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The Changing Face of Health Care

HEADING NORTH ON MoPac Expressway in Austin, the driver's eyes are drawn to a gleaming healthcare facility that looks suspiciously like a hospital. But, the Austin Diagnostic Medical Center (ADMC) is only partly a hospital. Instead, its architecture—and particularly its design for outpatient service convenience—reflects large socio-structural changes in America that will affect health facility design and construction for decades to come. This primer explores the political, technological, and demographic forces at work in America that architects need to be aware of in the planning and construction of health facilities into the 21st century.

The architecture of the ADMC facility is a purposeful acknowledgment of how the form of payment for healthcare shapes the behaviors of doctors, patients, and architects. In addition, it is also a recognition that advancement in medical technology produces direct architectural challenges to meet changing patient market demand. Finally, the ADMC facility design recognizes the effects of changing demographic patterns in America so as to serve a large baby boomer population (76 million persons) that is rapidly approaching retirement.

These three themes, reflected in the design of a health facility, are interrelated and did not occur separate and apart from one another. A brief discussion of each theme follows, with specific implications for health facility architects noted.

Forms of Payment for Health Care

THE AVERAGE occupancy rate of an acute-care hospital in Texas is about 60 percent. Some hospitals have occupancy rates as low as 25 percent, but very few have 80 percent or more of their beds filled. Why?

Excess capacity for acute-care hospitals is caused by 50 years of health-policy and medical-technology change running in tandem. Much of patient treatment previously done in a hospital can now be done safely in a physician's office or outpatient facility. Advancements in medical technology are the driving force for this change. But these changes would probably never have occurred on the scale we observe today without changes in the way healthcare is paid for.

Hospitals became the centerpiece of America's health system shortly after World War II, when communities across the country perceived a shortage of hospital beds to meet the needs of rapidly growing populations. This perceived shortage was addressed at the national level by the passage of the Hill-Burton Act in 1946. This act provided for low-interest loans and financial backing from the federal government for the construction of new hospital facilities, and reconstruction and modernization of then existing facilities. The results of this program (which lasted nearly 30 years) added hundreds of thousands of acute-care hospital beds to the health system.

The irony of the Hill-Burton legislation lies in the fact that the original intent of the act was to make planning for new hospital facilities more rational, based on demonstrated community need for additional hospital beds, as well as to greatly expand the role of primary-care and outpatient services in communities. Instead, hospital construction flourished, and not much attention was paid to primary-care or outpatient facilities.

Private health insurance also supported hospital expansion. Shortly before passage of the Hill-Burton Act, large national labor unions were successful in adding health insurance benefits to their wage demands when contracts with management came up for negotiation. This established the expectation in the minds of employees that health insurance (hospital and doctor coverage) would be provided by employers as a condition of employment, even though there is no legal requirements for employers to do so.

As this expectation spread beyond the mining and auto industry to other large and medium-sized employers, health insurance benefits became a necessary employee recruitment strategy by employers. Now, 60 percent of all persons who have private health insurance get it from their employers.

What these two lessons of history meant for hospital architects and construction companies was "boom time," because a built hospital bed was a billed hospital bed was a filled hospital bed. In other words, more than adequate money was available to construct hospital bed facilities, and private insurance was more than willing to pay for care delivered in them.

What has dramatically changed since the early 1980s is that payment for hospital care by the federal government and private insurance has shifted to payment for outpatient care.

The Role of Medical Technology

THE SHIFT TOWARDS payment for outpatient care has occurred largely as a result of advancements in medical technology, primarily in surgical procedures and related equipment. As these advancements were embraced by the medical profession, the health insurance industry began to pay for them, usually at a much lower level of payment than was previously the case for identical procedures performed in a hospital.

Cataract surgery is a useful example.

Continuing Education Supplement

If you are a registered architect and an AIA member, reading this supplement to *Texas Architect* can help you accumulate valuable learning units. Complete the questions on page 4, check your answers on page 5, and return the form on page 5 for two learning units.

Learning Objectives

After reading this article and completing the exercises, you will be able to:

1. recognize the basic political and demographic forces affecting the design of health care facilities;
2. understand how the form of payment for health care shapes the design of the facilities that provide it; and
3. recognize how technological advances in medicine affect the designs of current and future health care facilities.

Support provided by Centex Construction Co.

