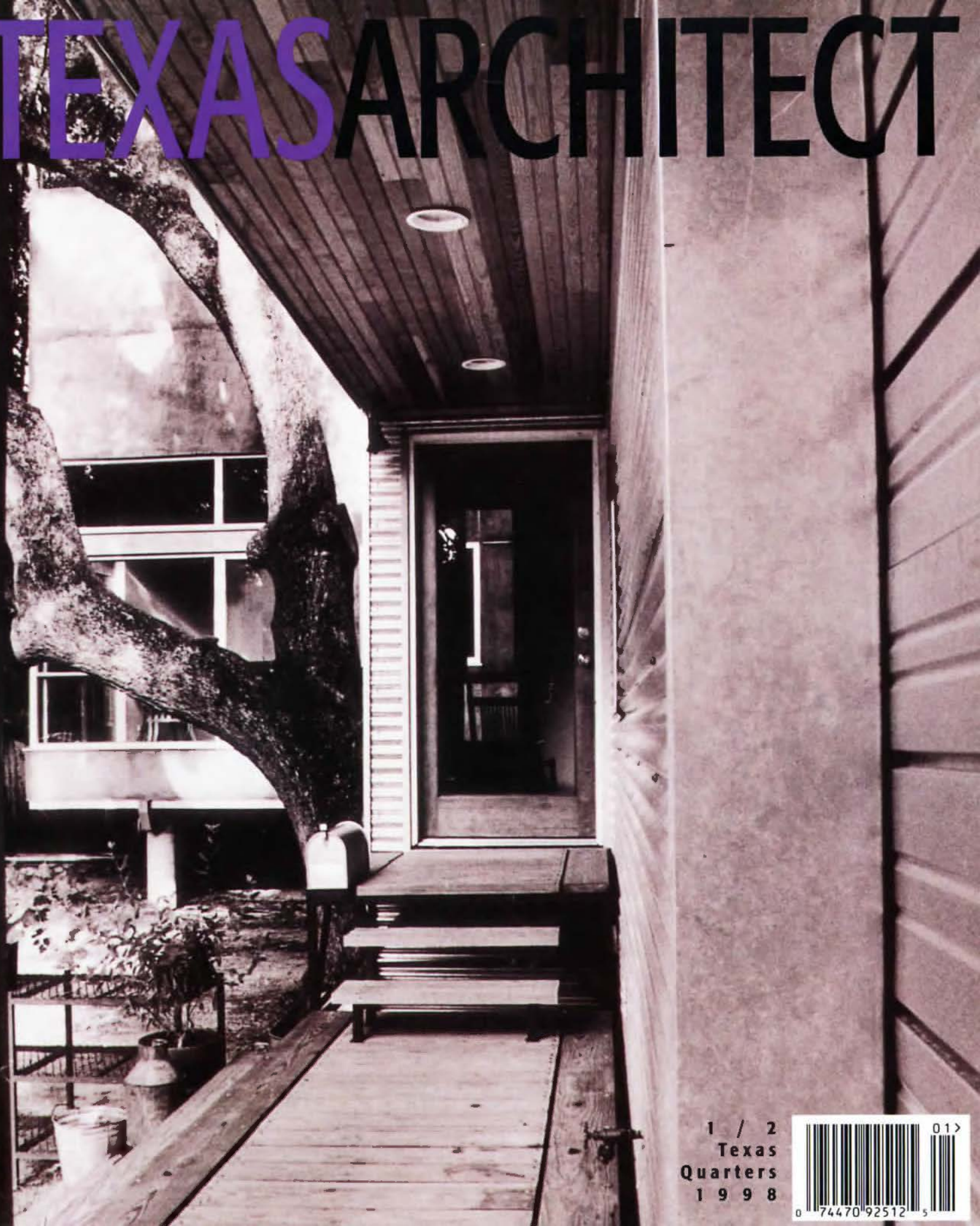


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On the cover: Tusa/Civitello House—Studio, Houston, Rob Civitello, Local Architects, Houston. Photograph by Dan Glintzer.

Right: Nature Trail House, San Antonio, Lake/Flato Architects, Inc., San Antonio. Photograph by McClelland-McLeod Photography.

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New Year Changes

THE START OF A NEW YEAR usually seems a good time to make some changes and we decided to follow that impulse. The changes in this issue have to do with presentation rather than content but we believe they will improve the quality of the information in the magazine. If you are a member of the Texas Society of Architects, you received this issue bundled with our new stand-alone continuing-education supplement. This continuing-education piece, which has been offered in the magazine since May/June 1997, provides architect readers with an opportunity to receive American Institute of Architects learning units. We are printing it as a separate piece so you can store it in a binder in your office for reference (or if you suddenly find you need a few LUs at the end of the year). Removing those pages from the magazine also lets us increase the space we can devote to projects and other articles.

This is the second issue to include the input of the *TA* Contributing Architect, which is another way we hope to enhance the quality of the information we are providing. The Contributing Architect for this issue is Val Glitsch, FAIA. Glitsch, who has won numerous awards for her houses and other projects over the years, worked with us to explore the many dimensions of the current housing market in Texas. Her story on the implications of dealing with the site, which starts on page 32, is a good place to begin with this issue.

Places and their relationship to the houses we build was a theme we found ourselves coming back to again and again. The most successful—and most interesting—housing projects were those that established a dialogue with their place. In one case, the act of building created a place where one did not exist before; in others, while the place was clearly the impetus for the design, the built house in turn informed that place, making it something more than it had been before. Marking our place—making a real place—is one way to keep from getting lost in an increasingly homogenous world; these houses are fine examples of one way to do that. *Susan Williamson*

THE TA PROFILE



Val Glitsch, FAIA
 Val Glitsch FAIA Architect
 Houston

Where did you go to school? Undergraduate, Rice University; M.Arch. from Harvard Graduate School of Design (GSD)

If you could be something other than an architect, what would it be? A client

Who was your mentor? Hans Ruisenaars, my Rice preceptor in Amsterdam, and Jerzy Soltan from the GSD

What building would you most like to redesign? University of Houston Architecture School

If you could be any architect, who would it be? Francois deMenil

Who is Texas' most important architect (past or present)? O'Neil Ford

UPCOMING ISSUES

We invite submission of projects to *Texas Architect*:

May/June (deadline 9 January)
 "Wives and Husbands"

July/August (deadline 20 March)
 "The New Texas Vernacular"

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Corrections

In "To Serve and To Repair," (the November/December 1997 issue of *Texas Architect*, p. 41), Linda Tycher & Associates should not have been listed as landscape consultant under the project credits.

In "Texas projects recognized nationally," (the November/December 1997 issue of *Texas Architect*, under "Of Note," p. 11), the last sentence in paragraph two should read: *Solomon Architecture and Urban Design received an architecture award for Beth Israel Funeral Chapel and Cemetery, Houston, as did Landry and Landry, Architects & Planners, Dallas, for the Mausoleum for Emanu-El Cemetery, Dallas.*

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COLLEGE STATION A continuing project to revitalize the city's Northgate District has given Texas A&M University students some hands-on experience.

Art in the Balance 10

SAN ANTONIO Funding for public art may have survived the chopping block.

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And the winner is . . . 12

SAN ANTONIO Eight projects were recognized in the AIA San Antonio chapter's annual design-awards program.

Of Note: A New AIA Exec 12

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FORT WORTH Seven awards to six firms were recently handed out at the AIA Fort Worth chapter design-awards program.

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AUSTIN The Texas Society of Architects' web presence has grown over three years to encompass three comprehensive sites.

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A New Focus on Healthcare 16

DALLAS Architecture students from across the state recently participated in a Dallas AIA chapter charrette focusing on healthcare.

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Time Well Spent

COLLEGE STATION Faced with an ailing Northgate District, the city of College Station turned to its local resources for assistance: the students and faculty of Texas A&M University's (TAMU) College of Architecture and the local Brazos chapter of the American Institute of Architects (AIA). That initial contact has evolved into a continuing, three-year project, providing "real-world" experience for the students and effecting positive changes for one of the oldest sections of the community.

Initial efforts began in 1995 when College Station designated funds for the effort from community development block grants. City planners met with AIA Brazos and TAMU to sponsor and organize a design charrette in November 1995 focusing on the redevelopment of a historic four-block area known as Northgate. Participants included city officials, local merchants, residents, architects, and students and faculty from the TAMU College of Architecture. Participants were divided into four teams, with each focusing on a different zone of the study area. Teams were asked to present ideas through sketches and written notes.

The groups, though facing different chal-



All photos this story courtesy of Julius Gibbon

1

lenges, came to several independent yet similar conclusions. All determined that a unified canopy system would help with both the functional circulation and historic theme of the area. The major-

Art in the Balance

SAN ANTONIO San Antonio's year-old public-art program fell afoul of a new City Council's basic-services agenda in September, but by October the program was reborn in potentially stronger form under the politically less-sensitive rubric of "design enhancement." In the summer of 1996, with then-Mayor Bill Thornton absent to greet the Republican state convention, the previous City Council had rejected a proposed ordinance that would have set aside one percent of all city capital project costs for public art. Thornton, who had supported the proposal, managed to push it through at a later meeting, but by a one-vote margin and in weakened form: Only buildings and parks would be eligible for the one-percent set-aside, dropping street and drainage projects from the program.

The May 1997 election brought seven new members to the 11-member council, and most of them had run on platforms emphasizing basic services and neighborhood redevelopment. Although not a single project initiated under the arts ordinance had been brought to completion, several were in the pipeline, and one pilot project, a fence and entry feature for the Public Safety and Technology Center, was com-

pleted last spring. Several council members called for rescinding the public art ordinance. Returning Councilman Robert Marbut, who also led a successful effort in September to reduce city grants to arts organizations by 15 percent, denounced the ordinance as a "make-work program for artists."

Indeed, some San Antonio architects were miffed that the public art ordinance did not allow them to serve as the public artists on their own projects. The city's contracts with architecture firms do not generally allow architects to fabricate any portion of their own designs; everything must be let out for competitive bids. Under the public-art ordinance, however, the artist selected for a project was allowed to fabricate his or her own contributions to the project. Some architects saw the one-percent set aside as reducing their own design scope while giving artists control over details that should be within the architect's purview.

Other architects who had worked with artists under the ordinance endorsed the process, however. Steve Souter of Marmon Mok and Michael Beaty of Beaty Saunders Architects told the council that the artists' contributions had been fully integrated into their designs for an airport parking garage and a downtown transportation center, respectively.



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| 1 | Improvements in front of the Sparks Building | Building |
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While the public art ordinance clearly was doomed, new Mayor Howard Peak and some of the newcomers proposed replacing it with a more flexible “design enhancement” policy that could win majority support by evading some of the hot-button issues in the old ordinance. In outline, that policy would stress “functional enhancements,” eliminate the mandated one-percent set-aside, and allow architects to control the “enhancement” portion of construction budgets.

The new policy, drafted in the space of a few weeks, was approved unanimously by the council, which also ultimately approved most of the public-art projects that had already been in the pipeline under the old ordinance. Those included four major identification features for the Mission Trails project linking the city’s Spanish colonial missions; a video wall for the International Center, now nearing completion; a series of historical markers as part of renovations to San Pedro Park; two walkways for the airport garage; and handmade tile work for the downtown transportation center. The council rejected as non-functional a witty proposal for sculptural concrete enclosures for two self-pay stations for the airport garage; one would have resembled a five-dollar bill, the other a pile of luggage.

ity of the affected structures, having been built between the early 1930s to the 1950s, were experiencing various stages of deterioration, which could be addressed through general reconditioning and exterior remodels.

Some additional ideas included a pedestrian mall to replace Patricia Street, period lighting, unified signage, and an elevated walk to connect the district to the adjacent TAMU campus. Subsequently, the city commissioned HOK of Dallas to complete a revitalization study of the Northgate District, reinforcing and expanding the charrette proposals. Based on the study, the city rezoned the area and adopted a plan for the district’s future.

The second of the two charrettes, held in 1996, focused on a design to replace Patricia Street with a pedestrian promenade, which became the first major endeavor to be implemented.; the drawings were produced by McClure Engi-

The new policy makes all capital projects, including streets and drainage, eligible for design enhancement. The specific projects to be enhanced would be identified—it was not made clear how—as part of the annual capital improvements program, according to loose criteria relating to neighborhood desires, project visibility, and historic sensitivity. Under the new policy, for the first time, design acumen is included among the criteria for selection of design consultants. Architects and engineers submitting qualifications for city projects would have to show how they would meet the design enhancement requirement, either with capable in-house designers or by including artists, artisans, or design architects as part of their team submittals. An official of the city’s Department of Arts and Cultural Affairs, most likely public-art program manager Felix Padron, would be a voting member of the staff committee that rates competing applicants and recommends design teams to the council.

Once city officials decide which capital projects are to be enhanced, a committee of neighbors and other stakeholders is to be appointed for each project to advise its designers and recommend what portion of the budget should be used for enhancement purposes—conceivably, more than one percent. That committee may also recom-

Of Note: Double Dip



Mark Gunderson

WASHINGTON, D.C. The Kimbell Museum in Fort Worth, designed by Louis Kahn and recently named recipient of the Texas Society of Architects’ 25-Year Award (see *TA*, September/October 1997, pp. 78-79), will be honored with the American Institute of Architects 25-Year Award during the annual Accent on Architecture awards celebration, held each February in Washington, D.C. **KR**

neering of Bryan. The assistance provided by TAMU was, for the city, invaluable. “The charrettes were an excellent opportunity for the city to get an extraordinary amount of architect-

“Time Well Spent” continued on page 14

mend an alternative route for selecting enhancement designers, through a separate process from the one used to choose architects and engineers. In that case, the new policy could be virtually indistinguishable from the old.

In contrast to the ordinance it replaces, the new policy is short on procedural detail, which scarcely goes beyond the summary given above. Its open-endedness seems likely to invite conflicts over enhancement budgets. If the procedural issues can be worked out in practice, the new policy has the potential to raise the level of detail and design sensitivity in city projects. The policy may have its greatest affect on drainage projects, which typically have been bare-bones concrete gashes or wide trapezoidal sections of featureless turf. By including artists or landscape architects on drainage design teams, advised by neighborhood groups, the new policy creates an opportunity to piggy-back aesthetic or recreational assets on flood-control engineering. For those architects with strong design or craft skills, the policy could restore some of the territory long denied them in city work—the opportunity to create not only with their pencils (or CAD programs), but also with their hands.

Mike Greenberg

Mike Greenberg, a writer for the San Antonio Express-News, is a TA contributing editor.

And the winner is . . .

SAN ANTONIO Eight projects, chosen from a pool of 55 submissions from 18 firms and sole practitioners, received design awards from the American Institute of Architects San Antonio chapter design-awards program. A jury including Anthony Ames, FAIA, Anthony Ames Architect, Atlanta; Derek Parker, FAIA, Anshen + Allen, San Francisco; and Frank Welch, FAIA, Frank Welch Architect, Dallas, presented two honor awards, three merit awards, and three commendation awards.

Both the First Church of Christ, Scientist, Haeuser Architect, and the Butcher Ranch Residence, Michael G. Imber Architect (see *TA*, September/October 1997, pp. 58-59), received honor awards. The Bancroft Residence, Ford Powell & Carson; the Elm Court Residence, Lake/Flato Architects; and Corporate Office Interiors Lobby Finish-Out, Marmon Mok, each received a merit award. In addition, the Texas State Cemetery Restoration and Enhancement, Lake/Flato Architects (see *TA*, September/October 1997, pp. 64-65); the Casa Lavaca, Greg S. Papay-Architect; and the Wolff Municipal Baseball Stadium, Ford Powell & Carson (see *TA*, January/February 1997, pp. 82-83), all received commendation awards.

Kelly Roberson

- | | |
|------------------------------------|--|
| 1 Butcher Ranch Residence | 5 First Church of Christ, Scientist, San Antonio |
| 2 Bancroft Residence | 6 Corporate Office Interiors |
| 3 Wolff Municipal Baseball Stadium | 7 Casa Lavaca |
| 4 Elm Court Residence | 8 Texas State Cemetery |

Of Note: A New AIA Exec

WASHINGTON, D.C. In January, Mark W. Hurwitz, Ph.D., began his tenure as executive vice president/chief executive officer of The American Institute of Architects (AIA). Hurwitz, formerly executive vice president of the Building Owners and Managers Association International, was unanimously confirmed by the AIA Executive Committee after a nationwide search.

