main level. This slight divergence from the building's orthogonal geometry animates the space, opening circulation areas and alleviating them of corridor-like severity. A combination of eight- and six-foot-tall walls divide the main level into meeting rooms of various sizes as well as small offices along the back wall.

Another blow at the oppression of parallel lines is the reception cube. The cube, clad in sleek stainless steel panels, is set into the reddish brick of the western exterior wall at a 45-degree angle. Concerns about security and the need to monitor visitors dictated a space with views onto the porch-like deck and entry ramp as well as across the parking lot.

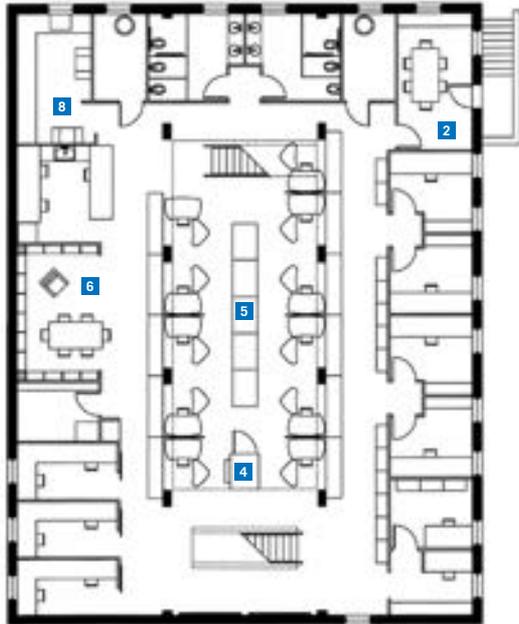
On the lower level, the perimeter area with its 7-foot 10-inch ceilings, was given over to enclosed offices, as well as a library and other support spaces, while the open well houses a studio, with a long work surface surrounded by several workstations. These stations were originally mostly open (the offices were completed about two years ago) but have since been partially enclosed with low walls after some employees complained about the distraction of traffic along perimeter circulation zones.

The palette of materials and colors does not compete for attention with the drama of the open volume. Partition walls are a uniform white, while sliding barn doors and cabinetry are pale birch. Existing concrete, brick, and pine were cleaned and left raw. Mechanical systems are exposed. The exception to this pared-down aesthetic is the assertive yellowish green of handrails and stair, which resonates against the neutral tones like an exclamation point.

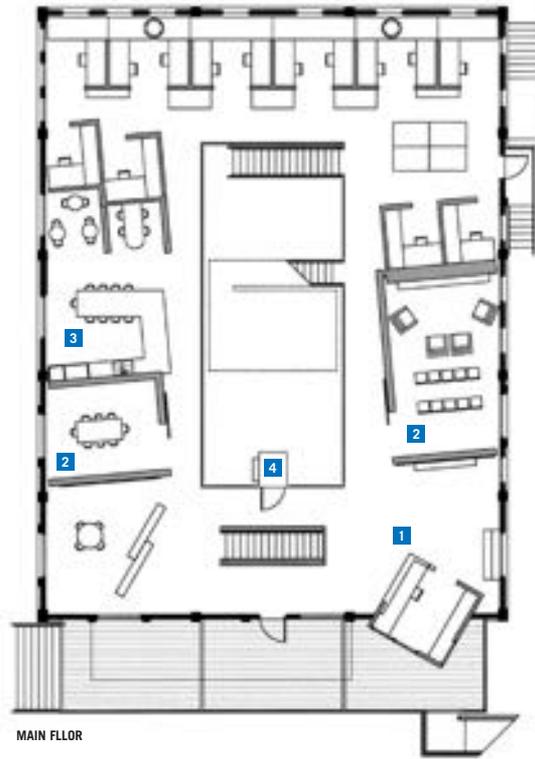
The only other color appears on the exterior, in the vivid blue of the metal awning over the front deck. That entry area, which faces west, away from the street, is separated from a small parking lot by a layered garden of native grasses and trees that mediates between the outer world and the inner life of a reinvigorated building. ■

Susan Williamson is a former editor of *Texas Architect*.