Projects by Construction Phase in 1997

	Completed			Broke ground			Designed		
	# of projects	# of beds*	Constr. cost**	# of projects	# of beds*	Constr. cost**	# of projects	# of beds*	Constr. cost**
New or replacement hospitals	121	7,950	$2,277	75	8,130	$3,285	145	10,833	$4,311
New or replacement rehabilitation hospitals	19	712	102	15	590	85	20	1,343	180
Other new or replacement specialty hospitals	59	1,498	657	60	1,907	848	69	3,128	1,524
Hospital expansions/renovations	1,870	13,608	4,836	1,055	10,222	4,651	1,622	14,454	6,571
New or replacement nursing homes	72	7,620	530	57	7,305	343	75	9,002	713
Nursing home expansions/renovations	231	8,328	330	164	9,932	313	213	10,849	354
Freestanding outpatient facilities***	604	64	1,784	351	168	1,844	501	107	2,800
Freestanding outpatient expansions/renovations***	620	80	826	345	93	913	426	776	882
Parking garages (multilevel)	46	969	219	25	1,218	148	50	2,200	242
Totals	3,642	40,829	$11,561	2,147	39,565	$12,430	2,121	52,692	$17,577

*Beds are new or replacement. **All dollar figures are reported in millions. ***Freestanding facilities may be on or off campus. If on campus, such facilities may be independent or connected to the main hospital by a skyway or tunnel, for example, but may not be physically part of it. Note: Figures are derived from the number of projects reported by architecture and design/build firms. Projects reported by construction mangement, general contractor, and program mangement firms have been excluded to avoid duplication.

Courtesy of *Modern Healthcare*, March 23, 1998

Twenty years ago, routine cataract surgery was performed in a hospital in the operating room. The patient stayed in the hospital for several days to recover. Now, successful cataract surgery is routinely performed outside of a hospital, and the patient goes home in a matter of hours. In this example, as in so many others, the cost to health insurance payers is substantially less when paying for outpatient services. Technological change has driven this transformation, but only with the support of the insurance industry.

For architects, this has meant a dramatic expansion of design and construction for outpatient surgery centers, cancer treatment centers, and the like; wherever accepted technology can he effectively used in outpatient environments, it is. Even hospital space previously mothballed as empty, inpatient rooms is being converted to outpatient services.

This is a trend that is only likely to continue. It does not suggest that the need for hospital facilities will be eliminated. There will always be a need for hospital facilities, at the very least because of the demand for intensive-care units and emergency room services such as trauma care.

Demographic Designs

AMERICA'S POPULATION is rapidly changing in two areas. First, the age distribution pattern is shifting towards older Americans. Today, there are roughly 36 million Americans who are 65 years or older. The baby boomer population (those born between 1946 and 1964) represents about 76 million individuals. So, beginning in 2011, the first wave of baby boomers will retire, with the final wave retiring in the year 2029. With more than double the number of people 65 years and older becoming part of America's social fabric over the next 40 years, there are large implications for any health facility that deals with older adults.

The second population change is multicultural diversity, especially in Latino, Asian, and Middle Eastern populations. During the same period of time that the baby boomers retire, the ethnic composition of the American population will change substantially as well. Latino and Asian population percentages will each more than double, while Caucasian and African-American proportions will remain static or decline. These demographic trends toward diversity have implications for architects, to the extent that health facilities are designed with cultural awareness and sensitivity that respects religious and social customs. This is important because the environment where people receive healthcare is already a strange, frightening place. To the extent that design can diffuse patient anxiety in that environment, it assists in the overall healing process.

Support provided by Centex Construction Co.

ments by the governmental agencies who license and certify them, as well as authorize reimbursement to health providers delivering services inside of them. In addition to the requirements specified under the Americans with Disabilities Act (ADA), state and federal governmental agencies may require a host of design and environmental performance features to be made. This can extend to minimum square foot space requirements, to the frequency of room air exchanges, such as in transplantation units within hospitals. Therefore, it is necessary to be aware early on of these requirements.

In Texas, the Texas Department of Health (TDH) has a Health Facility Licensing Division. It is responsible for conducting plan reviews and construction inspections for general and special hospitals; private psychiatric hospitals and crisis stabilization units; ambulatory surgery centers; special care facilities; hospice facilities; and end stage renal disease facilities. The Health Facility Licensing Division is located at 1100 West 49th Street, Austin 78756. The telephone number is 512/834-6649. The fax number is 512/834-6714.

For design and construction guidelines, in general, a recommended sourcebook is *Guidelines for Design and Construction of Hospital and Health Care Facilities*. This sourcebook is produced by the American Institute of Architects. The author is the American Institute of Architects Academy of Architecture For Health. It is published by the AIA Press, and can be obtained through an inquiry to AIA Press, at 1735 New York Avenue, NW, Washington, D.C. 20006, or on the internet at aia.org.

Summary

ARCHITECTS INTERESTED in health facilities for the future will see a diminishment of monolithic, traditional hospital designs. Instead, the design movement will be geared toward integrating convenient, attractive outpatient health facilities of all kinds into the community where potential patients live and work. There will be substantial increases in demand for health facilities serving older adults and multicultural young families. Finally, the expectation by those paying for care (government entitled and employer-based health insurance) will be for cost efficiency, meaning long-lasting, energy-efficient, wise space-use facilities.