Hurwitz succeeds Terrence M. McDermott, Hon.

AIA, an executive whose term was marked by a re-organization of the AIA's internal management structure. Of his new position, Hurwitz says, "No matter where they practice, AIA members remain grounded in the needs of local communities. My job, and that of the national organization, is to support the local efforts of our members and help their AIA components deliver a higher level of service to them."

KR



The envelope please . . .

FORT WORTH The Fort Worth chapter of the American Institute of Architects presented seven design awards to six firms and individuals during its annual Celebration of Architecture Gala on November 22 at the River Crest Country Club. Jurors Bill Booziotis, FAIA, Booziotis & Company, Dallas; Chris J. Carson, FAIA, Ford Powell & Carson, San Antonio; and Phillip Henderson, FAIA, Phillip Henderson Architects, Dallas, selected two projects for honor awards: Southeast Campus, Tarrant County Junior College, Vestal Loftis Kalista Architects, in the architecture/general building category; and Eilerson Lakehouse, Gregory S. Ibanez, AIA (see *TA*, May/June 1996, pp. 60-63), in the architecture/residential category.

The jury bestowed three projects in three categories with merit awards. Hahnfeld Associates Architects/Planners, Inc., received an award in the architecture/restoration or adaptive reuse category for the Epworth Center, First United Methodist Church, Fort Worth. In the unbuilt projects category, Carter & Burgess, Inc., was recognized for the master plan for The Montessori Academy. In addition, Vestal Loftis Kalista Architects received its second award in the architecture/general building category for Colleyville Heritage High School.

Lastly, two firms received citation awards: Jim Bransford, Architect, in the architecture/general building category, for the Ronald McDonald House; and John Brookby in the student/intern projects category for the Benbrook House. *Kelly Roberson*

- | | |
|---|--------------------------|
| 1 Eilerson Lakehouse | College |
| 2 Colleyville Heritage High School | 5 The Montessori Academy |
| 3 Benbrook House | 6 Ronald McDonald House |
| 4 Southeast Campus, Tarrant County Junior | 7 Epworth Center |



Gregory Ibanez



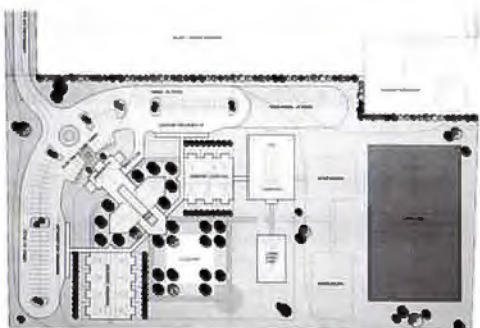
Michael Lyon



The Color Place



Michael Lyon



The Color Place



Michael Lyon



David Wharton

Of Note: A R/UDAT Revisit

AUSTIN On September 24, approximately 500 Austin residents participated in *R/UDAT Revisited: A Call to Finish*, a follow-up session to the 1991 visit by the Regional/Urban Design Assistance Team (R/UDAT) from the American Institute of Architects (AIA). Seven of the eight original team members returned to re-evaluate the progress on their original recommendations, and develop additional plans for organization, marketing, and management; the natural and built environment; markets and economic potential; transportation; community issues, arts/human services; and regulations and government policies.

The 1997 session identified five opportunity areas for the city that the evaluators believed would create public confidence and generate adjacent and related investments. These included a mixed-use residential development on the city's waterfront site, with a City Hall; a convention center expansion supporting tourism and entertainment; transit links including light rail and Great Streets; the inclusion of residential and public sites in the Waller and Shoal Creek areas; and a performing-arts complex at the Palmer Auditorium site, with the condition of public funding.

Since 1967, the AIA has send R/UDAT teams to communities to respond to problems described by local AIA chapters and community sponsors. Each R/UDAT professional is selected based on experience in the problems under study, and is not compensated nor can they accept commissions for work resulting from their recommendations. **KR**

A Wealth of Information

AUSTIN Over the past three years, the Texas Society of Architects (TSA) has actively worked at establishing an effective on-line information system for architects and the public at large. The scope and variety of TSA's web sites and the innovation and novelty of the world wide web can be confusing, but with a simple internet connection and a web browser, anyone can access the information available on-line.

One common misconception is that there is only one site or that one must "go through" one part to get to another. Actually, each part of TSA's on-line presence is an effective web site in and of itself, and independently accessible. The three basic parts are *TA2*, TSA On-line, and TSA Link.

TA2: Digital Texas Architect (www.txarch.com)

TSA'S OLDEST WEB SITE is *TA2*, the on-line companion to the bi-monthly *Texas Architect* (*TA*) magazine. Since the May/June 1995 issue, *TA* has published articles on-line with more pictures than are available in the printed version. Currently, *TA2* publishes articles on a weekly basis, concurrently with a complete Spanish translation. Visitors to *TA2* can access back issues of *TA* through the project index. The site also contains information about the magazine such as submittal guidelines, advertising information, and a staff contact page.

TSA On-line (www.txarch.com/tsa)

THREE AREAS of interest are available on TSA On-line: News, Society, and Government Information.

TSA.News gives TSA the ability to post information immediately and in a depth and breadth impractical through the Society's print media. *TSA.News* features reprints of articles from TSA's newsletter *CbeckSet*, updated weekly, as well as important bulletins that did not make it to publication. During the legislative session, *TSA.News* is also where TSA's Government Relations Committee posts calls-to-action and time-sensitive legislative information.

TSA.Society contains those things that are integral to the functioning of the Society. For example, members can find information on officers, directors, and each TSA commit-

tee, as well as TSA's Bylaws and Code of Ethics. TSA's Public Relations Committee also has a growing section entitled Visions and Ideas. The Continuing Education (CE) section, sponsored by TSA's CE Committee, ties directly to AIA National's CE site, giving up-to-date information on the AIA's CE system. *TSA Joblink*, a successful on-line job bulletin board, is also available through *TSA.Society*.

TSA.Government includes two basic areas: existing laws and regulations and bills pending in the legislature. The content of statutes such as the Architectural Practice Act as well as the language of things such as the Texas Department of Licensing and Regulation's Architectural Barriers guidelines are available through *TSA.Government*. When the legislature is in session, *TSA.Government* keeps a database on-line with pending legislation and links to the State of Texas' own on-line bill texts—linked directly to the legislators' computer system.

TSALink (www.tsalink.com)

A PARTNERSHIP between TSA and Construction Market Data Group (CMD) created *TSALink* in 1995. *TSALink* collects construction lead information in an efficient and cost-effective manner by utilizing new communications technologies along with the organizational strengths of TSA. The goal of the program is to offer timely project-bid information to the construction community through an architect-controlled data system. Whether a contract is negotiated or selection is made through an open-bid process, the information from *TSALink* is used by everyone from subcontractors to material suppliers to assemble project bids.

Recently, *TSALink* became fully web-based, dispensing with the need for proprietary software. Now, users access *TSALink* through its web site, which also contains information about the program and links to *ProFile*, an on-line directory of AIA member firms, and *FirstSource*, an on-line database of building products and their specifications.

TSA's web sites will continue to be an integral part of the way the Society provides information to and from its members and furthers the development of the profession. If you have questions or ideas for additional content on any of the three sites, contact TSA for more information. **Jonathan Hagood**

"Time Well Spent" continued from page 11

tural ideas on paper quickly and cost effectively. Neither charrette would have been successful without both Texas A&M's faculty and student participation," says Andy Gillies, Director of Community Development for the city.

Another important part of the Northgate revitalization was exterior commercial remodeling. Local merchants were offered up to two-thirds matching funds by the city for elective participation. The Sparks Building, set prominently on the corner of University Drive and College Main, was one of the district's highest priorities. Fortunately, the owner of the building was eager to participate in the Northgate project. As a summer project in 1996, several TAMU students worked with a professor and local architects to design and produce working drawings for the Sparks Building. The main goals were to unify the building's signage, improve the exterior lighting, and replace the aging windows and doors. Another project for students was the University Bookstore. Both buildings provided a unique opportunity to work with the building owners and city officials to see the projects from the design phase through final documentation. These drawings were then verified by local architects before going to bid. In September 1996, both the Sparks Building and the University Bookstore started the fall semester with fresh new exteriors.

During the 1997 spring semester, students worked on the Crooked Path Tavern and the historic Holick's Boot Building. Both are in serious disrepair, and will receive a complete street-side face lift. Improvements to Holick's include the replacement of awnings, downspouts, and the canopy. The brick will also be cleaned and resurfaced. The Crooked Path Tavern, a more recent construction, will undergo minor cosmetic changes to make it more appropriate to its site. All improvements must be approved by the city and the Texas Historical Commission.

Future projects are already being planned for 1998 as College Station continues to aggressively rework its most definitive retail hub. In return for the students' efforts, the city of College Station contributed \$5,000 to the Brazos chapter's AIA Scholarship for each of the projects; the funds have endowed a scholarship for students enrolled in the architecture program at TAMU.

Daniel Turner and Reed Crocker

Daniel Turner and Reed Crocker are students in the College of Architecture at Texas A&M University.

Of Note: Changing Deans

LUBBOCK AND COLLEGE STATION Two of the Texas' seven architecture schools have named deans, one a permanent position and one on an interim basis. James E. White was named dean of the Texas Tech University College of Architecture in Lubbock. White, on the faculty since 1971 and a tenured professor, has also served as associate and interim dean. In 1994, White received the Texas Tech President's Excellence in Teaching Award and in 1987 the Award for Excellence in Architectural Education from the Texas Society of Architects. White replaced Martin Harms, who accepted a position with California Polytechnic State University College of Architecture and Environmental Design.

In College Station at the Texas A&M University College of Architecture, Ward V. Wells has been named interim dean. Wells assumed the post when Walter V. Wendler stepped down in mid-September to begin a position as an assistant to the Texas A&M University President on the Vision 2020 project. Wells has served as executive associate dean since 1991. **KR**

Of Note: Greens Gather

AUSTIN In early November, for the sixth year, Austin hosted the annual Green Builder Conference, welcoming 2,600 attendees, nearly double from the previous year, from across the United States and several countries. The show is the biggest green builder conference in the United States, and its reknown for its wealth of home-grown expertise is increasing.

This year's conference, held at the Austin Convention Center, featured 185 booths, showcasing green materials and building techniques. In addition, a homes tour of green residences was held in conjunction with the conference. Several keynote speakers, including Ray Anderson, CEO of Interface Carpet Corporation; Bill Reed, principal, The Hillier Group; Sim Van der Ryn, president, Ecological Design Institute; and Sue Pitman, Environmental Health, addressed the crowds. Workshops and presentations were held on a variety of topics, including case studies of green homes and office and commercial facilities and discussions on sustainable communities, particularly in Austin.

The 1998 conference is scheduled for November 5-7 in Austin; for more information, call 512/264-0004. **Lars Stanley**

Lars Stanley is an architect in Austin.

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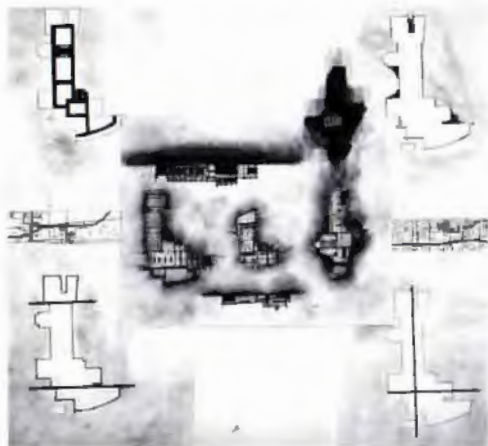
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A New Focus on Healthcare

DALLAS In the fall of 1997, the Committee on Architecture for Health of the Dallas chapter of the American Institute of Architects held a collegiate planning and design competition at the Children's Medical Center. The forum of the competition was a 48-hour design marathon charrette, focused on the building type *The Outpatient Hospital—A Hospital Without Beds*. The question the charrette addressed was "What will the health care campus of the future look like, and how do we start planning for future demands?"

Six teams of four students each from Texas A&M University, Texas Tech University (which sent two teams), Prairie View A&M University,



1



3

1 the winning entry by Texas Tech
Prairie View A&M

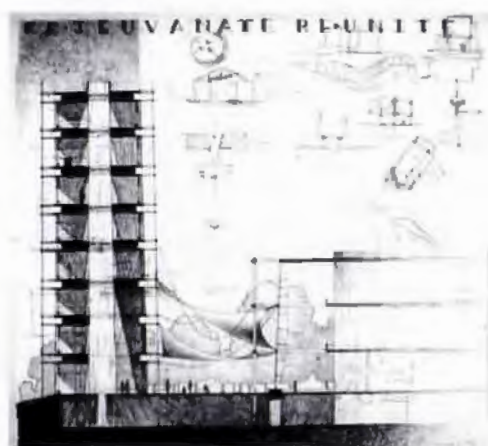
3 submission from Texas

2 second-place entry by A&M

the University of Houston, and the University of Texas at Arlington developed design settings for the future delivery of health care. Firm sponsors for the event were Gresham, Smith and Partners;

HKS Inc.; Page Southerland Page; Collins Reisenbichler Associates; and Larsen Dye Ablon Architects. The sponsorship by the firms enabled travel, room, and board costs for the students to be dramatically reduced. Additionally, the firms of Wiginton, Hooker and Jeffry and Pierce Goodwin Alexander Linville played significant roles in the organization of the charrette.

The first-place award of \$2,000 went to the student team from Prairie View A&M. The faculty advisor was Jonti Bolles. Students on the team were Richard Johnson, Joyette Peters, Wendy Bartley, and Latonna Perry. The second-place award of \$500 went to one of the two



2

Texas Tech teams. The faculty advisor was Dr. Michael Jones. Students on the team were Jade Kanevski, Bodie Maxcey, Stuart Brummett, and Kristi Davis.

Corporate sponsors for the event were ATC Associates, C&A Contract Wallcoverings, Centex Construction, Interface Flooring, James R. Thompson, Inc., and McKesson General Medical. The companies' donations provided the cash awards for the students.

Jurors for the competition included Bernie Bortnick, HDR, Inc.; Gary Bruck, vice president, Baylor Medical Center; and Bill Walther, vice president, facilities, Parkland Hospital. Jurors were impressed with the amount of development and understanding of the complex building type in a short period of time. Overall, the charrette interested students in the practice of healthcare-related architecture, and promoted interaction and dialogue between students, educators, and architecture for health practitioners. *Josh Theodore*

Josh Theodore works for Page Southerland Page in Dallas.

CALENDAR

"For the Imperial Court"

The Kimbell Museum will host 65 works of porcelain from the Qing dynasty (1644-1911) in *For the Imperial Court: Qing Porcelain from the Percival David Foundation of Chinese Art, London*. The collection was assembled by Sir Percival David (1892-1964); the pieces are particularly admired for their technical perfection and artistic inspiration. Kimbell Museum, Fort Worth (817/332-8451), THROUGH MARCH 1

A Local Talent

The Dallas Museum of Art will host the first large-scale presentation of the work of one of the city's most respected sculptors. *Linda Ridgway: A Survey, The Poetics of Form* explores the artist's use of forms found in nature, such as leaves, grapes, and twigs, and her ability to cast them in bronze for a sculpture at once permanent and yet fragile. In addition, wall installations of grids and maps referring to autobiographical and social themes will be included. Dallas Museum of Art, Dallas (214/922-1200), JANUARY 11-APRIL 5

"Re-Aligning Vision"

An exhibition of 137 drawings and four installations, 85 percent of which have never been seen in this country, will make a stop in Austin during its two-year international tour. The works, by 46 artists from Argentina, Brazil, Colombia, Chile, Peru, Uruguay, and Venezuela, explore the ascendancy of drawing as an alternative mode of expression in South America over the last 30 years. The exhibition highlights the innovative use of basic materials, including ink, charcoal, pencil, and paper, and the manipulation of non-conventional supports and techniques, such as wood, marble, plastic, electric wires, cords, photography, and industrial printing. Archer M. Huntington Art Gallery, Austin (512/471-7324), JANUARY 16-MARCH 8

"Robert Rauschenberg: A Retrospective"

In a major exhibition organized in cooperation with the Solomon R. Guggenheim Museum, The Menil Collection will explore the career of Robert Rauschenberg, born in 1925 and one of the country's most accomplished contemporary artists, through 400 works from the late 1940s to the present. In addition to the works showcased at The Menil Collection, selections from the exhibition will be on display at the nearby Contemporary Arts Museum and the Museum of Fine Arts, Houston. The Menil Collection, Houston (713/525-9444), FEBRUARY 6-APRIL 26

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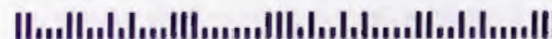
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NEW PRODUCTS AND INFORMATION

Gruppo Valli & Valli has introduced the Forges line of cabinet hardware. The flowing forms in contemporary colors are designed to express innovation and enduring strength, and are made from a variety of materials and finishes, including nickel, chrome, orolux, 24-carat gold, brass, rubber coating, enamel, and Murano glass. Over 100 models in a wide range of colors are available.