LOWER FLOOR



MAIN FLOOR

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

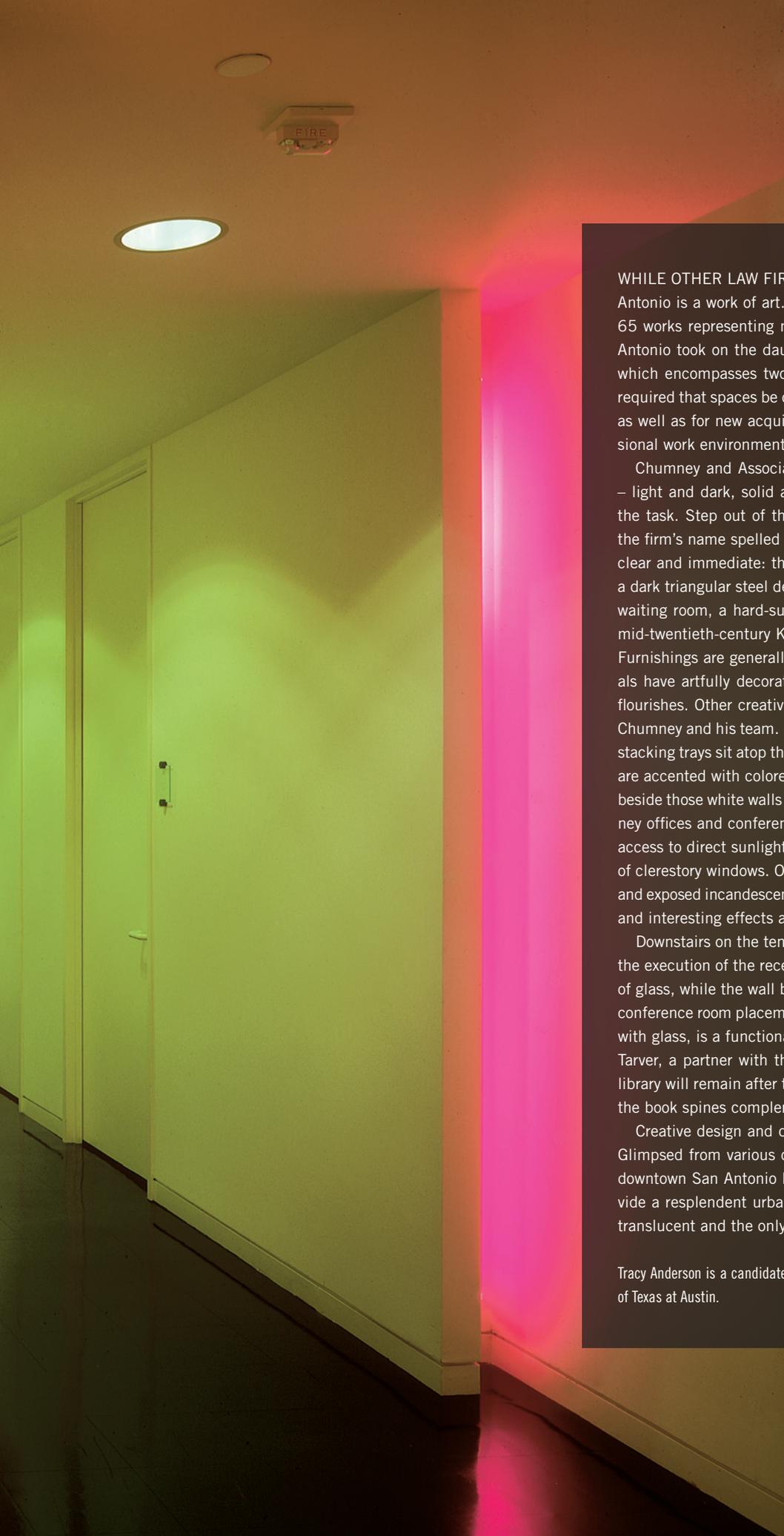


SECTION

Works of Art for Work's Sake



by TRACY ANDERSON



Fluorescent tubing wrapped with colored theatrical gel casts a high-tech glow on *Untitled* by Michael Bigger; photo by Leigh Christian.

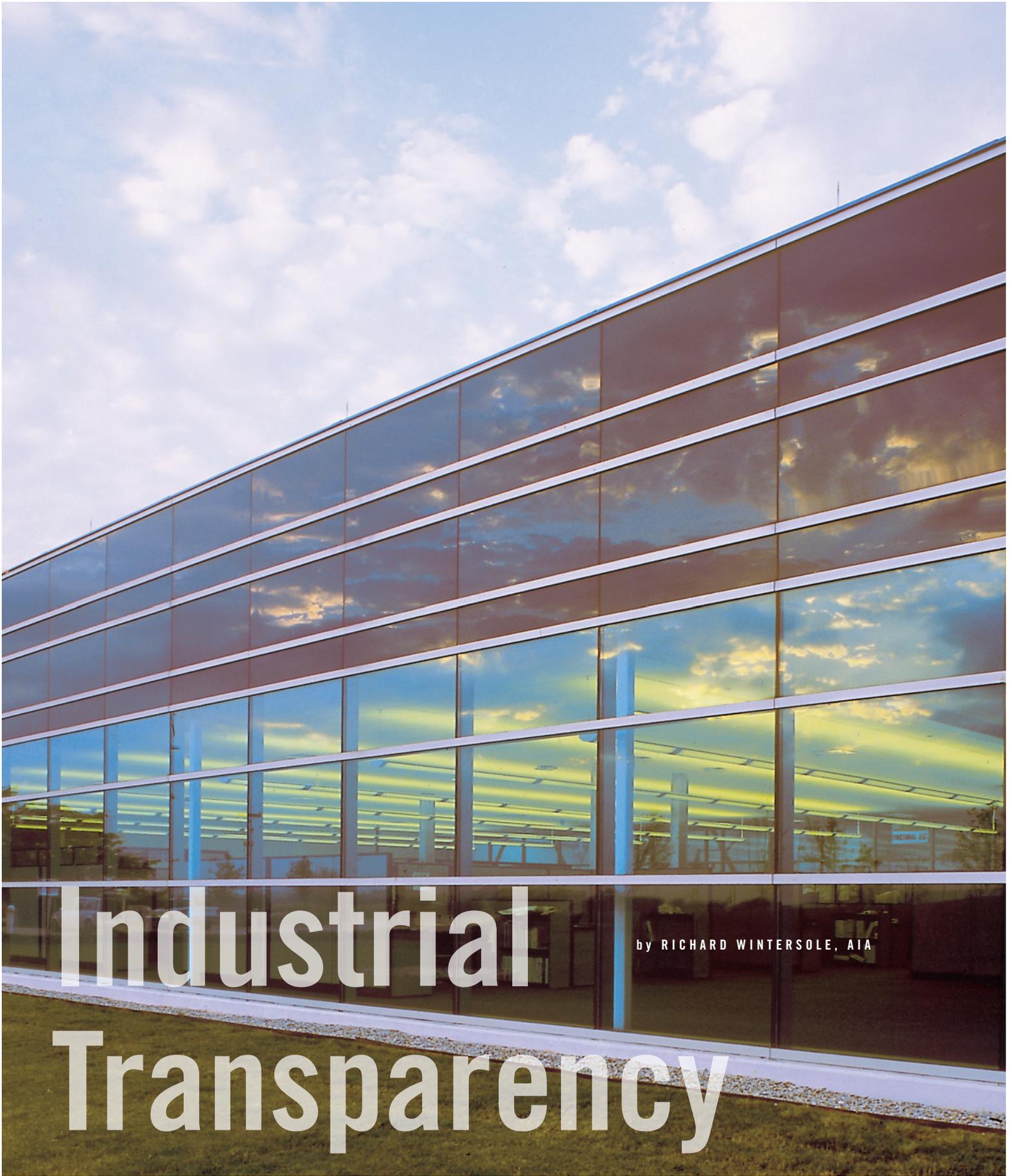
WHILE OTHER LAW FIRMS MERELY WORK, Matthews and Branscomb of San Antonio is a work of art. More specifically, the offices showcase a collection of 65 works representing more than 56 artists. Chumney and Associates of San Antonio took on the daunting task of designing the 32,000-square-foot office which encompasses two floors of the downtown Weston Centre. The program required that spaces be designed for the law firm's already sizable art collection, as well as for new acquisitions, all the while providing an efficient and professional work environment for practicing law.