William Cass McCaughrin, Ph.D.

William Cass McCaughrin, Ph.D., is Chair and Associate Professor of the Department of Health Care Administration at Trinity University in San Antonio.

Reference

Pinto, Claudia, "1998 Construction Design Survey: ERs, international projects drawing more attention," *Modern Healthcare*, Vol. 28, No. 12, March 23, 1998

Sources

Austin Diagnostic Medical Center
Architect: Earl Swenson Associates, Nashville, Tenn.
Owner: ADC/Health Trust, Inc.
General Contractor: Centex Construction Company, Dallas

Answers to Self-Test Questions

1. Many services can now be completed on an outpatient basis, which costs less, and which most insurance companies prefer to pay for.
2. The Hill-Burton Act of 1946.
3. Latino and Asian
4. Because architects will need to remain sensitive to religious and social customs to provide a soothing healthcare environment.
5. Primarily as a result of advancements in medical technology.
6. There will be a sizeable demand for assisted living facilities, nursing homes, and Alzheimer's unit facilities.
7. Space design that separates patients into distinct patient-care areas, and changes to improve customer/patient relations.

TEXAS ARCHITECT
Continuing Education Report Form • May/June 1998

☐ I have read the article "The Changing Face of Health Care," and I have taken the self-test.

☐ I will receive one learning unit at quality level two for a total of two learning units.

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Firm _____

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City, State, Zip _____

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Signature _____

Note: You MUST include your AIA member number and your signature to qualify for credit.

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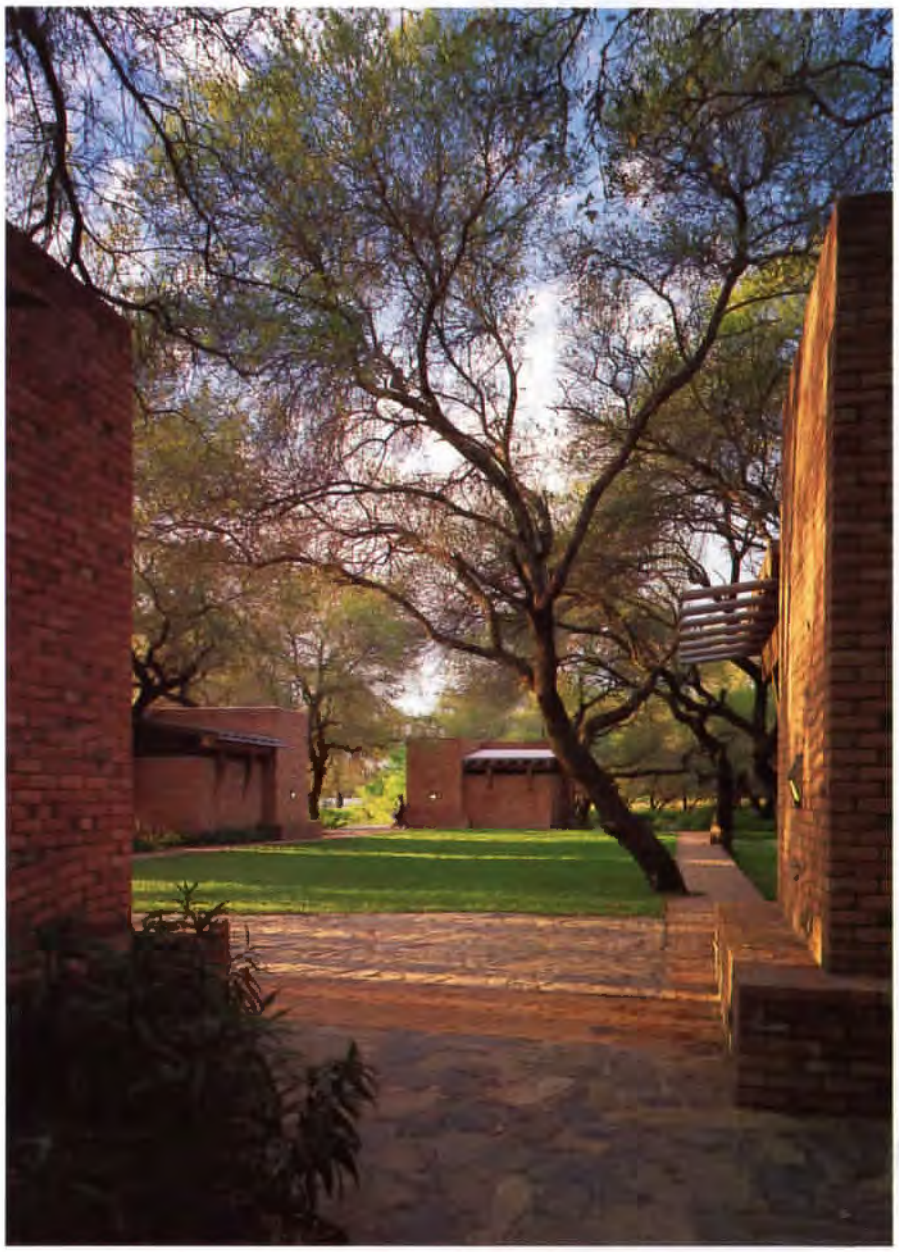