Circle 171 on reader inquiry card

Sherwin Williams has developed the PrepRite System of Interior Primers. Included are the PrepRite Classic, which provides hide and coverage on drywall, cured plaster, textured wall, MDF, trim and board, skim coat, wood, pre-primed metal, plastic trim, casements, and green wood. Also included is the Prep Rite HighBuild Interior Latex Primer/Surfacer, designed to make the porosity of new construction wallboard and seams uniform and equal.

Circle 172 on reader inquiry card

AwnTube by Astrup Co. is a galvanized steel tubing manufactured by the in-line Flo-Coat process. The tube begins with a layer of 99.99-percent pure zinc, a conversion coating, and a clear organic topcoat that "seals" in corrosion resistance against a variety of chemicals including salt, gasoline, motor oils, detergent, bleach, and disinfectants. The steel tubing is available in outside diameter sizes that range from 0.500 to 1.900 inch, and from .813 to 2.000 inch square, with the wall thickness ranging from 20 to 14 gallons.

Circle 173 on reader inquiry card

The Nemo Lighting Group, introduced in Italy in 1993, is now available through **Flos USA**. Designed for high visual interest and durable



use, these fixtures employ industrial materials, including diecast aluminum as well as molded prismatic glass, to create a comfortable diffused light. The fixtures also come with a specially

designed dovetailed release mechanism.

Circle 174 on reader inquiry card

Robern has introduced its Xenia collection, part of the O-hi-O Series accessory line. Creator David Zelman has experimented with industrial aesthetics to bring style and innova-



tion to commercial accessories. All accessories are manufactured of aluminum and stainless steel, with unique finishes. The collection includes towel bar, towel ring, robe hook, soap holder, cup and toothbrush holder, paper holder, and shelf.

Circle 175 on reader inquiry card

Stone Panels, Inc., has pioneered a manufacturing process that enables them to produce aluminum honeycombed-reinforced panels that retain the appearance of natural stone while eliminating its fragile brittle properties. The panels weigh 3.3 pounds per square foot, which is 80-percent less than solid stone. The Ultra-Lite Stone can be used on practically all exterior and interior surfaces.

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Terazzo & Marble Supply Companies

has released its new Rustic Collection Brochure. This 16-page publication illustrates their collection of ten unique marble and travertine stones in tumbled, crosscut, and antique finishes. The brochure also features the pre-fabricated borders, medallions, and moldings that are available to complement the stones.

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Velux-America Inc. has released a 40-page full-color product guide created specifically for designers, builders, remodelers, and roofing professionals. "The Complete Guide to Roof Windows and Skylights"



highlights the company's complete line of fixed and ventilating skylights, roof windows, flashing systems, and accessories. In addition, it details the various energy-efficient glazing options for Velux products, and includes detailed architectural drawings. Each skylight and roof window model has a two-page spread, which includes usage recommendations, a size diagram, and the installation pitch.

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The **Electronic Blue Book**, the blue book of building and construction, offers more than 550,000 listings of building and construction resources, and provides online users with direct access to companies with a fax number or e-mail address. The service, which is free, allows the user to select the company and compose and send a message. (www.thebluebook.com)

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1997 EXHIBIT OF
SCHOOL ARCHITECTURE
SPECIAL SECTION

1997 TASB/TASA Exhibit of School Architecture Winners

THE 1997 TEXAS ASSOCIATION of School Boards (TASB) and Texas Association of School Administrators (TASA) exhibit of school architecture, co-sponsored by the Texas Society of Architects (TSA), was unveiled at the TASB/TASA joint convention in Houston September 26-29, 1997.

This year, the jury, consisting of Dr. Lee Burch and John Joiner, representing TSA; Dr. Ruben Corkill and Dr. Tony Jones, representing TASA; and Kenneth Orr and Tommy Molina, representing TASB, selected one Caudill Award winner, as well as winners in five criteria categories. While the Caudill Award recognizes overall excellence in all categories, the criteria awards were instituted to recognize excellence in different aspects architects bring to exceptional school architecture.

Value: These projects display energy-efficiency and environmental solutions; life-cycle cost efficiency, flexibility, and adaptability; creative use of materials; multipurpose use of space; and site development.

Process of Planning: This category focuses on teacher, student, parent, and community collaboration, and the structure of the collaboration process.

Design: Projects superior in architectural solutions and aesthetics; safety and security impact; flexibility and adaptability; creative use of materials; multipurpose use of space; space relationships; and site development.

Educational Appropriateness: A high level of quality in instructional program delivery; space relationships; technology integration; safety and security impact; multipurpose use of space, and activity appropriateness.

Innovation: Recognizes the collaboration process; energy efficiency and environmental solutions; life-cycle cost efficiency; technology integration; multipurpose use of space by community; safety and security impact; flexibility and adaptability; and architectural solutions aesthetics.

The three highest-scoring projects in each criteria category were recognized with awards. The following pages highlight the 1997 Caudill Award winner and the highest scoring-project in each criteria category.

Under the coordination of TSA's Architecture in Education Committee, a traveling display of these projects will be shown around the state through May 1998.

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1997
Caudill Award
Deloras E. Thompson
Elementary School

THE 1997 CAUDILL AWARD recognizing overall excellence was awarded to Deloras E. Thompson Elementary School. CLR Architects/Engineers of Houston designed the 113,400-square-foot facility that serves 800 students from pre-kindergarten through fifth grades. Architects worked with consultants, parents, district personnel, and students during the programming, schematic design, and design development phases. After completion of each phase in the planning process, the information was considered by a review committee. The project was then reviewed with the superintendent and Board of Trustees following the completion of each step.

The design solution resulted in a building plan that organizes grade level "houses," two grade levels per house, around a central core that houses the learning/resource center, computer labs, administration and counseling and technology control. The noisier areas such as the cafetorium and gymnasium are located away from classrooms and have convenient exterior access for after-school and community functions. A geodesic roof dome identifies the building entrance and clerestory lights along the corridors provide natural light to interiors.

The exterior utilizes three colors of brick with round forms to identify entrances to the facility, while three colors of porcelain paver tile are laid in geometric patterns at all major entrances. **CY**



Project Deloras E. Thompson Elementary, Houston
Client Spring Independent School District
Architect CLR Architects, Houston
Contractor Gamma Construction
Consultants BGA Engineers, Inc.(structural); Meridian Engineers (MEP); Mary Goldsly & Associates (landscape)
Photographer Dennis Dunn

Resources

Steel frame: Crown Steel, Inc., Allied Erection; **brick walls:** Delta; **concrete masonry units:** Featherlite; **ceramic tile:** Dal-Tile; **windows:** Vista Wall; **skylights:** Kal-Wall; **doors:** Vista Wall, Total Opening Systems, Raco A Hura, Door Pro Systems, Overhead Door Co.; **interior floors:** Flexco, Azrock, Collins & Aikman, Mohawk Industries, Dal-Tile; **ceiling surfacing/system:** American Olean, USG; **roofing:** Schuller; **waterproofing:** Tremco; **insulation:** Owens Corning; **partitions:** Modernfold, General Cubicle Co.; **paint and stain:** ICI Paint (Devoe); **kitchen:** Cleveland Range Inc.; **communication:** Rauland; **security:** Edwards System Technology; **signage:** ARK Ramos, South Texas Graphic Specialties; **stairs:** American Olean; **electrical distribution:** General Electric; **air conditioning system:** ITT Bell & Gossett McQuay; **environmental control systems:** Landis & Gyr; **blinds:** Bali; **acoustical:** Decoustics; **gymnasium equipment:** Porter Athletic Equip. Co.; **tackboards/markerboards:** Claridge Products and Equipment, Inc.

1997

Value Award

Cullins Lake Pointe Elementary Additions & Renovations

DUE TO LACK OF AVAILABLE LAND in the district to build a much-needed new elementary school, Rockwall School District officials asked the team at SHW Group Inc. to design an addition to an existing building, located on only nine and a half acres of land. The final design accommodates 1,100 students in grades pre-kindergarten through fifth grades.

The building is divided into two sections, one for grades pre-kindergarten through second, the other for third- through fifth-grade students, and the two sections are separated by facilities used by both groups, such as the library and dining room. A large new gymnasium was added, divided in half by a folding wall, so primary and upper elementary students could be in separate spaces, while still providing a single large space for meetings and public events.

Outdoors, new play areas for primary students were created by reclaiming an existing sloping creek bank through the use of interlocking masonry retaining walls. A reconfiguration of the existing driveway system created separate pick-up and drop-off areas and required fire-lane turnarounds were designed to also function as paved play areas for basketball and other activities.

The exceptionally large elementary school now functions as two smaller schools on a very small site. The redesign of interiors and more efficient use of the site saved the district the cost of purchasing additional land, while increasing the capacity of the existing school by 500 students. **CY**



Project Cullins Lake Pointe Elementary Additions and Renovations, Rockwall

Client Rockwall Independent School District

Architect SHW Group, Inc., Dallas

Contractor Charter Builders, Inc.

Consultants Estes McClure & Associates (MEP); H.G. Rice & Co. (food service); Glenn Engineering (civil); SHW Group (structural)

Photographer Jim Wilson Photography

1997
 Process of Planning Award
 Ector County Career Center

THE FACILITIES OF THE Ector County Career Center in Odessa, designed by Hunter Corral Associates, Inc., serves students from both of the district's high schools. In essence, it is a magnet school that students may attend for their academic and career classes. Academics are taught in the context of students' chosen careers, preparing them for real-world applications of core curriculum subjects.

The target group for this facility is the "middle 50 percent" of high school students—those not in the top 25 percent being groomed for college, nor in the bottom 25 percent targeted by remedial programs. Students choose their careers from among the disciplines of health care, business, and engineering and have the opportunity to learn math, English, and science within their career context. Altogether, the center offers training in 15 careers, and learning is done not in traditional classrooms, but in hands-on labs, which replicate real-world settings and situations.

The design process, for which the Career Center was selected for recognition, involved meeting the needs of this unique curriculum. A design team comprising four teachers, one vocational teacher, an administrator, and the architect met each week for 18 months. Additionally, the design team met with students and business partners from each career division. The design gave the district a facility with the necessary technology, laboratory, and vocational equipment, as well as one that provides community facilities. Flexibility and expandability were other big concerns: Utilities are in place and land is available for expansion, while the core facilities are designed to handle a 25-percent increase in students. **CY**

Resources

Steel frame: Vulcraft; **CMU walls:** Featherlight; **roof:** MCBI; **windows:** Alenco, Kalwall Corp.; **doors:** Gateway, Weyerhaeuser, Overhead Door Co.; **interior floors:** Lees, Fritztile; **ceiling surfacing/system:** USG; **roofing:** GAF; **waterproofing:** MCBI; **paint and stain:** Glidden; **hardware:** Stanley, Corbin Russwin, Norton; **kitchen:** Greenheck; **lockers:** Republic; **public seating:** Irwin Seating Co.; **signage:** Andco, Inc.; **science equipment:** Mohon International; **elevators:** Dover; **stairs/treads:** Hirschfeld Steel Co.; **handrails:** Hirschfeld Steel Co.; **lighting:** Lightolier; **electronic distribution:** Square D; **plumbing and sanitary:** Crane, Sloan, Santana, Bradley, Lennox Ind.; **air-conditioning system:** Trane; **environmental control systems:** Siebe; **carpets/rugs:** Lees; **furniture:** Indeco, Hoover, Colony Cabinets; **blinds:** Hunter Douglas



Project Career Center, Odessa

Client Ector County Independent School District

Architect Hunter Corral Associates, Inc., Odessa

Contractor Cooper Construction Company, Inc.

Consultants Agnew Associates, Inc. (mechanical); C.W. Ellis (structural)

Photographer Monte Hunter

1997
Design Award
**Mance Park Middle School
Additions & Renovations**

MANCE PARK MIDDLE SCHOOL in Huntsville had the complex task of relocating many of its academic buildings from a multi-block sprawled plan to a one-block campus to eliminate the dangers of children crossing city streets. The success of this relocation and campus expansion over a three-year span earned Mance Park the 1997 TASB/TASA Design Award.

The community, teamed with Pfluger Associates, planned the construction of new buildings and renovation of old structures in order to retain constant teaching capabilities. The design was greatly influenced by an eight-foot elevation change between the academic building and the existing cafeteria and gymnasium. To include all of the school's activities on the newly condensed campus, the required square footage of the new academic building pushed the plan to two



levels. The design of the academic building took into consideration the security of the facility by limiting obstructions to sight lines along the simple building facade. The materials chosen for the new structures also reflect the existing historical context of the city. To conserve as much of the natural surroundings as possible, the southwest corner of the building was cut back to preserve existing trees.

Integration between faculty and students, as well as school and community, was the primary concern in the arrangement of classrooms and activity spaces. The assistant principals' offices and teacher work rooms are situated within the five classroom pod groupings. Each classroom is wired with audio/visual technology controlled in the library, allowing for easy dissemination of information. A commons area is located between the academic wing and the cafeteria. This space is used both by students and the community as a gathering area. With the construction of a new gymnasium, two gyms are now available at the same time. One can be used by the public on week-ends while the other is used by the school. **Stephen Oliver**

Resources

King-size brick: Elgin Butler Brick; **prefinished metal wall panels:** Southern Structures; **vinyl wall covering and laminate wainscot:** Koroseal Wall Coverings; **aluminum windows:** Alenco; **4-ply built-up roofing:** GAF Materials Corp.

Project Mance Park Middle School Additions and Renovations, Huntsville

Client Huntsville Independent School District

Architect Pfluger Associates Architects, P.L.L.C., Austin

Contractor Drymalla Construction Co.

Consultants Englemann Engineers (structural); Hendrix Consulting Engineers (MEP); Gerald Harris Engineers (civil)

Photographer Peter Tata

1997

Educational Appropriateness Award Innovation Award (tie) Channelview High School

WHEN THE COMMUNITY OF CHANNELVIEW came together with Bay Architects to plan a new high school, they envisioned a place that would benefit both the community and the attending students as well as a place that was clear in design and delivery of information.

The design was developed spatially with three spines pinwheeling from a central circular commons. Located off these spines, a variety of educational spaces, from double-sized classrooms to study corrals, provide a broad range of learning spaces. Other alternative learning opportunities are also available. Each department is equipped with teacher media centers and workrooms. A preserved forest for nature studies is also included. Additionally, all classrooms are wired with internet access, and include six computers each, televisions, phones, and teacher computer centers.

To maintain a safe environment, a security camera system, well-lit parking lot, and movement sensors were all priorities. A high-energy-efficiency level was achieved with the installation of a chilled water thermal storage system that will pay for itself in three to five years.