Chumney and Associates answered with a design that emphasizes contrast – light and dark, solid and void, transparent and translucent – to accomplish the task. Step out of the elevator at the eleventh floor and one is greeted by the firm's name spelled out in white neon against a white wall. The message is clear and immediate: this is no ordinary law firm. The receptionist sits behind a dark triangular steel desk set against a transparent glass wall. In the adjacent waiting room, a hard-surfaced Maya Lin coffee table counters the softness of mid-twentieth-century Knoll chairs and textured art covers smooth white walls. Furnishings are generally consistent throughout the offices, yet some individuals have artfully decorated their workspaces with whimsical and idiosyncratic flourishes. Other creative touches include custom furnishings designed by Pat Chumney and his team. Notches serve as handles on credenzas and coordinated stacking trays sit atop the hard surfaces. Brightly hued niches within white walls are accented with colored fluorescent light while vividly colorful furnishings set beside those white walls provide a place of respite for weary workers. While attorney offices and conference rooms line the perimeter of the two floors, allowing access to direct sunlight, interior spaces are lit indirectly via a modern take-off of clerestory windows. Other lighting (such as neon, colored fluorescent tubing, and exposed incandescent housing) are also creatively applied to provide different and interesting effects at a fraction of the cost of other fixtures.

Downstairs on the tenth floor, the theme of contrast is taken quite literally in the execution of the receptionist station. This time, the triangular desk is made of glass, while the wall behind is made of steel. The same pattern of office and conference room placement is repeated on this floor. The library, nearly enclosed with glass, is a functional workspace that becomes part of the art scene. Lewis Tarver, a partner with the law firm, hopes that a particular set of texts in the library will remain after their usefulness has expired. Why? Because the color of the book spines complements the art and furniture in the space.

Creative design and dramatic color are not confined to the firm's two floors. Glimpsed from various office windows, the bright red, purple, and gold of the downtown San Antonio Public Library and the yellow of the Cadillac Lofts provide a resplendent urban backdrop. In other locations, window glass becomes translucent and the only hint of the outdoors is the glow of daylight. ■

Tracy Anderson is a candidate for a Master's of Science in Architectural Studies at the University of Texas at Austin.



Industrial Transparency

by RICHARD WINTERSOLE, AIA

PROJECT Valeo Electronic Systems Assembly Facility, Fort Worth

CLIENT Valeo Electronics

ARCHITECT Gideon Toal

CONTRACTOR Sedalco, Inc.

CONSULTANTS Gideon Toal (structural); James Johnston & Associates (MEP); Garcia Associates (civil); Gideon Toal (landscape)

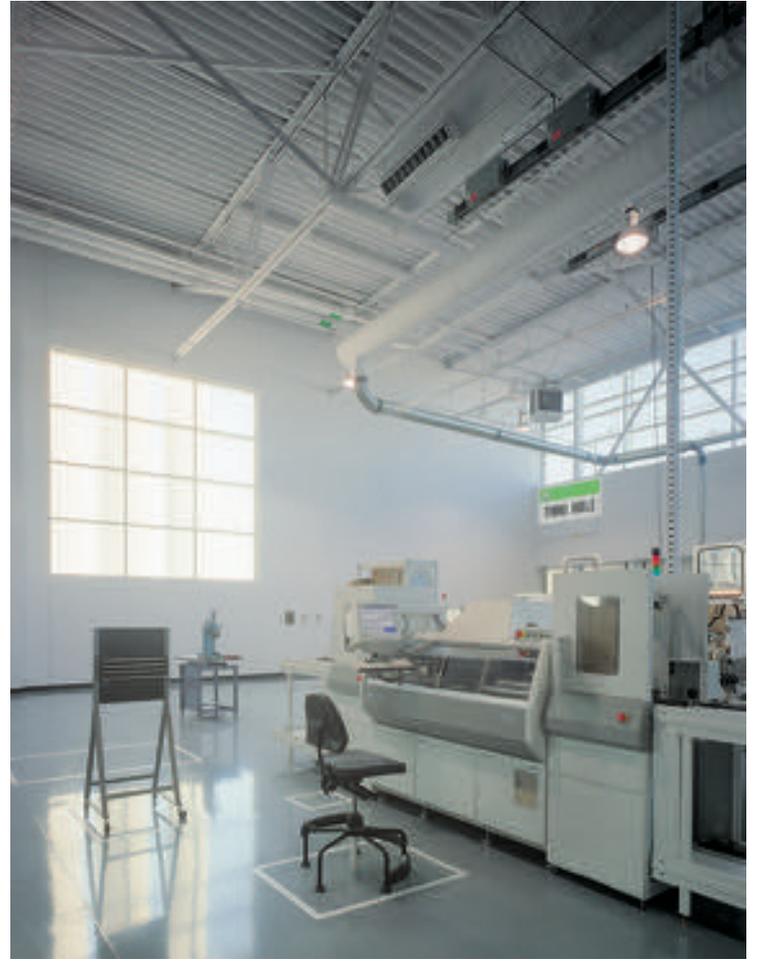
PHOTOGRAPHERS Hester+Hardaway; Robert Gries (where noted)

VALEO ELECTRONICS BUILT ITS FIRST “GROUND UP” ASSEMBLY PLANT in the United States, the Valeo Electronic Systems Fort Worth Assembly Facility, at the Alliance Airport development near Fort Worth. A manufacturer of automotive components, French-based Valeo is a multinational company employing over 70,000 people in 25 countries. Workers at Valeo Fort Worth assemble on a 24/7 schedule circuit boards for sensors such as the “beep-beep” backing-up devices on trucks.