On the cover: Aquatic Therapy Center, San Antonio, Nored Shearer Architects, San Antonio. Photograph by McClelland-McLeod Photography.

Above: TXDOT Falfurrias Rest Area, U.S. Highway 281, Richter Associates Architects, Corpus Christi. Photograph by David Richter, FAIA.

TEXAS SOCIETY OF ARCHITECTS

1998 HONORS PROGRAM

Call for Nominations

Each year since 1971 the Texas Society of Architects has recognized individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification; wildlife conservation; open-space protection; passage of laws protecting the public's health, safety, and welfare; downtown revitalization; preservation of historic buildings and sites; public-school programs emphasizing environmental concerns; museum programs and exhibits about community architecture; and reporting, publications, and articles promoting the appreciation of the built and natural environment.

In addition, the TSA Honors Program recognizes TSA's exceptional members in several categories and distinguished Texas architectural educators and writers for leadership and achievement.

Award Categories

Honorary Membership

Awarded to an individual for long-term association with architects and architecture in providing a better quality of life in Texas.

Citation of Honor

Awarded to groups or organizations outside the profession whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas.

Llewelyn W. Pitts Award

Awarded to recognize a TSA member for a lifetime of distinguished leadership and dedication in architecture.

TSA's highest honor, awarded in memory of Llewelyn W. Pitts, FAIA, who served as TSA president in 1961 and was an influential and dedicated AIA leader, recognizes a distinguished member for lifetime leadership and achievement in the profession of architecture and the community. Although no formal nominations are accepted, suggestions may be directed to the Honors Committee Chair.

Edward J. Romieniec Award

Awarded to recognize an individual architectural educator for outstanding educational contributions.

Awarded in memory of Edward J. Romieniec, FAIA, a former professor and dean of architecture at Texas A&M University and the first recipient of this award. Nominee must be a current or former member of the faculty of one of the seven accredited Texas schools or colleges of architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria for selection will include evidence of the following: teaching of great breadth; influencing a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

John G. Flowers Award

Awarded to recognize an individual or organization for excellence in the promotion of architecture through the media.

Awarded in memory of TSA's first executive vice president.

William W. Caudill Award

Awarded to recognize a TSA member for professional achievement in leadership development during the early years of AIA membership.

Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and leadership and service to the organization and community. Must be an architect member in good standing and an active member of the local AIA chapter for a minimum of two years, not to exceed ten years (40 years of age is a recommended maximum for a nominee). The nominee should be a role model to the organization with these qualities: goes beyond the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers; exemplifies qualities of leadership; and exemplifies qualities of professional practice.

Architecture Firm Award

Awarded to a TSA firm that has consistently produced distinguished architecture for a period of at least 10 years. This award is the highest honor the Society can bestow upon a firm.

Any TSA component may nominate one eligible firm. Firms practicing under the leadership of either a single principal or several principals are eligible for the award. In addition, firms that have been reorganized and whose name has been changed or modified are also eligible, as long as the firm has been in operation for a period of at least 10 years.

Nomination Procedures

Except for the Llewelyn W. Pitts Award, each nomination must be submitted through the local chapter and must be in an approved format. TSA will provide nomination forms and portfolio criteria to each local chapter. Additional copies may be obtained upon request.

Nominations for the Llewelyn W. Pitts Award may be made by any TSA member in the form of a letter addressed to the Chair of the TSA Honors Committee. No portfolio is to be submitted.

Selection and Notification

Recipients of all TSA Honors Awards are chosen by the members of the TSA Honors Committee in June of each year. Recipient names (with the exception of the Pitts Award) are ratified by a vote of the TSA Executive Committee at the summer meeting. Following the meeting, Honors Award recipients are notified of their selection and invited to the Awards Luncheon that takes place during TSA's Annual Meeting in the fall.

The names of Honors Award recipients are published in *Texas Architect*. Each local chapter is responsible for notifying local media; however, if a chapter needs assistance, the TSA staff will help prepare press releases.

Portfolios will be returned to the nominating chapters following the TSA summer board meeting.