The connection between school and community is evident in the designation of multi-purpose spaces. The library, auditorium, and gymnasium are open to the public during evenings and on weekends. The vocational wing can also be accessed by the community for night school. The Wellness Center educates staff, parents, and students on nutrition and exercise. **SO**



Project Channelview High School, Channelview

Client Channelview Independent School District

Architect Bay Architects, Inc., Houston

Contractor Tellepesen Corporation

Consultants Cagley, Conti & Jumper (structural); Wylie & Associates (MEP); Frank Clements & Associates (Civil)

Photographer Judd Haggard

Resources

Steel frame: United Structures of America; **brick walls:** Boral Brick (Upchurch Kimbrough, distributor); **ceramic tile:** Dal-Tile; **windows:** YKKAP America, Inc.; **skylights:** Major Industries; **doors:** Overhead Door Co.; **interior floors:** Paicraft, Dal-Tile, Azrock; **exterior paving:** Dal-Tile, Mexican Marble & Mosaic; **ceiling surfacing/system:** Armstrong; Tectum; **roofing:** Firestone Carlisle; **waterproofing:** Tremco; **paint and stain:** ICI Paints (Devoe)

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1997

Innovation Award (tie)

Environmental Education Center



REMINING ITS VISITORS of the traditional vernacular barn form, the Environmental Education Center, designed by Claycomb Associates for the Dallas ISD, pushes the envelope of the learning experience to win the 1997 TASB Innovation Award. As the most popular field trip site in the school district, the goal of the center is to increase the student's educational opportunities through the latest technology, labs, and programs, in order to encourage a greater respect for the environment and each other.

The delivery of these ideas has been reinforced by the programs and the center's facilities. Many age groups of students can be catered to with a variety of levels of information. A nine-foot interactive globe and a wall painted with depictions of the pioneering figures of the environmental awareness movement, are examples of their successful interactive learning spaces. This kind of interaction can be seen throughout the site in both indoor and outdoor activities. The facility is equipped with full internet access. Guides are readily available to give tours that can emphasize either specific ideas or general topics. Local industries and cooperations also make use of the various multi-purpose spaces for exhibits that can enhance the learning environment.

The secluded natural site within the urban area gives many inner-city students an opportunity to learn from nature through outdoor activities, which is often not available at local schools. Three existing trails and two ponds provide a one-on-one encounter between students and nature. All of these aspects enable the center to put a new spin on important environmental ideas that children may or may not already be familiar with. SO

Resources

Structural steel: NASCO Steel; **limestone CMU:** TXI; **hollow metal windows and doors:** Texas Steel Industries; **skylights:** Kalwall; **paver tiles:** Dal-Tile; **roof shingles:** GAF

Project Environmental Education Center, Seagoville

Client Dallas Independent School District

Architect Claycomb Associates Architects, Dallas

Contractor Baker Construction

Consultants Turner Engineers (MEP, structural); Pacheco Koch (civil); Museum Arts (display arts)

Photographer Kevin Smith





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Housing: Taking Place

ONCE UPON A TIME it was standard practice for architects to be involved in the design of the single-family house. Today, with builders, developers, and designers crowded into the business of producing an endless stock of newly built houses, that *standard* practice has irreversibly changed.

As Americans, we seem obsessed with obtaining a secure foothold in society. For most of us, this starts with staking out a bit of land with a home of our own. The opportunity to live in a freestanding setting embodies the American dream of obtaining and displaying a prosperous and independent lifestyle. Historian J.B. Jackson dubbed the American single-family icon "a miniature estate concerned with keeping its image honored and respected by the outside world." Eventually we each try to get our castle.



The selection of our castle is supposed to be a personal one. We pick (or design) a house to suit our image of our public and private selves. So given our very American right to choose, why would we want to choose the same thing? Houses built in suburban Houston look spookily identical to those built in suburban Dallas, Austin, and San Antonio, though obviously the culture, climate, and very *character* of the landscapes in these various places differ wildly.

For some reason, at developers' behest, monotony is being visited upon the middle and even upper classes with their tacit approval. Subtle variations of roof form, brick color, and paint (always beige), give the would-be owner the illusion of choice and the guarantee of hassle-free (i.e., architect-free) homeownership in an exclusive neighborhood. The results, however, convey a near-Levittown conformity of questionable stylistic origin.

Today, the desire for individual expression and site specificity in domestic architecture leads only a handful of people to start with an architect. Though the obvious product of such a decision will be a house that doesn't look like all those others, these daring homeowners will reap other bounties as well: the pleasures of a house that accommodates the specific rituals of their daily life as well as a house that is both a reflection of its place and a part of that place.

At its most basic level the design of houses is the design of shelter. At its fullest, linking meaningful images and ideas to the patterns of daily life, architecture connects its inhabitants to a particular place: *Where* we build should certainly determine *what* we build.

Val Glitsch, FAIA



both from a place of dreams: Houston, an American City by Geoff Winthrop

Val Glitsch, FAIA, is the Contributing Architect for this issue (see page 5); she practices in Houston.

Pleasing Site

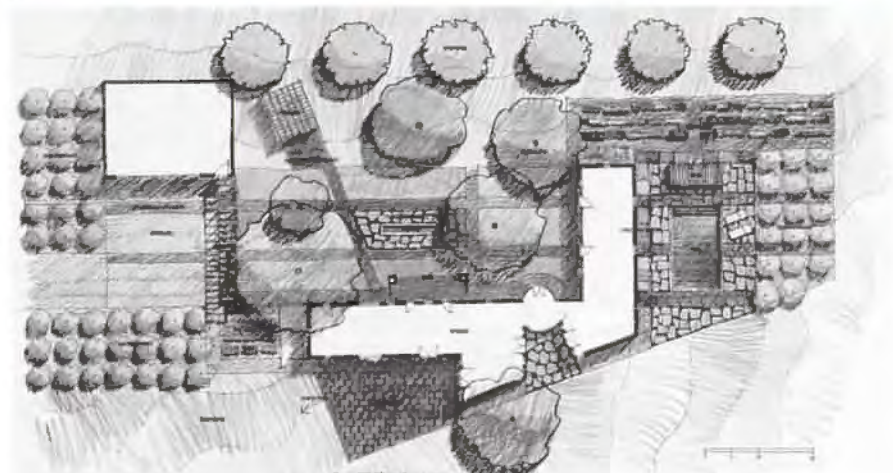
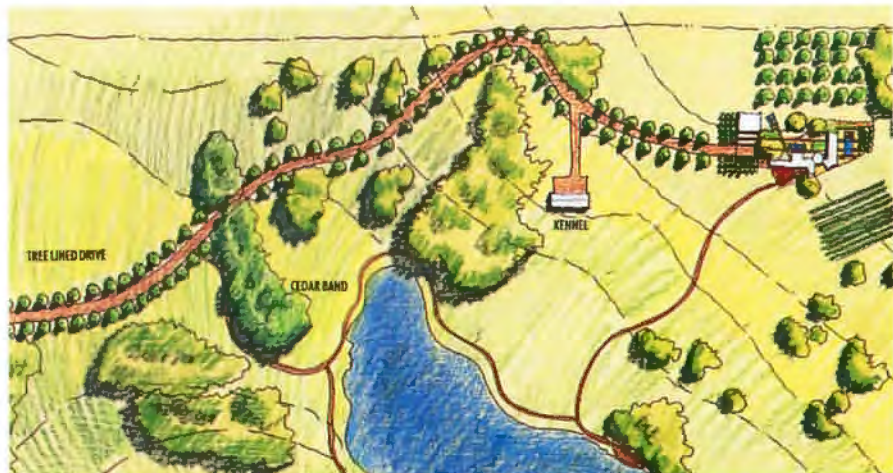
by Val Glitsch, FAIA

THE SELECTION OF A PLACE to build a house is the first important decision a residential client will make. Attractions to a particular place are often obvious—like neighbors, price, views, or convenience. But sometimes the more powerful draws are abstract and elusive. The discovery of those intangible qualities and their integration with the material conditions of the place is the architect's mission; the success of that mission will likely distinguish a project that simply satisfies a client's needs from one that renders those needs significant.

For their blending of the real and ideal, and for their diverse response to issues of "contextual fit," four recent examples of Texas domestic architecture are offered here for examination.

Knight House, Cat Spring

ON A 100-ACRE SITE near Bellville, Natalye Appel + Associates Architects of Houston collaborated with the Office of James Burnett, Landscape Archi-



PROJECT Don and Elizabeth Knight House, Cat Spring
CLIENT Don and Elizabeth Knight
ARCHITECT Natalye Appel + Associates Architects, Houston
 (Natalye Appel, Lee Olvera, Shannon Sasser, project team)
CONTRACTOR Renaissance Builders
CONSULTANTS Matrix Structural Engineers (structural); Eric
 Stephenson (custom metalwork); The Office of James Burnett,
 ASLA (landscape architect); Karen Rose Engineering (civil)
PHOTOGRAPHER Hester + Harlaway Photographers, Fayetteville

1 Long overhangs at the Knight Residence stretch down from the tower to shade windows and the porch below.

2 panoramic view of site from tower room

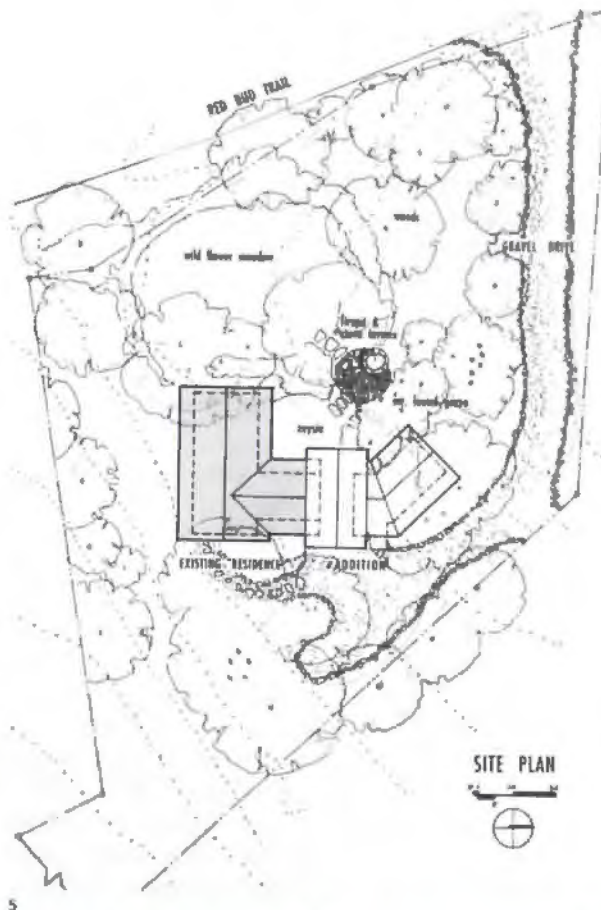
3 site plan, far view

4 site plan, close view

pects, on the design for the recently completed Knight House northwest of Houston.

The site is first experienced along a snaky road that reveals calculated glimpses of the water and house. The slightly rolling terrain, dotted with trees and a pond, affords some impressive views and a natural building site of existing walnuts and sycamores near the high point. Craggy in nature (probably from the wind), the trees now peg a future entry courtyard for the 3,800-square-foot house.

The L-shaped complex is entered, almost shyly, along a concrete masonry-clad north face to approach a silver metal tower reminiscent of neighboring farm structures. The house is primarily outward-looking: The tower centralizes the plan, around which rooms and views spin out into the two-part landscape—the close kind and the far kind. Immediately adjacent to the house is planned a series of paved and planted areas to visually extend the interior spaces, while distant views to the southwest sunset and pond root the house in the bigger picture.



5 site plan, McKinney Residence

6 A view of the garden inside encourages the visitor's entry to the McKinney House through the tall breezeway.

7 courtyard view of guest wing and breezeway, at left, which were added to a tiny 1950s house



6

While such a large site could potentially dwarf any building, the small-scale nature of the design seems intentional. Shed roofs bend down like tree branches to shade and protect desirable glass locations in the rooms below. The only exception is the tower itself, whose relationship to the open site is defined by its powers of constant surveillance.



7

McKinney Residence, Austin

ON AN EQUALLY rural-feeling (but only) one-acre site in Westlake Hills, McKinney Architects of Austin has added a 300-square-foot guest wing and adjoining breezeway to Heather McKinney's own 1956 800-square-foot house. The approach to the house from the road is along a gravel drive that loops around to the back. Lured by the garden view beyond, visitors are drawn through a limestone-clad portal into the brightly lit breezeway, often striped by the sun, before entering into the quiet shadiness of the '50s-style wings.

PROJECT McKinney Residence, Austin
CLIENT Heather McKinney
ARCHITECT McKinney Architects, Austin (Heather McKinney, principal; Richard Hughes, design team)
CONTRACTOR Combined Construction
CONSULTANTS Jack Corbett (site-built doors and windows); LOC (structural); AMS (geothermal system)
PHOTOGRAPHER Paul Bardogly

The new guest wing, built in the character of the existing house, is joined by the insertion of the tall dog-trot/breezeway structure reminiscent in form of the entry to the Charles Moore House at Quarry Road in Austin. The addition is bent slightly inward to imply a focus on the garden, a velvety green zoysia carpet, across which lie several imagined "rooms" created for eating/gathering and resting/reading.

The contrasting experiences of light to dark, sunny to cool, dusty red soaring framework to gray-green low walls, was carefully orchestrated by McKinney, whose twelve years here have brought her an intimacy with the site that is evident in each subtle design move.

Rothwell House, Houston

TAFT ARCHITECTS FACED THE TASK of setting an 8,000-square-foot program within an extremely large (but weirdly shaped) property in River Oaks. The 1.8-acre lot occupies the outer edge of a horseshoe street. A kind of spinning suburban context results, where adjacent lots and

PROJECT Rothwell House, Houston
CLIENT Charlotte Rothwell
ARCHITECT Taft Architects, Houston (John J. Casbarian, FALA; Danny Samuels, FALA; Robert H. Timme, FALA, partners; Larry A. Dailey, senior associate)
CONTRACTOR Renaissance Builders
CONSULTANTS Maria Payer (interiors); Erv Graf & Associates (structural); Wylie & Associates (mechanical, electrical, and plumbing); Dawson, Estes (landscape)
PHOTOGRAPHER Taft Architects



2

1 site model, Rothwell House

2 street view of Rothwell entry court

3 Running along the garden edge, the colonnaded framework provides circulation and some control.

houses meet out back in a disorienting radial geometry of shifting views and oblique approaches.

To accommodate a large entertainment space and resolve the difficult existing site geometry, the architects placed an entry court: a 56-foot diameter yellow stucco circle backed and supported by a thick band of private-function poche, rendered in reddish brick.

Wanting to maximize site use and views, Taft then struck a datum line, a colonnade, across the widest dimension of the site, dividing public spaces from the client's more private domain and

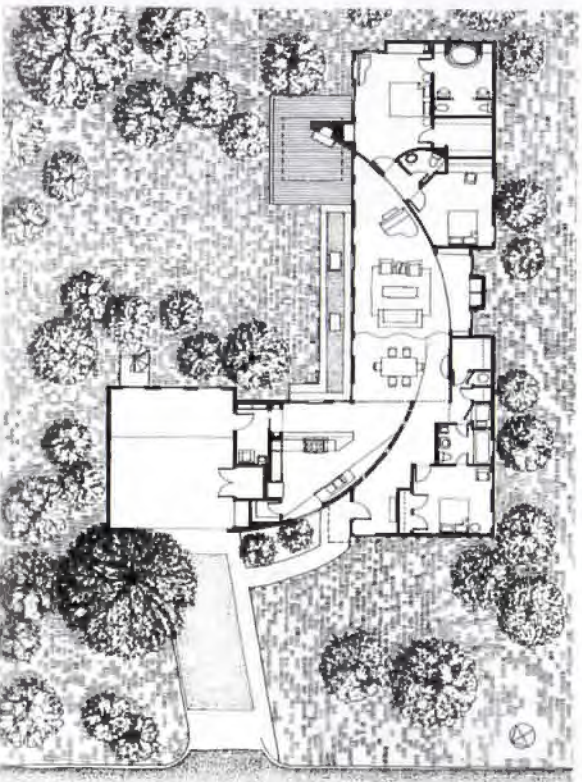


3

providing a framework for circulation, environmental controls, and sun shading. Housed in a series of pavilions displayed along the colonnade, specialized public activities take their position as best suits their involvement with the garden, a big green ground to the red and yellow figure.



4



5

Linville-Husodo Residence, Austin

ON A MORE NORMAL-SIZED (and shaped) suburban lot, husband and wife architects James Linville and Lina Husodo approached their affordable, no-view, flat site in the 1950s Rollingwood suburb with the idea of creating an internally focused house with views of its own. Woodsy-feeling, the site (82 feet by 125 feet) could easily accommodate the owner's 2,400-square-foot, three-bedroom program on one floor.