An enlightened set of design guidelines from Valeo and a sensitive local response by Gideon Toal of Fort Worth produced a 67,000-square-foot facility with a budget of \$75 per square foot. According to Gregory S. Ibañez, AIA, director of design at Gideon Toal, the design guidelines sought to “place a premium on transparency, order, and a non-hierarchical personnel organization where everyone wears the same clothing—executives and assembly workers.” In addition, the company’s design guidelines stipulated that “all construction should be planned on grids, coherent in three-dimensional terms and different scales” and

(opposite) Curtain-wall glazing emphasizes the horizontal aspect at Valeo.
(below) Extensive north clerestories admit light to the production area.





(top left and right) Concrete *bris soliel* panels – a k a “the gills” – on the west side filter reflected light to illuminate structure, mechanical systems, and production machinery; top left photo by Robert Gries. (bottom) Literal, phenomenal, and industrial transparency.



“common features should be apparent so that, all over the facility, a feeling of unity, of belonging to one and the same corporate body, can be developed.” Clearly, the Valeo workplace does not secret away the executives in rosewood-paneled offices while the worker bees sweat over machinery in an underlit warehouse.

The siting and arrangement of the building’s plan bears out this strong connection between management and production. All employees use the same parking lot on the west side and enter to an east-west axial circulation spine spanning the entire length of the facility. To the north of the spine lie offices and support spaces, including lockers, dining area, visitors’ entry, and conference rooms. To the south of the spine continuous north clerestories wash the high-ceilinged production area with light. In addition, employees in the production area can look through the low-cubicked office area to the minimally landscaped green space beyond. This literal and phenomenal transparency brings welcome north light deep into the building while also visually connecting production space and office areas.

Supplementing the north clerestories, windows with site-cast concrete *bris soliel* panels admit controlled natural light on the west side. The panels look peculiar as seen from the outside because they are one of the few vertical expressions on an otherwise horizontal building and their function is not readily apparent. In fact, the project manager nicknamed

them “the gills.” From the inside out, however, they make sense—they successfully function as a shading device. Due to the sensitive nature of Valeo’s production processes, no direct light enters through the production clerestories or the shaded west windows (except for a short period around the summer solstice). Because the production machinery costs more than the building, Valeo uses no skylights, thus avoiding the potential for hail damage.

The building is organized on a 60-inch grid in both plan and section, following design guideline recommendations. Although Valeo normally uses metal panels as an exterior cladding system, on this facility the company used site-cast concrete. The reveal patterns in the panels emphasize the horizontal aspect of the building. At selected exterior spaces, including points of entry and an employee patio connected to the dining area, the architect designed a combination of steel, glass, and concrete covers that play against the flatness of the site-cast walls. Instead of using standard storefront glazing, the architect opted for curtain-wall glazing that downplayed vertical divisions between the glass and allowed the horizontal mullions of the glass to dominate. Glazing divisions respect a 15-inch module that contrasts and interacts with the 60-inch module of the site-cast panels while introducing a smaller, more close-up scale. Planes of glass between the concrete panels express interior circulation and phenomenal transparencies on the facade, allowing the

concrete panels to read as simple planes.

White walls and ceilings, gray floors, and monochromatic office systems understate the interior material pallet. In order to maintain a uniform company identity, Valeo discourages any employee decorations. The employees are listening, leaving clean workstations and blank walls with absolutely no art anywhere. The only “decoration” are two large posters in the assembly area depicting what appears to be a French man and woman exhorting the ranks to be team players. The interior’s essential attractiveness, however, comes about through the interplay between the three elements of the modular steel structure, mechanical systems, and production assembly machinery as seen against the canvas of the extensive glazing.

As articulated in the owner’s specifications for the project, “the design must be elegant, smart, simple and to the point, without ostentation.” Valeo got what it asked for. It’s not Zen and it’s not Feng Shui, but a comfortable space, clear and simple. “What you see,” said Ibañez, “is what you get.” **T**

Richard Wintersole, AIA, practices architecture in Aledo.

RESOURCES METAL MATERIALS: Vulcraft; LAMINATES: Wilsonart; BUILDING INSULATION: Owens Corning; ROOF AND DECK INSULATION: Johns Manville; MEMBRANE ROOFING: Johns Manville; METAL DOORS AND FRAMES: Dean Steel; WOOD AND PLASTIC DOORS AND FRAMES: Marlite; ENTRANCES AND STOREFRONTS: Raco; GLASS: PPG; GLAZED CURTAINWALL: Vistawall

"On-Line Studios" continued from page 21

had one employee who tried telecommuting after relocating to Miami but learned that solitary work at home did not befit him, so he left JRA and joined Arquitectonica for the interoffice companionship. Still, others doubt they will ever return to a traditional office. Karina Kelly, a designer in Dallas, has been working from home for eight years, structuring her schedule around her children, ages two and six. She does not think she will ever return to a traditional setting. She feels much more productive not having to interact with office-mates and bosses, nor does she need an expensive wardrobe; she doesn't have to put on makeup everyday and has no commute to hassle with.