Presentation

Awards will be presented during TSA's 59th Annual Meeting in Austin, Texas, October 1-3, 1998.

Submission Deadline

All nominations must be received in the TSA office no later than 5:00 p.m. on Friday, May 29, 1998. Please direct questions to Gay Patterson at TSA, 512/478-7386. Nominations shall be sent to:

TSA Honors Committee
John Nyfeler, AIA, Chair
c/o Texas Society of Architects
816 Congress Avenue, Suite 970
Austin, Texas 78701

TEXASARCHITECT

May/June 1998 Volume 48, Number 3

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Working Together

THIS ISSUE IS SOMEWHAT of a departure for us, marking as it does the first time in recent history that the magazine has focused as much on people as on projects. We decided to examine a particular kind of practice, in this case husbands and wives who practice together (or, in one case, who chose not to do so), rather than looking at a particular project type.

When we were thinking about how to approach the topic, we started talking to each other—and asking everyone else—about who we knew who practiced together. Some names came up again and again, like Jane and Duane Landry in Dallas, who have worked together for nearly 45 years. The Landrys, in fact, became our totem for the issue: If we could get them to talk about what it has been like to spend so many years working together, the issue would have a focus.

Indeed, the Landrys did agree to be included (see their story on pages 30-32) and we had a place to start. For me, putting these stories together has been especially satisfying because, with one exception, I managed to meet personally with all of the architects included and to visit many of the projects that we feature alongside the practice stories.

In my years at *Texas Architect* I have rarely gotten out of the office to visit the projects that I have written about: The magazine's budget and staff is small, the state is big, our deadlines are relentless. For whatever reason, I—and the other members of the staff—too often must rely on images and plans to evaluate and describe the projects that we publish. We talk to the architects and to the clients and we talk to other architects who may have visited the project, but we are still writing about buildings divorced from their surroundings.

In the same way, we often never see the faces of the people who design these buildings: We never see them personally and they are never represented in the pages of the magazine. When I first looked at the layouts for this issue, with the pictures of the architects right there beside the images of the buildings, I felt the balance had tipped in the right direction.

Certainly, we do not want to foster some sort of cult of personality in the pages of *Texas Architect*. However, putting a face on the projects that we publish, even occasionally, is a refreshing change, I think. Just as it was a pleasant change for me—and one I certainly hope to repeat—to get out of my office and to see the buildings as they were meant to be seen: from the street, in their neighborhoods, with people in them.

The next chance for you to get your project (and maybe your picture) into *Texas Architect* is by entering the 1998 Texas Society of Architects Design Awards competition; the winners will be published in the September/October issue. The deadline for this year's competition is May 29 (the call for entries is on page 21 in this issue). This year's jurors are Michael Palladino, Julie Snow, and Calvin Lewis, FAIA. Despite our best intentions, we will never get to every part of the state and see every deserving project. The best way for us to find out about your project is for you to enter it in the design awards competition. So go ahead. Send it in.

Susan Williamson

UPCOMING ISSUES

We invite submission of projects for upcoming issues of *Texas Architect*:

November/December (deadline 10 July) "Designing Green"

January/February 1999 (deadline 11 September) "Campus Planning and New Construction"

If you have questions, or ideas for "News" or "Survey," please call us at 512.478.7386, fax at 512.478.0528, or e-mail at williamson@txarch.com.