The L-shaped house frames a courtyard to create a view to the north. An internal sweeping yellow wall curves through the house, dividing public spaces from private and ending in the focal point: an outdoor fireplace. The courtyard adjacent to the living room windows is reached across a pair of footbridges spanning a narrow pond that runs as a shimmering band between interior and exterior.

As in the McKinney House, the legacy of Moore's Quarry Road compound is evident and put to useful precedent. At the Linville-Husodo house, in plan, the shadow of the "Lazy O" ap-

4 A north-facing glass edge and skinny pond separate interior and exterior living spaces at the Linville-Husodo Residence.

5 site plan, Linville-Husodo Residence

6 Circulation through house and toward garden skims along a curvy yellow wall.



6

pears, directing movement through the house and to the courtyard. Of his own design, Charles Moore recalled, "In my house the ellipse is a wall sweeping through the space like canoeing along the steep bank of a curving stream toward a point out of sight."

TA

PROJECT *Linville/Husodo Residence, Austin*
CLIENT *James Linville and Lina Husodo*
ARCHITECT *The Studio of 2 on Sixth, Austin (James Linville with Lina Husodo)*
CONTRACTOR *Rayco Enterprises, Austin*
CONSULTANTS *Stoeltje Associates (structural)*
PHOTOGRAPHER *Patrick Wong for AtelierWong Photography, Austin*



David Lake, FAIA

1



David Lake, FAIA

2



3



David Lake, FAIA

4

Low-tech Bungalow

by Susan Williamson

BUILDING A HOUSE is about putting down roots, about staking a claim on a place. A recent project in north San Antonio by Lake/Flato Architects of San Antonio was as much about hanging on to a well-loved place as it was about creating a living space. The owner had lived in an existing 1,600-square-foot 1950s bungalow for more than 15 years. He loved the site: nestled among the trees next to a nature preserve that would never be built on. But the existing house, with its chopped-up spaces and eight-foot ceilings, turned its back on the outdoors rather than inviting it in. When the need for more space became pressing, the owner decided that, rather than giving up the place he loved, he would create a new house from the bones of the old. The existing house was demolished down to the structural floor, with the exception of one front bedroom and a 15-foot cube of an addition at the rear built five years earlier.

The 2,900-square-foot, two-story house is now open both in plan and to the outdoors: The new 10-foot-tall spaces flow from the entry hall, with its metal and wood stair, to the long bay on the northwest. That northwest wall is composed of a row of "the largest windows Marvin makes—four and a half by six



1 The green stucco exterior is tinted with concrete stain. The roof overhang on the street side is five feet; pipe struts support the overhang, an effect architect Lake calls "a low-tech version of the Greene and Greene bungalow."

2 existing house

3 Windows in kitchen and living bay are purposely "not domestic in scale," says Lake.

4 The entryway stair is galvanized metal with wood treads and metal pipe and cable railing; the existing front door was rebuilt by Lake and artist Alex de Leon; fossils and other found objects are sandwiched between the glass.

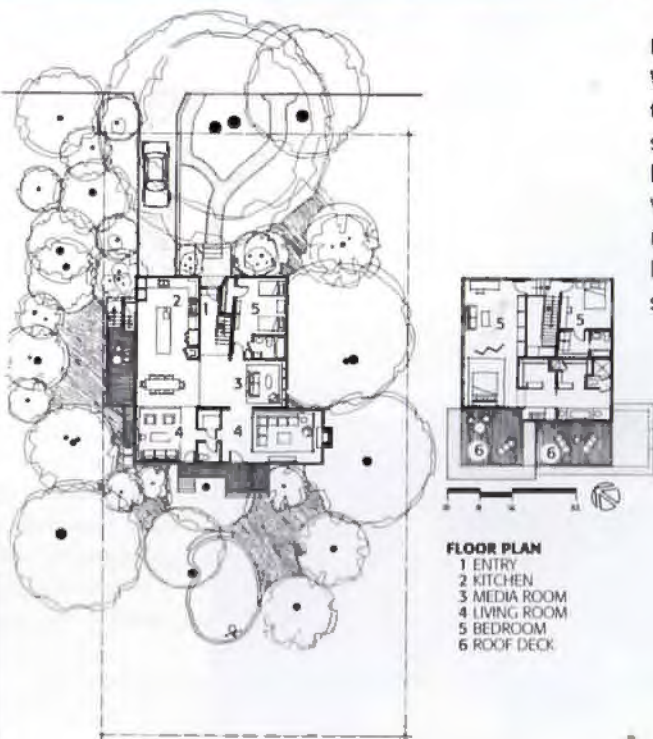
5 Joists were exposed in the kitchen and dining area to break up the ceiling plane.

feet," says architect David Lake, FAIA; they open the house to dramatic views of the forest next door.

The simple gable form was meant to allow the new house to fit in with its neighbors, mostly bungalows from the '40s and '50s. To mitigate the vertical impact of the tall house—18 feet above the nature trail at the second level—the architects brought the stucco to the sill line on the second floor and covered the upper portion with metal siding—recycled standing-seam roof from the old house. The large windows used throughout also make the house look smaller, Lake says.

The project was completed for \$70 per square foot, Lake says, by reusing materials salvaged from the old house—oak flooring, metal roof panels, framing members—as well as the old foundation. **TA**

PROJECT Nature Trail House, San Antonio
CLIENT Name withheld at client's request
ARCHITECT Lake/Flato Architects, San Antonio (David Lake, FAIA, Ted Flato, John Grable, Matt Morris, Katy Barnes, Andy Gomez)
CONTRACTOR Kerry Charlton and Sons, San Antonio
CONSULTANTS RSCR, Inc. (structural)
PHOTOGRAPHER McClelland-McLeod Photography (except as noted)



RESOURCES

Windows: Marvin; **insulation:** Dow Corning; **concrete stain:** Lithochrome; **hardware:** Schlage; **kitchen:** Viking; **lighting:** Graham Martin (custom kitchen and living room pendants); **sprinklers:** Hall Irrigation Co.

Calling Card

by Kelly Roberson

FOR AN ARCHITECT, who each day creates structures for others, building a home of one's own is an opportunity to work outside typical client constraints, with market appreciation and public approval of little or no consequence. The Tusa/Civitello residence is an apt demonstration of the challenges and opportunities inherent in the task. It was an experience that Rob Civitello, the architect and general contractor of the home for himself, his wife, and two children, describes as both "a dream and a nightmare." The process altered his approach to housing, and allowed him to confront many of the issues inherent in residential design. The result is a working, ever-changing exploration of spaces, siting, and materials.

The aluminum-clad, pier-and-beam house sits in Houston's up-and-coming West End, just west of downtown. Through the years, the neighborhood's populace has transitioned from Caucasian and blue-collar to a wider mix of incomes and ethnic groups, and is experiencing a resurgence, led in part by a smattering of tin houses and trendy artists' niches. The Tusa/Civitello residence, its forms casting an allusion to Le Corbusier's *Maison de Roche*, edges close to the street on its 100-by-100-foot plot, stretching back, opening up, and wrapping around two large, old oaks. "The house doesn't fill the land; it is pushed to the edge. We dealt with the idea of wrapping around an object, and having a house turn a corner," says Civitello.

The south facade of the three-story house is layered with an ever-increasing number of windows, particularly as it turns the corner to the stuccoed extension. The relationship to and experience with the inside and outside changes from level to level, with windows gazing from room to room and floor to floor under the canopy of trees. "You can be inside one part, and looking into other parts . . . inside, outside, back, forth, up, down," says Civitello. "You are aware of being in different parts, and aware of other parts."

The interior is not, says Civitello, feature-driven, thus containing costs and creating a flexible space "that explores new ideas about how to live." Raw materials—the stained concrete-slab floor, the minimal trim and cabinet work—and simple shapes preserve "an austerity in aesthetic and budget," he says. A bridge, constructed of thin steel bars, cables, and cherry dowels, edges across the two-story dining room into the bedrooms, a literal and physical connection between the stair tower and house, says Civitello. But the house is a work-in-progress, and the evolution is by no means complete. Civitello would like to add a "metal boxcar" studio at the opposite end of the site, and install closets in the bedroom and a door at the mouth of the studio. "It became a workshop, and continues to be . . . Every aspect is considered as a design problem," he says.

Designing and building his own house has been a catharsis of sorts for Civitello. "Since building our house, I've been practicing with my sensibilities, and dealing with conservatism regarding what a house is. . . . Over time, you determine its success and failure; there's always another idea or solution that you could have used. It's revealing because it is the ultimate in self-expression without the influence of others. . . . It is something to have the house; it has become my calling card. If clients are attracted to it, if they've seen it, then they come prequalified," he says. **TA**



Paul Hester and Lisa Carol Hardaway



Paul Hester and Lisa Carol Hardaway

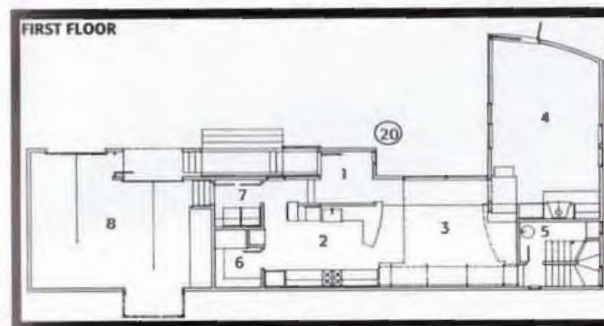
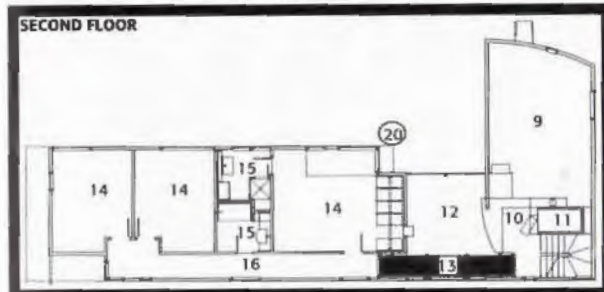
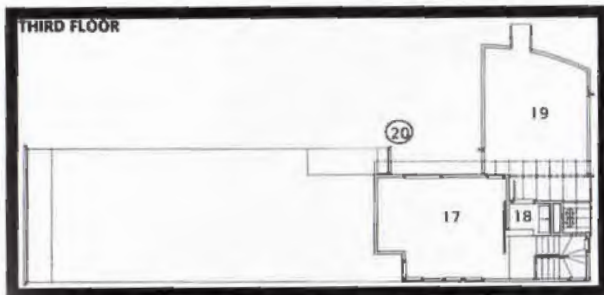


Paul Hester and Lisa Carol Hardaway

1 an awareness of the parts of a whole: from up to down, room to room

2 The house's windows turn the corner with a stuccoed extension.

3 Above, the cockpit is the pivot point, with views into all spaces; the bridge is at right.



- FLOOR PLAN**
- | | | |
|--------------|--------------------|-----------------|
| 1 ENTRY | 8 GARAGES | 14 BEDROOM |
| 2 KITCHEN | 9 UPPER LIVING BOX | 15 BATH |
| 3 DINING | 10 COCKPIT | 16 HALL |
| 4 LIVING BOX | 11 MECHANICAL | 17 STUDIO |
| 5 WC | 12 OPEN TO BELOW | 18 LANDING |
| 6 PANTRY | 13 BRIDGE | 19 ROOF TERRACE |
| 7 UTILITY | | 20 BIG OAK |



4



5



6



7



8



9

Paul Hester and Lisa Carol Hardaway

PROJECT Tusa/Civitello House-Studio, Houston
CLIENT Rob Civitello and Tricia Tusa
ARCHITECT Rob Civitello, Local Architects, Houston
CONTRACTOR Rob Civitello
CONSULTANTS Matrix Structural Engineers (structural); George Sacaris Design Studio (bridge)
PHOTOGRAPHER Don Glentzer, unless noted

RESOURCES

Structural framing: L + R Welding and Fabrication; **roof:** Metal Building Components, Inc.; **windows:** Metal Window Corp.; **doors:** Wenco Distributors, Overhead Door Co.; **kitchen:** Wholesale Restaurant Supply; **fireplace:** Majestic; **lighting:** Lightolier; **water closets:** Sterling; **plumbing/fittings:** Grohe; **air-conditioning system:** Lennox; **carpets/rugs:** Venetian Blind & Floor; **cabinets:** Evans Cabinet & Door Co.; **blinds:** Shade Shop

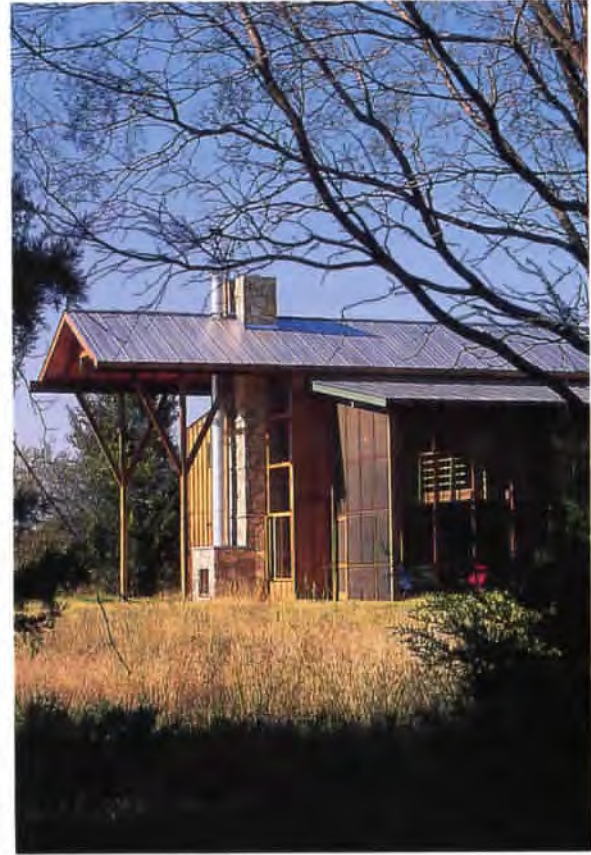
- 4 a walkway from garage to entry
- 5 the third floor looking down
- 6 The roof terrace is intentionally removed, located up among the trees.
- 7 The house edges towards the street, opening its facade to the rest of the site.
- 8 The house wraps around oaks to the south and (9) north.



1

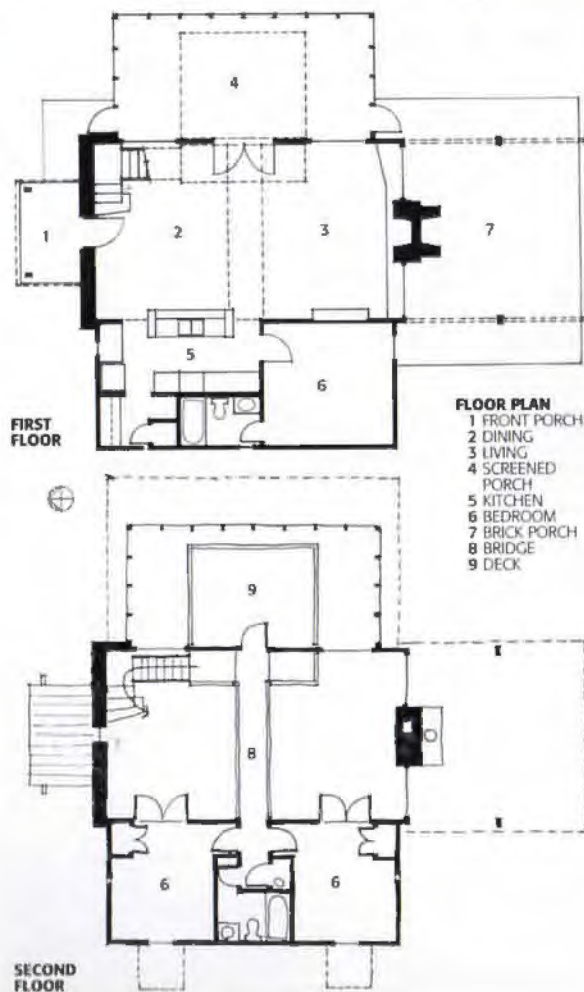


2



3

Deborah Hunter



Space Exploration

by Kelly Roberson

YOU CAN GLIMPSE THE galvalume roof from Highway 56 outside Eulogy, says architect Dan Shipley, if you know where to look. But the first full view of the House in the Country does not come until you leave the highway, pass through three gates, cross the Brazos River, and enter, leave, and reenter the hourglass-shaped 240-acre property. Sheathed in cedar siding and a Granberry stone veneer, the 1,600-square-foot weekend getaway is an exploration of spaces, connections, and separations—inside to outside, up to down, and room to room.