When the technophobic Jeremiahs of the architecture world try to alarm us with horrific tales about the Frankenstein monsters of software being created in Seattle or San Jose, (see "Another Brick in the Wall," *Architecture* May 2002) remember that people use tools the way that they see fit, not the way the manufacturers and marketing executives tell them. The potential is vast for each of these software "monsters" to solve problems, and users may apply them to their own individual set of workplace conditions. In San Francisco, Jennifer de Graaf, a landscape designer with kidney failure, is exploring how technology will allow her to remain productive and engaged while hooked up to dialysis machines

three days a week. In small-town Weatherford, Oklahoma, Pete Goodwin works part-time as a 3-D modeler while his full-time job is caring for his elderly parents. Having chosen to live away from the corporate world so his parents can remain in their home, Goodwin uses state-of-the-art tools to adapt to his new circumstances—in other words, to stay sane and connected in an otherwise remote and often overwhelming situation. And Jan Rossi of HLM Design, a multinational firm headquartered in Charlotte, North Carolina, was able to take on her new position as vice president of marketing while continuing to live in Philadelphia where her husband has deep roots.

It's not just the big firms such as the HLMs of the world, or people displaced to far-flung locales, who benefit from the rapid development of communication technology and virtual-office software applications. Someday, and very possibly sooner than later, it could happen to you.

Melinda Koester Poss, AIA, is principal of Studio C in Dallas.

Flexible Design Key to Home Work

The creation and management of wide-area collaborative networks of home-based work spaces present an abstract type of architectural design problem not easily solvable using conventional building design processes. To understand how wide-area networks operate and function, architects must become immersed in such networks in the production of their own work. Only through that inside knowledge can they viably service the needs of on-line studios' architectural environments.

In particular, because an increasing number of the individual computer work spaces in wide-area networks are located in the workers' homes, there are growing demands on the way housing should be laid out and designed. Presently, most home-based computer workers have retrofitted their work spaces in housing originally designed without much, if any, thought given to this relatively new household function. Typically, there are many design and construction obstacles to overcome. The intelligent planning of more flexible spaces in new housing will enhance an architect's role in residential design.

CHARLES TRAYLOR, AIA

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IIDA
INTERNATIONAL INTERIOR DESIGN ASSOCIATION

The Clubhouse at Westin La Cantera Resort



PROJECT The Clubhouse at Westin La Cantera Resort, San Antonio

CLIENT USAA Real Estate Company

ARCHITECT William Zmistowski Associates, Boulder

CONTRACTOR Joeris General Contractors

CONSULTANTS William Zmistowski Associates, Boulder, J. Kattmann Associates, Denver (interior design)

PHOTOGRAPHER Gabriel Benzur Architectural Photography

The Clubhouse at Westin La Cantera Resort (top) in San Antonio captures the essence of the local Spanish Colonial architectural style while at the same time incorporating modern golf-resort amenities. The 14,300-square-foot structure by William Zmistowski Associates of Boulder, Colorado, reflects South Texas Mission traditions and employs antique and distressed finishes which contrast with elegantly refined detailing. Materials include regional rubble limestone applied with heavy mortar; Old World barrel-style clay roof tile; cast-stone window sills; lintels and ceiling beams of heavy timber; stucco walls; and ornamental ironwork. The architect achieved a casual, worn-in feel inside the clubhouse (bottom) and made a point to avoid polished finishes, specifying only natural and hand-crafted interior elements. Among several unique features is the stone wall at the entrance to the facility which evokes a sense of sanctuary as one passes through. Upon entering, vistas direct attention toward the golf course (designed by Arnold Palmer) and unrestricted views of the ninth and eighteenth greens provide a gallery-like experience. In addition, the entry lobby incorporates a translucent panel skylight which filters sunlight uniformly throughout the space. Glass along the clubhouse's corridors also enhances the indoor-outdoor relationship. Another reference to the local Mission style is the clubhouse's orientation around a bell tower. The tower, and an adjacent faux-ruined stone wall, serves as a highly visible landmark and is meant to be reminiscent of an old Texas Hill Country settlement.

TARA SPARKS

RESOURCES BRICK PAVERS: Alamo Concrete Pavers; RAILINGS AND HANDRAILS: Quality Fence and Welding; WATERPROOFING AND DAMPPROOFING: Sonneborn; UNIT SKYLIGHTS: Kalwall; ROOFING: Brick Selections; PAINTS: Sherwin-Williams; ARCHITECTURAL CAST STONE: Cast Limestone Products of Texas



- FLOOR PLAN**
- 1 COVERED TERRACE
 - 2 CLUB GRILL
 - 3 19TH HOLE
 - 4 KITCHEN
 - 5 LADIES' LOCKERS
 - 6 MEN'S LOCKERS
 - 7 LOBBY
 - 8 FOYER
 - 9 GOLF SHOP
 - 10 TOWER

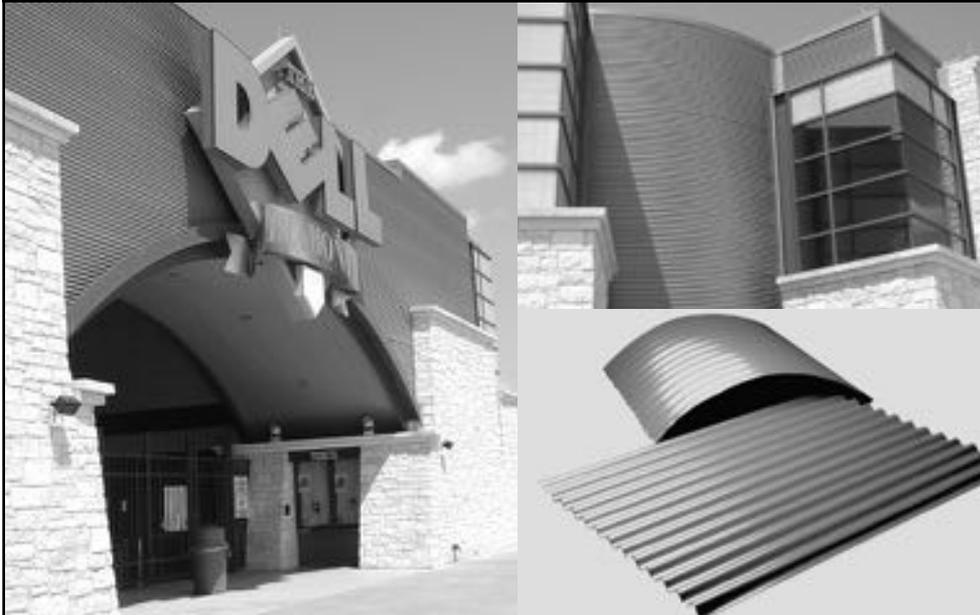
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GENERAL CONTRACTOR: HENSEL PHELPS, AUSTIN

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CONTINUING EDUCATION SCHEDULE

Dell Diamond “AA” Ballpark



PROJECT Dell Diamond “AA” Ballpark, Round Rock
CLIENT City of Round Rock and Round Rock Express Baseball Club

ARCHITECT HKS, Inc.