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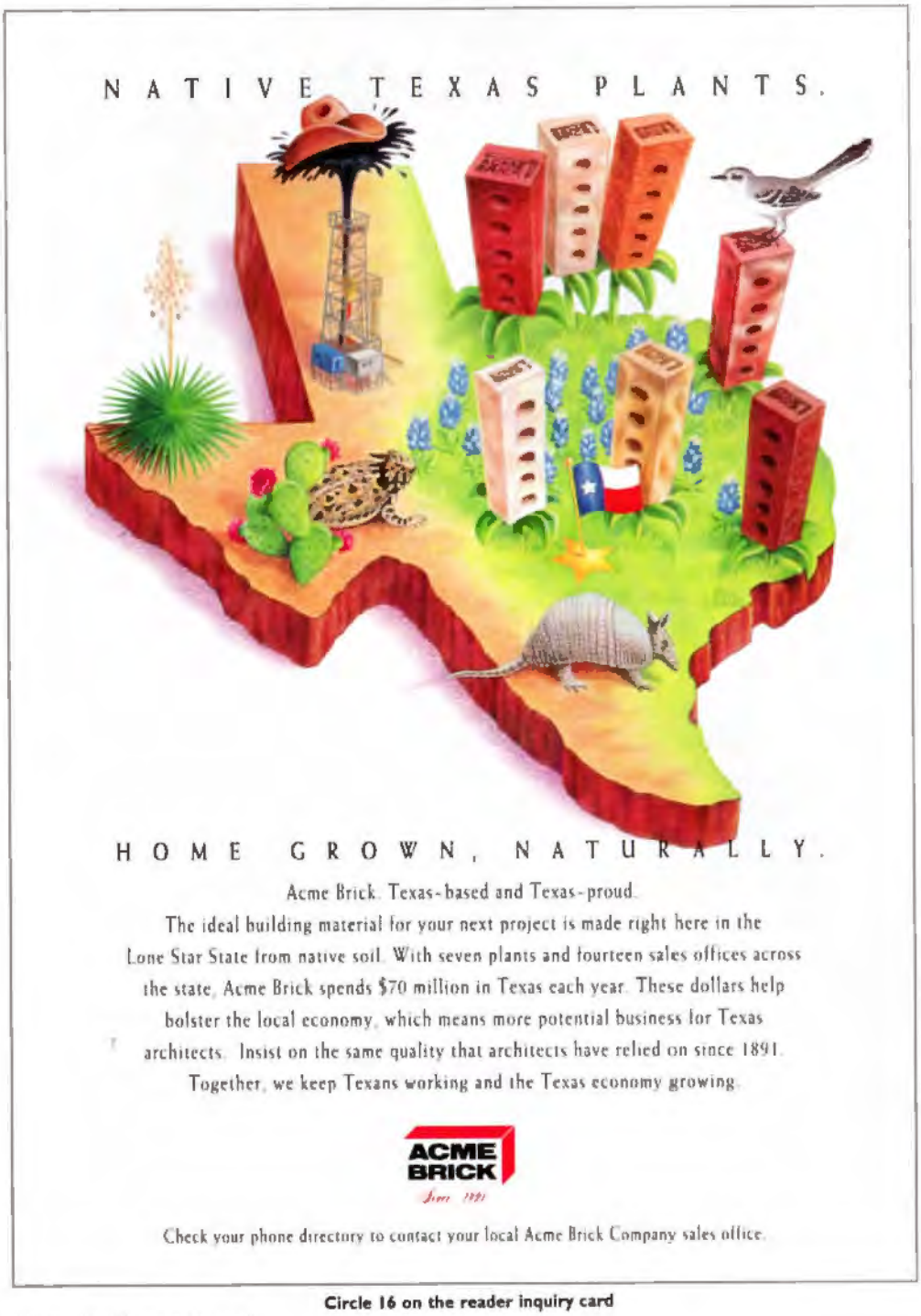

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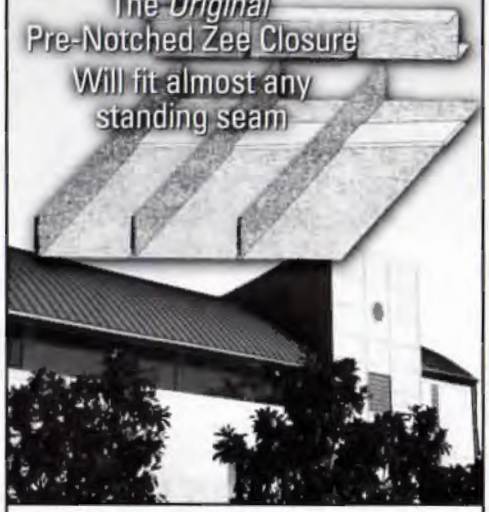

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Letters

Another Remembrance

With the passing of Alan Taniguchi (see *TA*, March/April 1998), I have lost a mentor, colleague, and friend. Professor Taniguchi oversaw my fifth-year design project at UT Austin. He knew how to respect the student's opinion while providing constructive critique that always led to a better design.

Our paths would later cross when the City of Austin began to look at the revitalization of downtown. It was clear that Alan was devoted to improving the quality of life for all members of our community. Most recently, I worked with Alan on the design of a parking structure for UT Austin.

My wife Alice and I spent many hours with Alan's father, Isamu Taniguchi, while he built the Japanese garden in Zilker Park. He painstakingly placed each stone by hand in an uncommon display of devotion and craftsmanship. These traits, I am sure, were passed on from father to son. To this day, students from Austin High School visit the garden with their geography and Asian studies classes.

While Alan Taniguchi was elected to the AIA College of Fellows in 1971, the profession almost waited too long before recognizing all of his contributions. In the last year of his remarkable life, he received the Llewelyn W. Pitts Award, TSA's highest honor for lifetime achievement, and the AIA's Whitney M. Young, Jr., Citation, as an advocate for projects that address social issues and the underprivileged.

As members of the profession of architecture, we should all work to give something back to the community. I wonder if any of us will give as much as Alan Taniguchi?