The home's owners—a closeknit extended family—originally considered building within the ruins of an old house, but decided the structure would not be large enough. The new house's appropriateness to the surrounding pastures, rolling hills, and rocky cliffs was important, says Shipley, as were the particulars of its siting. "We needed to find a space that needed something in it," he says. That directive led them to an open outdoor area that lent itself to a variety of views: long vistas at ground level and an expansive second-floor view to the east.

Much as it reveals more of itself the closer you drive, the House in the Country also reveals, little by little, connections and separations as you explore its forms. A communal center space, with a loft-like board-and-batten bedroom/kitchen shed to one side and a two-story screened porch to the other, is tailored to the large family's need for both public and private spaces. Each west-facing bedroom is reached by crossing a bridge spanning the living room, and can be separated from or connected to the space below with double doors that swing out. The interior flows to the exterior as well: The floor of the center room spills out to the screened porch, with double doors that open wide and no weather stripping to trip over (it's attached to the bottom of the doors). The large back outside porch, set to the



RESOURCES

Roof: Component Building Systems, Inc.; **windows:** Marvin; **skylights:** Velux; **floor surfacing:** Scofield; **roofing:** MBCI; **waterproofing:** Sonneborn; **paint and stain:** Penofin, Sherwin Williams; **hardware:** Schlage; **insulation:** Owens Corning; **lighting:** Kichien; **plumbing and sanitary:** Crane, Lasco Bathware, Delta; **air-conditioning system:** Janitrol

1 The second story of the cedar-framed, south-facing screened porch doubles as a sleeping deck.

2 The importance of the local Granberry stone veneer, which is used on the fireplace, entry facade, and stair landing, is emphasized by its limited use, says Shipley.

3 The oversized scale of the back porch overhang is repeated in the roof lines, the front entry, and the screened porch.

4 The house's east facade, which faces the neighbor's property, reveals little, with windows that are only slots.

5 The interior is horizontally clad in western red cedar siding, with the stairs and bridge built from southern pine.

6 From the stone facade of the front entry: The kitchen and interior windows of the bedroom open onto the living area; the concrete floor is acid stained and sealed.



5 south, is another "communal" space: Narrow casement windows enable conversation and energy to flow inside to outside, but when closed create yet another separation.

As its brood continues to expand, the family may one day rebuild the old house's ruins into a bunkhouse. And of the home's now-seemingly simple solution, Shipley says, "The result always seems so simple, but the process is not like that." **TA**

PROJECT *A House in the Country, Bosque County*

CLIENT *Wick and Janna Alexander*

ARCHITECT *Dan Shipley Architect, Dallas*

CONTRACTOR *FJW Co., Inc.*

CONSULTANTS *James Smith, P.E. (structural); MEP Systems, Inc. (mechanical)*

PHOTOGRAPHER *James F. Wilson, unless noted*



Debra Hunter

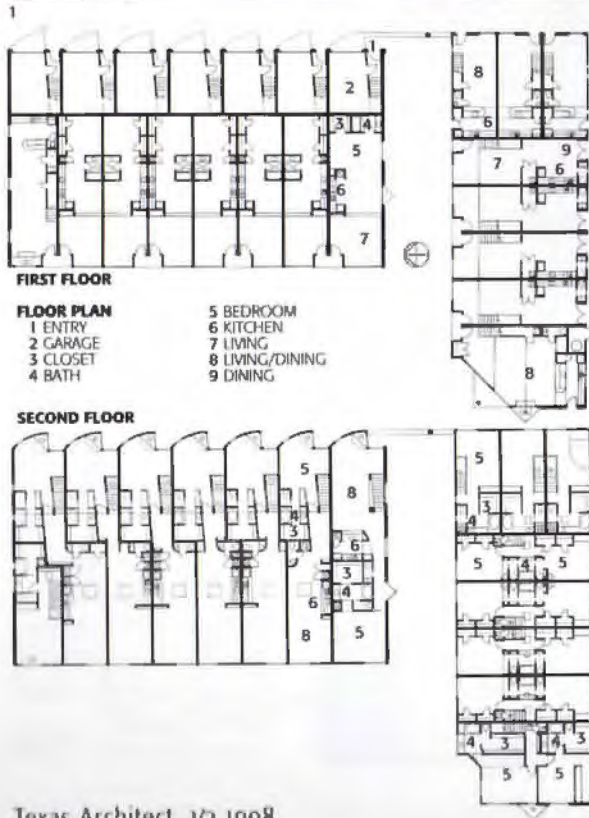
Modern Village

by Susan Williamson

ROM WOMMACK, ARCHITECT, of Dallas has taken the idea of placemaking in residential design about as far as it seems possible to go: In the Knox Park area just north of downtown Dallas he has reshaped an entire neighborhood. Over the past seven years he has completed nine projects for one client within a two-block area. The multifamily projects, some renovations and some new construction, some for rent and some for sale, were, his client believes, the impetus for the transformation of a drug-infested, crime-ridden neighborhood into the newest hot spot in town, the site of both a residential and retail boom.

Parkwood Terraces was the second of the projects Wommack designed for Alan McDonald and his company, City Homes of Parkwood. It, like several of the others, involved the conversion of a decaying 1960s garden-apartment complex into high-end rental space. The existing L-shaped complex was a variation on what McDonald calls the "garden donut": a two-story structure focused on an interior parking area and a kidney-shaped swimming pool. The most important design decision, Wommack says, was to turn the focus of the new units outward. "We thought, let's get the front doors on the street, get a better connection of the buildings to the street." That decision—which was carried through on subsequent projects—and the resulting change in the neighborhood's street life, made all the difference in the area's renaissance, Wommack and McDonald say.

Changes in the city's setback ordinance meant that the reconstructed buildings could be pulled closer to the property line. At the Terraces, this allowed Wommack to insert the cantilevered scoop-like elements that give the project its identity, and, perhaps more important, increase rentable space in second-level units. This opportunity to increase rentable space was one factor that





3

made renovation attractive, McDonald says. Also important to the decision to renovate rather than demolish and start over were the cost savings realized by reusing the existing shell structure as well as salvaged materials. "There were just more design opportunities with renovations than with new construction," Wommack says, adding that since about the same amount is spent on renovation as on new construction—usually between \$50 and \$60—money saved on the front end translated into more dollars available for items that are not usually a high priority in apartment construction, like lighting and finishes. At the Terraces, board-and-batten siding and brick were recycled and painted to contrast with new white stucco elements; structural steel and limestone were also recycled. The 24 units range from 700 to 1,000 square feet and rent for about \$1 per square foot.

McDonald says that although he must compete economically, he is also committed to distinctive architecture. And he has found that architecture adds value. For Wommack's part, the satisfaction comes from giving something back to the city, from creating what he calls "a little modern village." **TA**



4

PROJECT Parkwood Terraces, Dallas
CLIENT Parkwood Development
ARCHITECT Ron Wommack, Architect, Dallas
CONTRACTOR Parkwood Development
CONSULTANTS Gary McHale (structural)
PHOTOGRAPHER James F. Wilson

1 For security reasons no glass was installed on the first floor (as the neighborhood changed, those concerns abated and later projects included glass on street facades).

2 apartment interior

3 Low-maintenance materials—hand-troweled stucco, brick, steel, and glass—were used on the exterior.

4 existing apartments

RESOURCES

Wall surfacing: Thermal Windows; **doors:** Texas Door; **ceiling surfacing/sytem:** USG; **roofing:** Tamko; **insulation:** Owens Corning; **partitions:** USG; **paint and stain:** Benjamin Moore; **hinges:** Schlage; **kitchen:** Kenmore, G.E.; **laundry:** Kenmore; **handrails:** Ricky Gore Welding; **lighting:** Juno (red dot); **tubs and lavatories:** Polar, Peerless; **water closets:** Lasco; **air-conditioning system:** Trane; **cabinets:** Quality Cabinets; **countertops:** Formica Laminates; **fireplace:** Majestic; **security:** Network-Multifamily Security Corp.

PROJECT *Mixon Residence, Houston*
CLIENT *John and Judy Mixon*
ARCHITECT *Wittenberg Partnership, Houston*
CONTRACTOR *Bayou Park Corp.*
CONSULTANTS *Matrix Engineering (structural)*
PHOTOGRAPHER *Paul Hester + Lisa Carol Hardaway, Fayetteville*

1 The large overhang shades and shelters the interiors from the sun.

2 Striped awnings above and glass garage doors on the walls allow for flexibly conditioned space.

3 Stairs lead up from the ground-level garage space to the second-story loggia.

4 section (above) and second floor plan (below)

5 Living, dining, and kitchen functions take place in one large room that opens onto the adjacent loggia.

6 The house sits at the edge of a residential neighborhood and across from a commercial development.



1

Living on the Edge

by Jonathan Hagood

LOCATED ON KIRBY DRIVE across from the Rice Village Shopping Center in Houston, John and Judy Mixon's house by The Wittenberg Partnership of Houston addresses issues of privacy, noise, and what it takes to inhabit the edge between a residential neighborhood and a commercial strip. Juxtaposing different uses is a fact of life in zoning-free Houston, and the proximity of a large commercial development to single-family housing can be thought of as a negative. The Mixon Residence, however, embraces this edge condition—creating a liminally outdoor space and marking the edge of its neighborhood.

The design was driven early on by what became, in architect Mark Oberholzer's words, "a slightly more *complex* porch." Frequent entertainers, the Mixons wanted a space both private and outdoors. Raised up to the second story, the loggia is a place for guests and brings the outdoors into the house while maintaining a measure of separation from the busy street. Its height allows for cool breezes and affords a unique view of the surrounding neighborhood, while glass garage doors and operable awnings create a flexible space.

The story told by the layering of materials marks the house as the transitional point between residential and commercial, says architect Gordon Wittenberg. The concrete-masonry-unit (CMU) wall, which forms a sight and sound barrier to the street and wraps around part of the house, peels away in the back to reveal the stucco behind. The wood-patterned third floor reflects the pattern of a stud wall. In a similar vein, the stair at the front is a moment where the CMU peels back, creating an emphatic corner and "strengthening the threshold condition" of this house at the edge of a bedroom community and a commercial strip.

TA



2



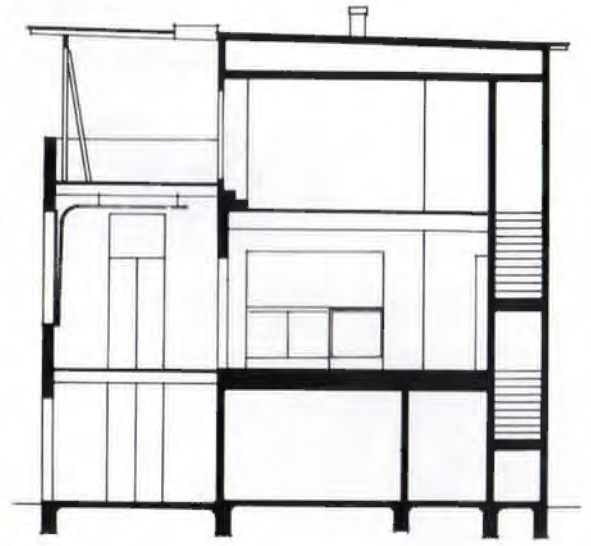
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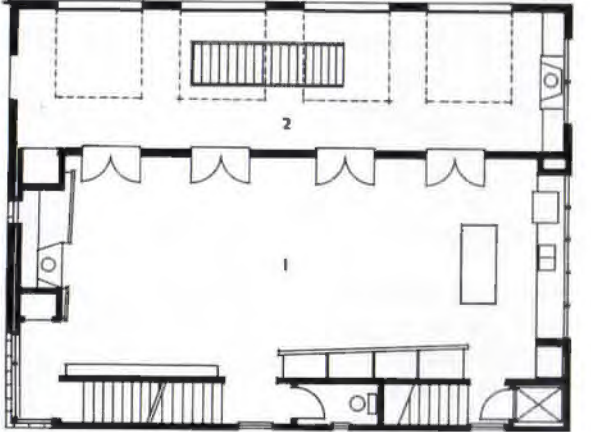


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4

SECOND FLOOR



FLOOR PLAN
 1 LIVING/
 DINING/
 KITCHEN
 2 LOGGIA

RESOURCES

Wall surfacing: Eagle Concrete Products; **windows:** Ram Industries; **doors:** Marvin Windows; **overhead doors:** Overhead Door Co.; **roofing:** Kool Ply; **paint and stain:** Martin/Sewour, Sherwin Williams; **kitchen:** Viking, Sub-Zero; **laundry:** Glen Raven Mills, Inc. (Sunbrella); **elevators:** Marshall/Stevens; **handrails:** Texas Stairs & Rails; **toilets:** American Standard; **air-conditioning systems:** Trane; **ladder:** Putnam Rolling Ladder

Modest Houses

by Gerald Moorhead, FAIA

LOW-COST, LOW-INCOME, AFFORDABLE, SUBSIDIZED HOUSING. As indicated by the variety of terms, there are numerous ways to think about housing for the low end of the home-buyer market and much ambiguity of intent. Is home ownership for low-income citizens a viable market for private development or is it a social service to be provided by government or charities? How economically (or cheaply) can adequate housing actually be built? How can architects be involved to improve the quality of house and environment for low-income citizens?

The real cost of housing includes not only the actual construction costs but also the cost of land and infrastructure. Planning issues like parks, on- and off-street parking, public transportation, and access to schools, shopping, and services are more keenly felt by those with fewer resources yet development costs for such things are difficult to address in a low-cost project, thus offering fewer opportunities to reconfigure or drastically change a neighborhood.

Through private development using conventional financing it is difficult to get the cost of a three-bedroom house, including lot, much below \$75,000. To build a modest house for less than \$40,000 requires a substantial subsidy or the donation of land, construction materials, and labor (as with Habitat for Humanity). Mobile "homes" are one of the few market-rate options available below the \$75,000 level, yet the urban design opportunities of such modular or pre-built structures have not been explored in Texas.

In recent years, non-profit community development corporations (CDC) have become the primary alternative vehicle for developing housing units for sale in the below-\$75,000 range. As non-profit organizations, several paths of financing are available to them, including federal subsidies under the Department of Housing and Urban Development (HOPE VI grants) and local initiatives. They are also able to take advantage of charitable contributions in labor and materials necessary to reduce the expenditures in construction costs.

A second type of non-profit player is Habitat for Humanity, which sells homes to qualified buyers for \$40,000 without down payment or interest. Prospective home owners must contribute 300 hours of "sweat equity" as a substitute for the cash down payment, which is the stumbling block for many low-income families. Architects are involved in many of the local Habitat affiliates, providing volunteer services for site planning, house design, and construction labor.

To provide start-up planning and architectural assistance to community-based groups and non-profit agencies, the Housing Committee of the Houston chapter of the American Institute of Architects in 1996 established the Community Design Assistance Center. With funding from the Houston Architecture Foundation and local banks, the CDAC provides grants to enable its clients to secure professional services that might otherwise not be affordable. Both the Rose of Sharon and Greater Park Place projects were facilitated by CDAC.

Architects across Texas provide services to both private and public developers of such housing, for fee as well as pro bono. As the following projects illustrate, the results are often modest, reflecting the modest resources available. However, the real successes are in less measurable terms of creating better neighborhoods and improving the character and lifetime expense of a small home. **TA**

Gerald Moorhead, FAIA, is a TA contributing editor; he practices in Houston.



Above and below: New house types for Houston Habitat for Humanity (HHH) are based on 14-foot-wide modules. Starting with a living/kitchen module, two- and three-bedroom modules can be added to each side, forming two- to six-bedroom houses with as many as four roof shapes. HHH will host the

Jimmy Carter Work Project in June 1998; in one week 100 houses will be built at several inner-city sites. Two sites on Sakowitz Street, above, are organized around shared commons and private drives to give a sense of community space while at the same time maintaining an economically viable density.