CONTRACTOR Hensel Phelps

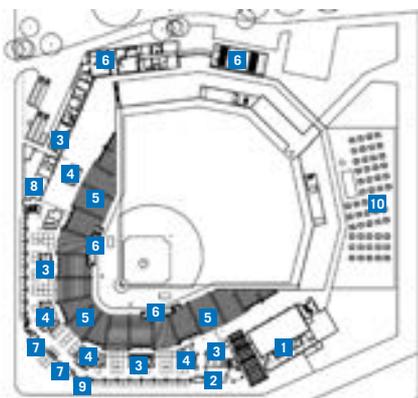
CONSULTANTS HKS (structural); Baker-Aicklen & Associates (civil); Trinity Engineering (geotechnical); Blum Consulting Engineers (MEP); Wrightson, Johnson, Haddon & Williams (audio/visual); HKS (environmental graphics); Finish Line Events (concessions); SDI (food service); Hall Bargainer (landscape)

PHOTOGRAPHER Greg Hursley

Home to the Round Rock Express Baseball Club, a Double-A franchise of the Houston Astros, the Dell Diamond (top) was completed in January 2000. To provide a unique experience for baseball fans, HKS of Dallas fused railroad imagery of the 1930s and 40s with traditional Texas motifs, using materials such as native limestone, wood, and corrugated metal. Every aspect of the Dell Diamond was designed with the spectator in mind. The structure was built around the playing field to give fans a view of the field no matter where they sit—all 7,800 seats provide an uninterrupted view of the playing field (bottom). Comfortable seats, designed with fixed backs and cup holders, are angled toward the diamond to allow fans to be close to the action. State-of-the-art scoreboards, sound systems, and playing-field lighting add to the exhilarating experience of attending a game in person. Overlooking the grand concourse, 110 feet from the playing field, are 30 private suites. Also located on the suite level is the 300 Club which offers suite owners 2,000 square feet of lounge and banquet space for entertaining during non-game times. In addition to the stadium, the Dell Technology Conference Center is also a part of the facility. With views out onto the playing field, the conference center has 7,500 square feet of space available for meetings, exhibitions, and various other functions. The complex also has a recreational area for corporate outings and other retreats year-round.

TARA SPARKS

RESOURCES CONCRETE PAVEMENT: Hensel Phelps; FENCES, GATES, AND HARDWARE: AmeriStar; RETAINING WALLS: Hensel Phelps; SITE, STREET, AND MALL FURNISHINGS: Columbia Cascade; CONCRETE MATERIALS: W.R. Meadows; MASONRY UNITS: Featherlite; METAL DECKING: Consolidated Systems; ARCHITECTURAL METAL WORK: Miscellaneous Steel Industries; RAILINGS AND HANDRAILS: Miscellaneous Steel Industries; ARCHITECTURAL WOODWORK: Texas Fixtures and Interiors; LAMINATES: Laminart, Pionite, Nevamar, Avonite; WATERPROOFING AND DAMPPROOFING: Southwest Sealants; MEMBRANE ROOFING: Carlisle Coating & WP; METAL ROOFING: Berridge; FASCIA AND SOFFIT PANELS: Berridge; METAL DOORS AND FRAMES: Southern Systems; GLASS: Guardian; GLAZED CURTAINWALL: Vistawall; GYPSUM BOARD FRAMING AND ACCESSORIES: USG; TILE: Mapel Caribe & Co.; ACOUSTICAL CEILINGS: Armstrong; ATHLETIC SURFACING-INDOOR: Mondo Sports Surfaces; PAINTS: Sherwin-Williams; OPERABLE PARTITIONS: Panel Fold; SOUND SYSTEM: Ford Audio-Video; STADIUM SEATING: American Premier Seating (formerly American Desk)



- FLOOR PLAN**
- 1 DELL CENTER
 - 2 NOVELTY STORE
 - 3 PUBLIC RESTROOMS
 - 4 CONCESSIONS
 - 5 SEATING BOWL
 - 6 CLUB HOUSE
 - 7 TICKETING
 - 8 COMMISSARY
 - 9 FIRST AID/GUEST RELATIONS
 - 10 PICNIC AREA

Reaching New Levels of Excellence

THE TEXAS MASONRY COUNCIL (TMC) IS pleased to announce the regional winners and those projects that will be competing at the state level in the annual TMC Golden Trowel Awards. These awards recognize an architect's design excellence in four major categories: Brick, CMU, Stone and Residential/Other. The Golden Trowel Award recognizes both the architect and the masonry contractor for outstanding masonry design coupled with workmanship and installation. The award acknowledges and honors the partnership between design elements and superior craftsmanship as two essential components required to realize excellence in a final constructed project.

To compete, projects are first submitted for judging at the regional level in one of four local masonry associations. Contractors who are members of their local chapter submit projects on behalf of the project's architect (or firm) and the projects are judged by jury panels assembled by each chapter. The chapter jury panels, consisting of three architects and two masonry contractors, consider many aspects of the project including overall design elements and creative uses of masonry but also evaluate the difficulty and workmanship of the masonry in the project. The regional chapters that conduct local Golden Trowel Competitions are: United Masonry Contractors Association (Dallas/Fort Worth), San Antonio Masonry Contractors Association (San Antonio area), Central Texas Masonry Contractors Association (Central Texas area), and Associated Masonry Contractors of Houston (Houston area). This is an opportunity to visualize the completed projects and most importantly honor the relationship between the required disciplines needed for a project's overall success.