***John M. Davis, FAIA**, Austin*
Associate Director for Planning and Design
The University of Texas System

Corrections

In "Media Recognition" (see *TA*, March/April 1998, p. 12), image two was drawn by Brian Hendryx.

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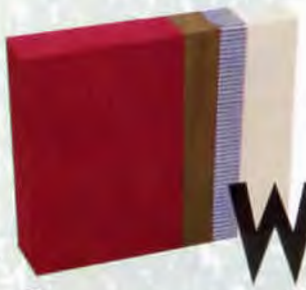

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News

Collaborative Exploration

MARFA The legacy of minimalist sculptor Donald Judd drew a worldwide audience of 600 to the hot and dry West Texas town of Marfa for the Chinati Foundation's second biannual symposium. Held April 25-26 and entitled "Art and Architecture," the sold-out event was a melting pot of artists, architects, scholars, students, and onlookers who debated the possibilities of collaborative efforts between the two professions. The symposium was opened by Marianne Stockebrand, director of the Chinati Foundation and the Judd Foundation, and moderated by William Stern, FAIA, William F. Stern & Associates, Houston. Eight speakers gave seven lectures, and all gathered for a closing panel.

Opening speaker James Ackerman, Renaissance scholar, professor emeritus at Harvard University, and author of *The Architecture of Michelangelo*, discussed the adversarial evolution of the two disciplines, and delved into whether or not art is changed by its placement. Sculpture, Ackerman asserted, was at one time placed in public spaces; the public, he said, is now brought into sculpture.

Jacques Herzog, half of the Basel, Switzerland, team of Herzog & de Meuron, took an academic approach, dividing his speech into three sections: his firm's collaborations with artists; a discussion of the firm's museum projects; and an overview of a Napa Valley winery, their first building in the United States. All were particularly relevant in light of the firm's selection as one of the seven finalists for the design of the Blanton Museum of Art (see story below).

Herzog argued that it is important to fuse art and architecture to make a better project, and elaborated on his firm's efforts to include

Of Note: Blanton Short List

AUSTIN Seven architects of international reknown were chosen as finalists to design the new building for the Jack S. Blanton Museum of Art (formerly the Archer M. Huntington Art Gallery) of the University of Texas at Austin (UT). The new building is scheduled to open in 2002.

Firms were chosen from 60 proposals, received after a request for qualifications was sent to 200 architects in February. From those proposals, the UT Architect Selection Committee narrowed the list to seven: Herzog & de Meuron, Basel, Switzerland; Steven Holl Architects, New York; Antoine Predock Architect, Albuquerque, N.Mex.; Snøhetta, Oslo, Norway; Thompson and Rose Architects, Cambridge, Mass.; Rafael Viñoly Architects, New York; and Tod Williams Billie Tsien and Associates, New York.

Each of the seven candidates visited the UT campus in April and May, made a public presentation and lecture, and conducted an interview with the selection committee. The presentations discussed past projects, perspectives on museum design, and the relationship between art and architecture.

The new Blanton Museum will be located at a "cultural gateway" between the university and downtown, and marks the first major building constructed under the UT campus master plan (see *TA*, May/June 1996). It is expected to serve as the anchor of the city's museum and theater districts, and will house a permanent collection of more than 12,000 works of art that span the history of Western civilization from antiquity to the present. The building is expected to occupy more than 100,000 square feet, and will increase the museum's exhibition space by 50 percent.

To date, the museum has raised more than $35.5 million in gifts and pledges for its capital and endowment campaign. The final selection of an architect will be announced in July.

Kelly Roberson

1 Frank Gehry, FAIA, speaks to the crowd in the Ice Plant at Marfa.

2 The closing panel included all eight speakers: (from left) Roni Horn, Coosje van Bruggen, Claes Oldenburg, Jacques Herzog, moderator William F. Stern, FAIA, Michael Bendikt, James Ackerman, Frank Gehry, FAIA, and Robert Irwin.

artists in the team from the beginning of a project. He showed images of a range of work, from the Tate Gallery Bankside in London to a small gallery in Germany; each project exemplifies the firm's exploration of materials and its attention to the changing appearance of buildings through a day and across seasons. Of particular interest was Herzog's allusion to the firm's control of the perception of its work, what he termed expressing "an architectural power through an artist's eyes and concept."

Roni Horn, an artist living in New York City who has an installation at the Chinati Foundation, concentrated on an explanation, tinged with self-deprecating humor, of the diversity of her work, and its exploration of place and sensation. While she acknowledged her limited opportunities to work with architects, Horn also seemed the most idealistic of the group. During the closing panel, she expressed optimism that when working with architects and "meeting someone eye to eye as equals, you can really go places."