Client: Houston Habitat for Humanity; architect: Gerald Moorhead, FAIA; planner: Tim Hanson, ASLA

Right: The master-planning effort for a new seven-acre Habitat for Humanity neighborhood on Montopolis Drive in east Austin involved future home owners, an unusual process for Habitat. Sites for 22 houses are arranged around a "Central Park," which will be a focal point for the whole community. A small commercial facility, possibly for day care or an elderly clinic, will be

built facing the street, giving a secluded feel to the homes behind. The setback for the standard Habitat houses will be minimized to 10 feet, increasing visual control of the street and optimizing backyard space. A narrower, 26-foot-wide street to slow traffic and a sidewalk buffered by trees and plantings are intended to increase pedestrian safety and pleasure.



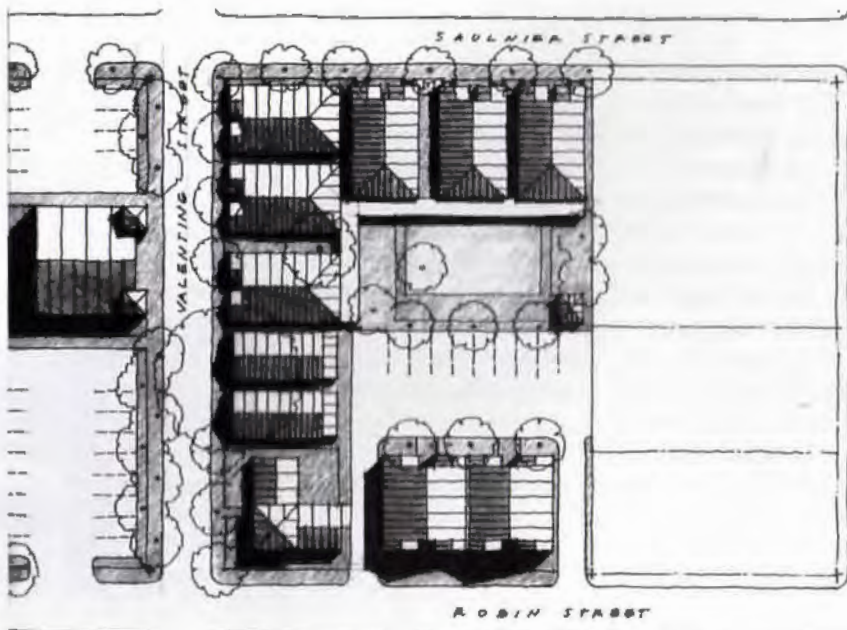
client: Austin Habitat for Humanity; architects and planners: Clovis Heimshatt Architects



Left: A current plan proposes that the historic fabric of Houston's Fourth Ward with its Freedmen's Town National Register Historic District be maintained through a Tax Increment Reinvestment Zone to enforce urban design guidelines. New buildings would be compatible in scale, materials, and setbacks to the existing neighborhood. While all housing would be built at market rate, city funds would be used to subsidize the mortgages of a required number of low-income buyers.

Right: A collection of six duplex shotgun houses are being renovated for elderly housing on one of the central blocks in Houston's Fourth Ward. Compatible new structures for a medical clinic, nursery school, and eight new apartments for the elderly will enclose a community garden in the center of the block. With market-rate housing on the remainder of the block, a range of economic levels will

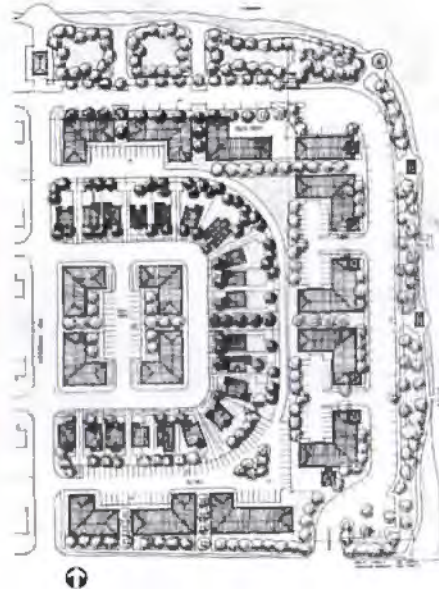
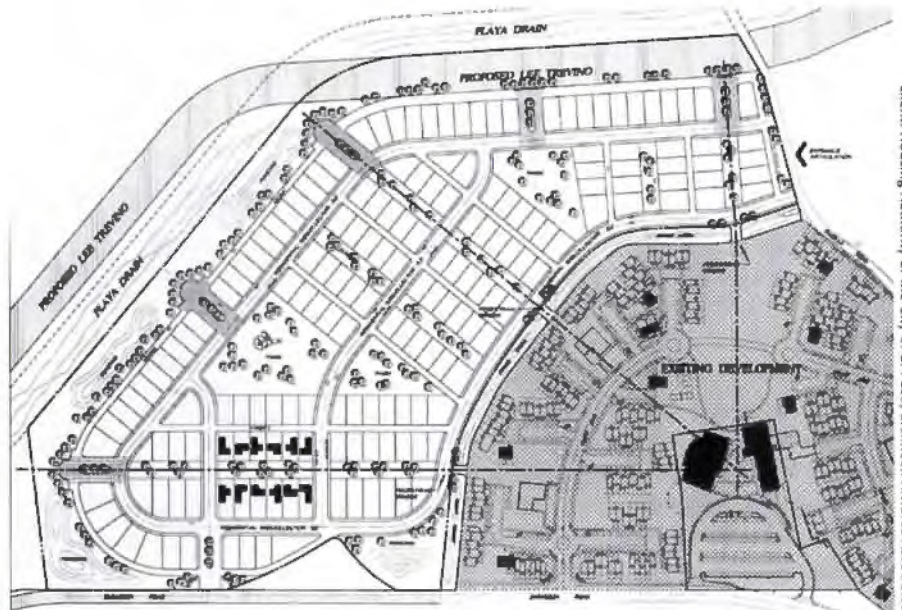
be represented on the site, one of the goals of the Houston Renaissance urban guidelines (see above right). Originally part of a master plan prepared for Freedmen's Town Association, this scheme presents a method for accommodating parking within the block and for maintaining the shallow setbacks on the narrow streets characteristic of this historic neighborhood.



client: Rose of Sharon Missionary Baptist Church; architect: Hill Smith Architects

Right: A master plan for public housing on land adjacent to the Kennedy Brothers Memorial Apartments in southeast El Paso will accommodate 124 single-family homes in a scheme with several characteristics not usually found in public housing projects. All the new homes will face onto parks and parkways with auto and service access by rear drives. Fostering a continuous

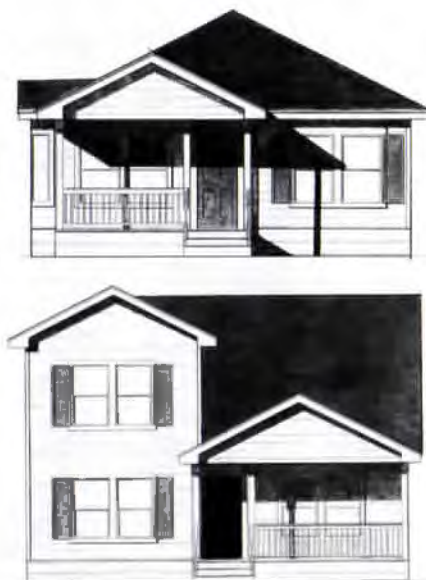
pedestrian environment, these extensive green spaces are linked to an existing community center along visual axis by pedestrian bridges over drainage canals. Several house types with a common stylistic heritage will offer variety to the streetscape within a unifying character. Variations on an L-shaped plan enclose substantial backyards and present interesting massings toward the public parks.



Left and far left: Bounded on the north and east by Apache Creek in west San Antonio, the site plan for Lago Vista Village Apartments contains 92 dwelling units for modest-income families, students, and the elderly. The concentric design begins with a core of elderly units surrounded by a ring of single-family houses. The outermost ring of multi-family buildings faces the creek across a narrow parkland to be developed along the banks. Buildings are designed with tile roofs and stone walls found on other West Side structures.

Right and far right: On a tongue of reclaimed land surrounded by Sims Bayou in southeast Houston, 14 low-cost homes will be built around a cul-de-sac. Acting as developer for the project, the Greater Park Place Community Development Corporation requested a "Southern look" to allow the houses to blend with the older neighborhoods

nearby: The designs include front porches, hip roofs, siding, shutters, pier-and-beam foundations, and detached garages. To be bid and constructed at market rates, the four home models, ranging from 1,250 to 1,750 square feet, will be subsidized by grants to maintain a sales price below \$65,000.



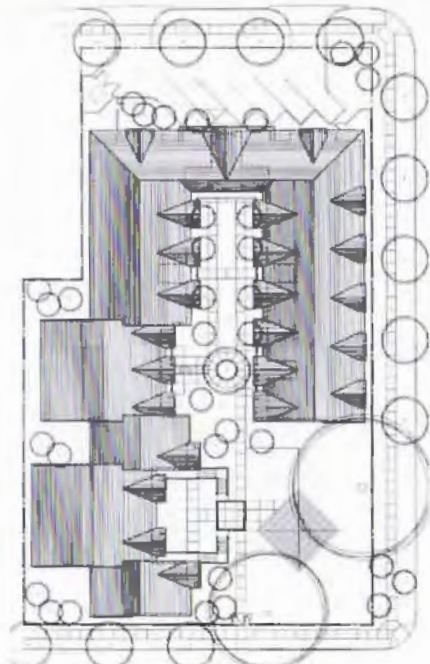


client: OSHA Homes; architect: Archiburo W&P

Left: The social importance of a covered space is reflected in the designs for three house types, each with three variations, where the carport becomes the front porch, a place to play and congregate protected from the South Texas sun. Planned for 4,500-square-foot lots in a previously platted subdivision in Hidalgo County, all the two-, three-, and four-bedroom houses include a carport, an

amenity not usually found in a \$40,000 to \$60,000 house. Efficiently planned on a 24-foot-wide module to fit the small lots, the house types can be mixed by the developer according to market needs without changing the predetermined assortment of street fronts. Green space is maximized in the 168-unit complex by minimizing driveway widths and placing drives back-to-back, increasing yard space.

Right and far right: Affordable housing must be available for a variety of family types and the Friendly Haven was planned to provide a secure setting for women with children. The half-block site in midtown Houston is dominated by two large live oaks, which are the focus of the courtyard scheme. Apartments on two levels are entered only through the gated court, which includes a deck and children's play area. A feeling of individual townhouses is created by the orderly gabled facades.



client: AIDS Foundation Houston Inc.; architect: Courtney Harper + Partners Architects



client: San Antonio Housing Authority; architects: Kell Munoz Wiggoldy (master plan, multifamily, consent renovation development standards), Betty Saunders Architects (multifamily, E.P. and Associates (recreation center), horticultural center); landscape: Greenleaf (landscape); interior: Greenleaf (interior); signage: Greenleaf (signage)

Left: Funded by a \$48.7-million federal HOPE VI grant from the Department of Housing and Urban Development, the 113-acre site for the Springview Neighborhood Redevelopment project in San Antonio (see 7A, September/October 1995) will replace 423 old public-housing units with 220 new units of multi-family housing and 150 single-family homes to be privately developed. The single-family homes will range in price from \$45,000

to \$85,000 and will be designed in accordance with guidelines developed by the architects; a small number of the single-family homes will be public housing. Single-family homes are clustered at the center of the site while multi-family units and more public functions line the edges: multi-family for elderly and others at the northwest and more multi-family at the south edge, a women's shelter in the renovated Our Lady of the Lake convent on the

northwestern edge, a horticultural center and recreation center on the northeastern and southeastern corners, and a strip along Commerce Street on the north reserved for small-scale retail. Also included are a resident-run child-care center and a park. More green space acts as a buffer along the railroad tracks on the western edge of the site. While the existing street grid was maintained for the most part, curves were added to some streets to slow traffic.

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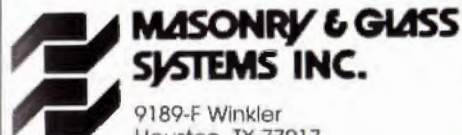
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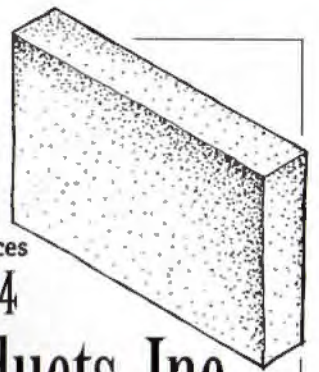
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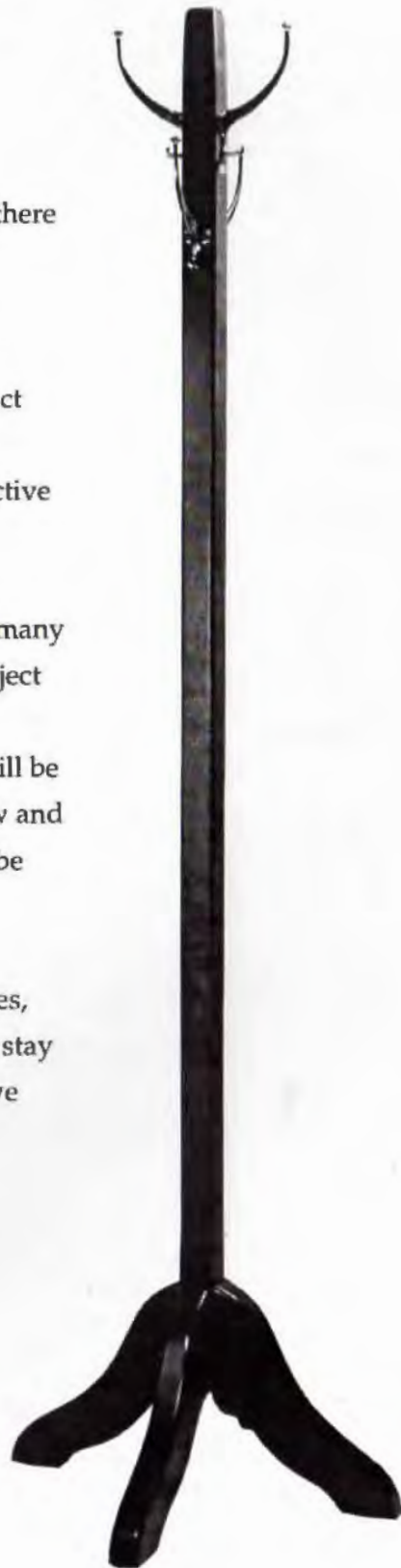
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EDUCATION Architecture students at Rice University are taking what they learn in the classroom into the real world.

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JOURNEY The first in a series of articles examining areas of the state not often explored in the pages of *Texas Architect* looks at Southeast Texas through the eyes of Beaumont photographer Keith Carter and the words of Beaumont architect Rob Clark.

Building on Friendship

ARCHITECTURE No explicit decision was ever made by Donna Kacmar, Christopher Craig, and Mary Ann Young of Houston to go ahead and build a house together, but slowly, over the weeks that followed a dinner at a Cuban restaurant, "it just kind of happened." The three have known each other since attending architecture school at Texas A&M University, and when they were all looking for an alternative to rental housing in Houston, they turned to each other. For Craig, the undertaking became very real when they closed on the loan for construction. "It was do or die," he says. "We had construction schedules and budgets to meet. Up to that point we could have just sold the land and walked away."

The townhouses are the culmination of a realization that each could not individually afford to buy or build a house close to downtown. Young had been looking unsuccessfully for a while when Kacmar and Craig approached her with the cooperative idea. Together, they were able to buy the land outright and use it as collateral for three individual construction loans. Although the economies of scale achieved by building three virtually identical units with shared walls were important, even more so, they say, was the closer relationship that evolved between the three of them as

well as the emotional support that made the experience more bearable than if one of the three had gone it alone. "There were two other people there to share the excitement and heartaches and the reality of the project with," says Young.