The next step in the awards program is to submit the regional chapter winners, whose contractors are members of the Texas Masonry Council, for awards competition on a statewide basis. Regional winners whose contractors are not members of TMC may not be submitted in which case the chapter makes a determination to send runner-up submittals or to submit for statewide competition. The TMC judging process is similar to each chapter's and also involves three architect jurors and two contractor jurors who do not have a project in the state-level competition. Winners are determined using the same criteria as the chapters and are honored at the statewide TMC convention.

This year, the statewide convention will be held July 18-20 at the Driskill Hotel in Austin, Texas. The awards banquet is the grand finale of the convention and occurs on July 20. Each architect with a project that has been submitted for statewide competition is invited to the entire convention (all expenses paid) and has the opportunity to present his or her project to all convention attendees during the awards presentation. This is a unique opportunity for architects and masonry contractors/suppliers to interact on both a personal and professional level throughout the three-day event and in the past has resulted in relationships on future jobs that have enhanced the design and construction process.

TMC encourages all architects to participate in future competitions by working with their TMC member contractor(s) and having their project submitted to the appropriate local chapter event for regional competition. We also invite all architects to the July 18 AIA continuing education seminar at The Driskill Hotel. This event is co-sponsored by TMC, Southwest Brick Institute, and The University of Texas. For information and to register, please go to texasmasonrycouncil.org or call 888-374-9922.

KYLE MONTGOMERY

Kyle Montgomery is executive director of the Texas Masonry Council.



San Antonio Masonry Contractors Association (SAMCA)

BRICK

Project: St. Francis Nursing Facility
Masonry Contractor: Rudd & Adams Masonry, Inc.
Supplier: Acme Brick/Featherlite
Architect: Sprinkle Robey Architects

STONE

Project: St. Francis of Assisi Catholic Church
Masonry Contractor: Shadrock & Williams Masonry
Supplier: Brick Selections
Architect: O'Neill Conrad Oppelt Architects, Inc.

CMU

Project: Methodist Ambulatory Surgery Center
Masonry Contractor: Groesbeck Masonry, Inc.
Supplier: Acme Brick/Featherlite
Architect: Marmon Mok Architects

RESIDENTIAL/OTHER

Project: First Presbyterian Church
Masonry Contractor: Curtis Hunt Restorations
Supplier: San Jacinto Stone
Architect: Burton Rose Gonzales Architecture/Interior Architecture



St. Francis of Assisi Catholic Church; photo courtesy Texas Masonry Council.

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Associated Masonry Contractors of Houston (AMCA)

BRICK

Project: 911 Emergency Headquarters

Masonry Contractor: W.W. Bartlett, Inc

Supplier: Upchurch Kimbrough, Southwest Concrete

Architect: PGAL

STONE

Project: Amon Carter Museum

Masonry Contractor: Lucia Constructors, Inc.

Supplier: Lucia Constructors, Texas Quarries, Palestine Concrete Tile

Architect: Philip Johnson/Alan Ritchie Architects/Carter & Burgess, Inc.

CMU

Project: West University Condos

Masonry Contractor: Veazey Corporation

Supplier: Southwest Concrete Products, Precision Development, Capitol

Architect: Gromatzky Dupree & Associates

RESIDENTIAL/OTHER

Project: Houston Residence

Masonry Contractor: W.W. Bartlett

Supplier: Acme Brick (Texas Quarries), Mustang Metal, Southwest Concrete

Architect: Curtis & Windham



Houston Residence; photo courtesy Texas Masonry Council.

Central Texas Masonry Contractors Association (CTMCA)

BRICK

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

Masonry Contractor: Brazos Masonry, Inc.

Supplier: Jewell Concrete, Acme Brick/Featherlite, Advanced Cast Stone

Architect: Smith Group

STONE

Project: New Worship Center, First Baptist Church Georgetown, Texas

Masonry Contractor: Whitetail Construction, Inc.

Supplier: Texas Quarries, Acme Brick, Fritchmann & Associates Cast Stone

Architect: Jackson, Galloway & Collier

CMU

Project: South Austin Police Substation

Masonry Contractor: R & R Masonry, Inc

Supplier: Featherlite Building Products

Architect: Jessen, Inc.

RESIDENTIAL/OTHER

Project: Marriott South Austin

Masonry Contractor: C.W. Oates Masonry, Inc.

Supplier: Elgin-Butler Brick

Architect: PFVS Architects



Sheila & Walter Umphrey Law Center, Baylor University School of Law, Waco; photo courtesy Texas Masonry Council.

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United Masonry Contractors Association (UMCA)

BRICK

Project: Las Colinas Highlands

Masonry Contractor: Skinner Masonry, Inc.

Supplier: Acme Brick/Featherlite, Advanced Cast Stone, Kirby Specialties, Jackson Enterprises

Architect: Corgan Associates

STONE

Project: SMU Meadows Museum and Parking Structure

Masonry Contractor: DMG Masonry, Inc.

Supplier: Rich Mix Products, Leito's Supply, Hohmann & Barnard, United Cast Stone

Architect: Hammond, Beeby, Rupert, Ainge, Inc



(above) Las Colinas Highlands Building. (below) SMU Meadows Museum; photos courtesy Texas Masonry Council.

CMU

Project: Sachse High School

Masonry Contractor: Skinner Masonry, Inc.

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

Architect: WRA Tony Apel

RESIDENTIAL/OTHER

Project: Baron Residence

Masonry Contractor: Metro Masonry Construction

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

Architect: Robert A.M. Stern



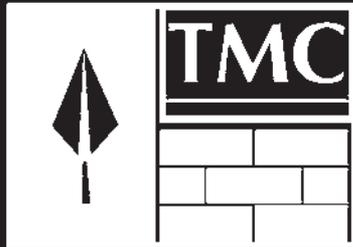
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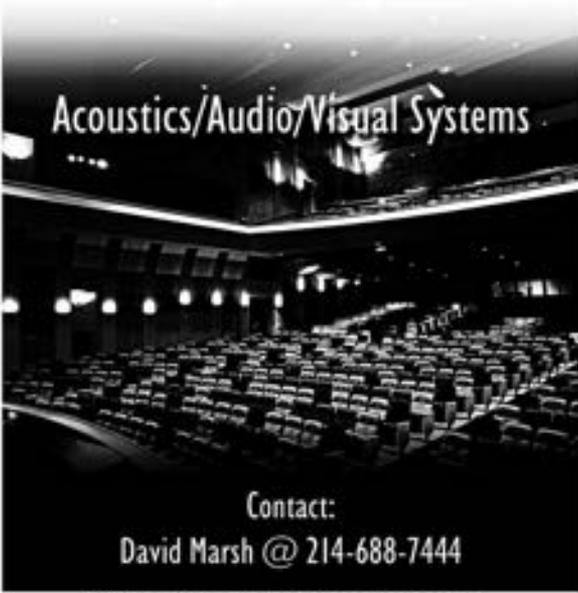
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Spatial Patchwork

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HAVING TRAINED AS AN ARCHITECT, I learned to combine linear and planar elements to articulate space. I continue to use the same skills in my quilt making. My quilts, while informed by the traditions and construction methods of quilt making, are not bed coverings. Each piece is designed on a vertical work surface and is meant to be seen that way.

At the heart of my work is an exploration (and metaphorical resolution) of physical and emotional dualities. Favorite themes are light versus shadow, shallow versus deep, primitive versus refined, emotional versus rational, and clarity versus ambiguity.

My quilts are typically machine-pieced and machine-quilted. I work almost exclusively with hand-dyed cotton fabrics because I enjoy the spatial complexity and spontaneity that these resist-dyed fabrics provide, and continually look for new ways to layer pattern and texture to create quilts of nuance, depth, and luminosity.

Emotions & Abstractions 2, 1994;
photo by Hester + Hardaway



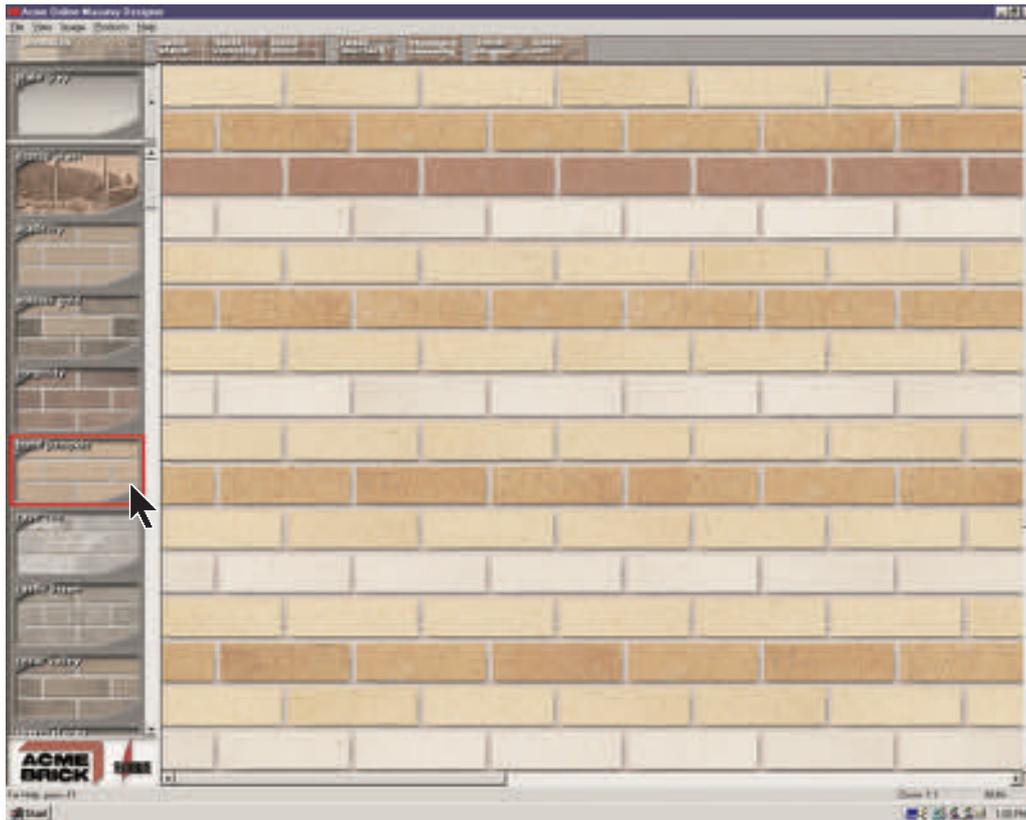
While visiting Pasadena, California, in 1993 I came across Frank Lloyd Wright's 1923 Millard house (also known as La Miniatura). I was immediately taken by its dual character—its low-key placement just off a narrow curved road, where one can actually touch the block retaining wall along the driveway; in contrast, the more dramatic rear facade is seen remotely, across a ravine. I later learned that the Millard house is part of a series Wright called his Textile Block Houses, his inspiration coming from Chinese artisans weaving rugs for the Imperial Hotel in Tokyo. A simplified version of the Millard house block, set together in a new way, was the foundation for my recent *Emotions and Abstractions* series.

My current work is less overtly related to architecture, but my architectural experience is always running in the background. I am constantly thinking about how to draw the viewer into my work . . . how to slow the viewer down to take in the details . . . how to engage the viewer in the rhythm . . . how to entice the viewer to take one more look.

L I Z A X F O R D

Liz Axford is a studio quilt maker/surface designer in Houston.

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design architect HOK, Dallas
general contractor Walker General Contractors, Fort Worth
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