The resulting building is composed of three townhouse units, identical in exterior and construction but individual in interior finish. The building exposes its concrete-masonry-unit

walls, plywood flooring, and Hardi-Panel siding as a statement against masking the inexpensive materials or making them appear like something else. They used the Hardi-Panel because of its low cost, weather resistance, and the fact that it doesn't look like wood siding, says Craig.

Because of the location on a corner, the decision about who would take which unit would seem to be one of the more difficult to make, but it turned out to be the easiest. Kacmar wanted the morning sun, so she took the eastern end. Young wanted the corner and most valuable unit, while Craig wanted the middle, or "least expensive," property slot.



1



2



3

1 townhouses at night the second level.

2 The units on each end have a balcony on 3 Stair connects all three levels.

The neighborhood is in the part of Houston's West End known as the Rice Military Addition. It is perhaps most famous for the Beer Can House, a residence constructed en-

tirely of beer cans. It is close to downtown and Memorial Park, and low property values have encouraged recent development of metal-clad homes and a revitalization of the area.

The group's "saving grace," according to Craig, lay in the fact that they were all poor. Trying to find the most affordable solutions to each design problem made the process easier and limited potential debate. Also, the three limited cooperative design to the shell of the



FIRST FLOOR



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Crown Jewel of Texas: The Story of San Antonio's River
by Lewis J. Fisher
Maverick Publishing Company (San Antonio, 1997)
117 pages, \$24.95 hardcover

BOOKS Lewis F. Fisher, a former reporter for the *San Antonio Express-News* and author of the 1996 book, *Saving San Antonio: The Precarious Preservation of a Heritage*, has written an informative history of the San Antonio River and its development in downtown San Antonio.

building. The interior layout of each unit is different, revealing evidence of each designer's hand. The group sped construction, Kacmar says, by establishing a relationship with a contractor up front. They held weekly group meetings during the construction process, although eventually each unit became more specific and required separate individual meetings.

"It was like a second job," recalls Young, who along with Craig had been studying for the Architectural Registration Exam during the land research and closing phases. In fact, the day the three closed on the land purchase, Craig and Young left immediately after the champagne toast for College Station to take a mock exam.

Once things really started rolling, Kacmar, Craig, and Young realized that relying solely on their friendship was a potential risk. Consequently, they acquired life insurance policies and named each other as beneficiaries. The three also drew up a party-wall agreement that would allow a unit to be sold independently. The partnership, however, was itself never formalized and covenants defining use and restrictions on changes to the property are still in the works.

After completing the process, Kacmar has found herself more concerned with setting clients' expectations. "Having gone through it myself," she says, "I am more communicative

with my clients about project costs." The night when the units got electricity was a moment of clarity. "To have a working home . . . was really exciting," Kacmar recalls. "We all had to bring our own light bulbs over," Craig adds, "and we had never seen the houses lit at night." Now, after weathering six months of anxiety and anticipation and one accidental flood, the three enjoy finally living in their homes. The key for Craig? "Our history and our friendship were our best allies."
Jonathan Hagood

PROJECT *Rose/Knox Townhouses, Houston*
CLIENT *Donna Kacmar; Chris Craig; Mary Ann Young*
ARCHITECT *Donna Kacmar, AIA; Chris Craig; Mary Ann Young*
CONTRACTOR *S. Paul Rife Construction, Inc.*
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Other cities on rivers grow because of trade, but, as Fisher points out, the San Antonio River's impact, "has nothing to do with commercial shipping or industrial might. It has to do instead with an ambiance rarely found along metropolitan rivers, a 'linear paradise' created by an intimate River Walk twenty feet below street level."

Fisher tells the story of that "linear paradise" from Spanish colonial days to the present. It's a story composed of several, often conflicting, threads: appreciation among San Antonians for the river's beauty; sporadic wishes to preserve the river in a "natural" state; the urge to develop the river banks and realize their commercial potential; and, the great opposing impulse, embodied in periodic calls to channelize the river, to eliminate the constant threat of flooding.

An interesting panoply of the city's people appear in the story, including architects from Atlee Ayres, leader of a turn-of-the-century river-beautification effort; to Cyrus Wagner, head of the AIA's 1962 master-plan study; to Boone Powell, FAIA, of Ford, Powell and Carson, who led recent efforts for expansion of the RiverWalk to the

River Center shopping mall. Robert H.H. Hugman, the grand hero of the tale, is, oddly, part of the narrative for only a short time: His proposal for The Shops of Aragon and Romula was shelved for eight years after he first put it forward; after Congressman Maury Maverick badgered Franklin Roosevelt enough to win WPA funding for the project, Hugman was only on the job for a year and half before he was fired, under attack from such former allies as Ayres, the mayor, the head of the San Antonio Conservation Society, and even his chief patron, hotel owner Jack White.

The biggest problem with the book, for someone not well acquainted with San Antonio's topography, is the lack of maps. Although some maps are included, no single map describes the entirety of the complex system, which seems to me a serious mistake.

Nevertheless, *Crown Jewel of Texas* is an enjoyable recounting of the history of one of the country's most successful urban-design interventions.
Joel Warren Barna

Joel Barna is a former editor of Texas Architect.

Construction Lesson

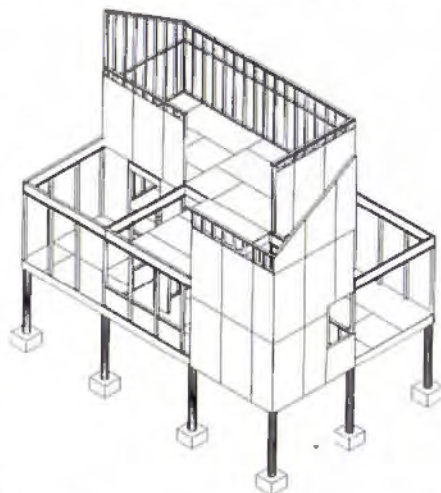
EDUCATION Students at the Rice University School of Architecture in Houston were working as the fall semester ended on a project that took them outside their studios and onto a construction site. The project, one of the first undertaken by the recently inaugurated Rice Building Workshop, was to design and build a low-cost house, in this case a 900-square-foot, two-story structure in Houston's Third Ward.

The Building Workshop, under the direction of Rice faculty member Danny Samuels, FAIA, began as a discussion two years ago between Samuels and Lars Lerup, architecture dean at Rice. "We wanted to get students more involved with the actual process of making things at all scales, from furniture to buildings," Samuels says. Although the idea of design/build studios is not new, Samuels says Rice wants to expand upon that, both in the kinds of projects students undertake and in the involvement of the larger design and construction industry in Houston. He envisions a collaboration that will bring members of that community to Rice to share their experience and take students out onto job sites as both observer and builder. At the broadest level, Samuels hopes the Workshop will help students develop a sense of the journey from idea to paper and then to built form.

Starting in fall 1996, the Workshop has offered several new courses. "The Culture of Construction" assigned students to several high-profile projects then underway: the Nanotechnology Building by Antoine Predock, and the Baker Institute by Hammond Beeby and Babka, both on the Rice Campus, and the Chapel of St. Basil by Philip Johnson at the University of St. Thomas. The teams followed the construction in detail, meeting with the project architects, engineers, and craftspeople on the site, observing the process close-up from the viewpoints of both architect and contractor. The site visits inspired classroom discussion, Samuels says, as students watched details they had first seen as drawings take shape out in the field.

The most recent undertaking was a course taught in two parts, the first last spring called "Designing the Low-Cost House," and the second this past fall, called "Building the Low-Cost House." Samuels and Nonya Grenader, another faculty member, developed the elective design courses—undertaken by students outside of their regular studio work. Grenader was interested in having students explore the idea of the very small, freestanding house, Samuels

says, and he saw the project as a perfect fit with the Building Workshop. Discussions about how to implement the plan led the two to Project Row Houses, an on-going community-based art project that promotes neighborhood revitalization. The Row House site in the Third Ward includes 22 shotgun-style houses dedicated to a range of uses and programs. As luck would have it, when Samuels and Grenader went to Row House director Rick Lowe to gather information about obtaining funding and locating occupants for the Building Workshop house, Lowe had a proposition for them: Row Houses had just bought two adjacent lots where they planned to build five or six new structures. Would Rice be interested in working with Row Houses? Lowe asked. As Samuels says, "It didn't take us long to realize that we should use the community structure they had already established."

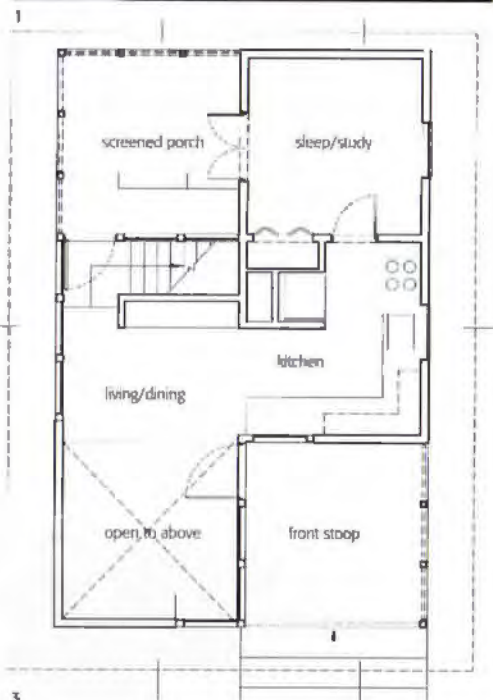


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So, when the students last spring, under Grenader's direction, began designing their house, they were working with a program from Row Houses, as well as a specific site and context. Although the program was very general, the students, who worked in two-person teams, started with the idea of a house that sits above grade on piers and includes porches and wood windows and siding. From there, five schemes were developed. Following a review that included representatives from Row Houses, Rice, and the community, as well as the students, one scheme was selected for further development. The consensus about which scheme should be built was "incredible," Grenader says. That plan, developed by fifth-year students Cathy Dy and Kim Neuscheler, is a modular, six-square house on two levels. It features front and back porches, two bedrooms, one bath, and an addi-



Photos here and opposite by Nonya Grenader



3

tional sleep/study area. It will be the first two-story house at Row Houses, offering views of both the other buildings there as well as downtown.

The modular scheme was attractive, Grenader says, both because of the possible cost advantages and because of the way the house would be built: first assembled in stages, by teams working in shifts, in a construction laboratory on the Rice campus and then taken in pieces to the site and reassembled. Once the scheme was selected, students spent the rest of the semester refining it; Neuscheler, who had graduated, worked for the first part of the summer

preparing construction documents and getting the project through the city-permitting process.

Then, last fall, the second half of the course, this time taught by Samuels, took over. The new group of students spent the first weeks refining and developing details and drawings and then moved onto the site and into the lab to start building. The 10-foot-by-10-foot floor and wall panels were assembled in the lab and, in November, moved to the site. Many of the students from the first class, even some like Neuscheler who had graduated, continued to work on the project as construction got underway. The response and commitment by all the students has been incredible, say both Samuels and Grenader.

Although Samuels says the Workshop is not about housing, but about building in general, the small, low-cost house met several of the

goals he had when he first envisioned the Workshop program. It offered the chance to examine a problem not being looked at elsewhere and to explore alternative building methods. For Grenader, the very small house was an idea that needed to be reinvented. Her students began by looking at "starter homes" of the 1950s, little 2/1 houses of less than 1,000 square feet that aren't built anymore. Such houses, with their inherent opportunities for creativity and innovation, seemed the ideal project for her students.

The Building Workshop will continue to evolve, Samuels says, as it finds ways to inject a dose of the practical into the often theoretical world of academia. The collaboration with Project Row Houses will continue as well. "We hope to build five houses there over five years. We'll evolve our design, maybe to a duplex, a day-care center, even a laundromat." *Susan Williamson*



1 Students erect a wall panel on site at Project Row Houses.

2 axonometric of partially assembled structure

3 first-floor plan

4 Students load pre-assembled wall and floor panels for the trip to the site.

Coming next issue . . .

In this issue *Texas Architect* looked at the places where we live. In the March/April issue we will examine that other place where we spend so much of our life: the place where we work.

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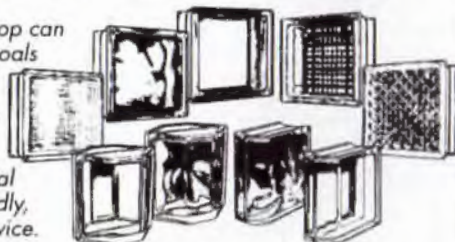
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Past meets present

JOURNEY Most impressions of Southeast Texas relate, it seems, to the petroleum industry and the blue-collar work force that emerged after the discovery of oil at Spindletop and the subsequent boom years in the region. Few structures survive from that era to remind the visitor of the early wealth that came from oil and lumber.

But even without buildings to remind us, the past lingers in the air. Wood structures decay from the constant strain of wet and changing tropical weather and gray morning skies mute the abundant green vegetation. And today a

Why am I thinking I have to go to New Guinea or somewhere exotic to make a picture that counts, when I live in the most exotic place I know. I live in this peculiar region of East Texas that has everything. *Keith Carter*

convergence of cultures, weather, and natural resources are shaping a new image of Southeast Texas.

The region is home to the Big Thicket, a national park little known outside the area that is a unique biological and zoological zone of plants and animals that converged in one location just as the European, Latin American, Asian, and African American cultures converged here over the last century and a half. Not

until the last decade, however, have these ethnic groups begun to find the meaning in their shared history. In a place where it has often been difficult to find great creativity, there is a sense of respect among the residents for their environment, for this place.

The art and architecture of Southeast Texas is, for the most part, modest, unassuming. Only recently has it begun to reflect the complexity



Open Arms, 1993



Water Witching, 1996



Mud Lovers, 1990

of the area's cultural base, taking into account the economy, industry, climate, and rituals—all those factors that become meaningful images of a person's place. One artist who has captured the region's convergence of cultures is Keith Carter, a native and continued resident of Beaumont. As Carter suggests in the introduction to his latest book, a retrospective of his 25-year career, the power of his images is directly linked

to his connection to a specific place, "the most exotic place I know. . . this peculiar region of East Texas that has everything." *Rob Clark*

Rob Clark is an architect practicing in Beaumont.

The photographs on this page are from Keith Carter: Twenty Five Years, Photographs (UT Press, 1997).

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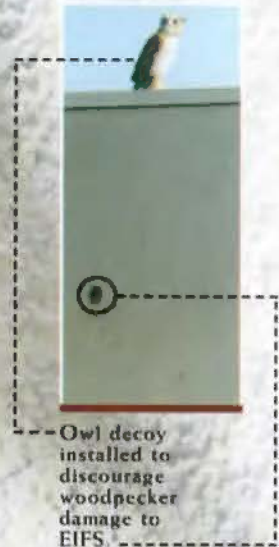
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"Opaline" glass blocks reduce ultraviolet rays to about 1/10, which means that interior fabrics and furnishings fade less.

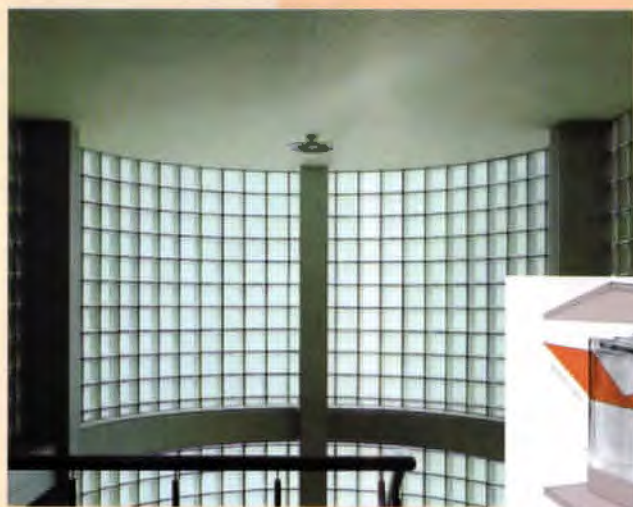
"Opaline" fills the living space with a soft opalescent white light. An "Opaline" wall with block-piled patterns can be used to create a calm atmosphere with fantastic geometrical shapes. "Opaline" used in external walls lets in only about 1/10 of the ultraviolet rays of ordinary plate glass. This means that your interior fabrics and furnishings fade less. It has the same sound insulation and fire resistance qualities as ordinary glass blocks, and the same methods are used to install it.



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