Robert Irwin, a casual and incisive speaker, also discussed his work, particularly a permanent garden installation at the J. Paul Getty Center in Los Angeles, a building designed by Richard Meier, FAIA. Irwin, who was not brought in at the beginning of the project, described his experience as a counterpoint to Meier, and stressed that all creative professions—not just artists and architects—can learn from one another. Michael Benedikt, a professor at the University of Texas at Austin and one of the founders of the cyberspace theory movement, closed the day on Saturday. During Sunday's panel, he challenged the prescriptive relationship between architect and patron, urging an expanded role for architects.

The second day of the symposium began with a joint presentation by sculptors Claes Oldenburg and Coosje van Bruggen, a husband-and-wife team who also have a permanent installation at the Chinati Foundation. Oldenburg and van Bruggen discussed the commonalities and differences between the two professions: Both are up against some of the same forces, and both need to recognize that they are in the same spaces. Sculpture, they asserted, needs to fulfill its relationship to the architecture around it and to the public's unconscious thoughts about it, but is also shaped by the artist's own sensations: In other words, "your perceptions are mixed with what you imagine others' perceptions to be." Oldenburg and van Bruggen, who have collaborated over the years with fellow panelist Frank Gehry, FAIA, said that when artists and architects work together, it is an "opportunity to interact, energize, and cross over."

Gehry, the final speaker, presented a short overview of his work, including his early collaborative efforts with artists and his continuing involvement with the artistic community. As one of the most widely recognized architects of contemporary times, Gehry gave a casual, informal presentation peppered with uncomplicated yet detailed explanations of some of his more well-known projects. Gehry also related some of the arduous, extraordinary efforts that went into building the new, much-publicized Guggenheim Museum in Bilbao, Spain. Gehry said that over the years, particularly in relation to the design of museums, he has "learned not to try to make things too simple," that he makes "it an ordinary structure" and gets "rid of fussy details."

The closing panel discussed a wide range of issues, from market forces to museum boards to the pull of politics on projects. Gehry asserted that architects "have got to be the lobbyist for what you are doing." Horn also expressed dismay that the "public doesn't want art, and the government doesn't respect it. Without respect, there are too many compromises."

What was most interesting about the gathering was the tight circles in which both professions travel, particularly among the speakers. Each works in a world where they know or know of each other, whether or not their professional paths have crossed. Their lectures, for the most part, were equal parts humor and seriousness, in an approach that was rarely confrontational but recognized the difficulties inherent in both professions. Stern, whose efforts as moderator included assisting with the planning of the event and choosing the speakers, felt the symposium touched upon a lot of ideas, and the speakers provided a "good benchmark."

The Chinati Foundation, sited on 340 acres of the former Fort D.A. Russell on the outskirts of Marfa, is a nonprofit museum for contemporary art that was conceived and founded by Judd in 1979, and opened to the public in 1986. Its collection includes the permanent installation of large-scale works of art or large groups of work by a limited number of artists. Of Chinati, Stern says, "There are lessons to be learned there. It is the largest installation of an artist's work outside museum walls. It's a massive undertaking, and an amazing kind of accomplishment. . . . It is such an important representation of art at a certain time."

In addition to a symposium every other year, Chinati also sponsors related art and education programs, temporary exhibitions, annual summer art classes, artists' residencies, college internships, and annual publications. The Judd Foundation is the beneficiary of the estate of Donald Judd. It comprises the artist's archive, real-estate holdings, collections, and installations of artwork, and is dedicated to protecting and promoting his work and legacy.

The Chinati Foundation plans to publish the text of the lectures; for more information, call 915/729-4362. ***KR***

Of Note: Grand Openings

FORT WORTH Grand opening festivities will conclude in mid-June for the Nancy Lee and Perry R. Bass Performance Hall, seen by many as a key element in the continuing revitalization of Fort Worth's downtown core. The hall, designed by Sundance Square architect David M. Schwarz of Baltimore, Md., was built with more than 4,000 private donations from individuals, corporations, and foundations on land donated by the city's Bass family. To date, fundraising for the project has exceeded $65 million.

The 140,000-square-foot hall, at the corner of Commerce, Calhoun, Fourth, and Fifth Streets in the Sundance Square district, includes a 2,056-seat multi-purpose hall, and is marked by an 80-foot diameter dome sheathed in patinaed copper and accented with two 48-foot-tall limestone angels on the street facade.

The hall will be the first ever purpose-built home of the Fort Worth Symphony, Fort Worth Dallas Ballet, Fort Worth Opera, Van Cliburn International Piano Competition, Cliburn Concert series, and special productions of Casa Mañana musicals. ***KR***

Photos courtesy of Shuman Associates Inc.

1

2

1 street facade of the Performance Hall

2 view of the ceiling of the east grand lobby

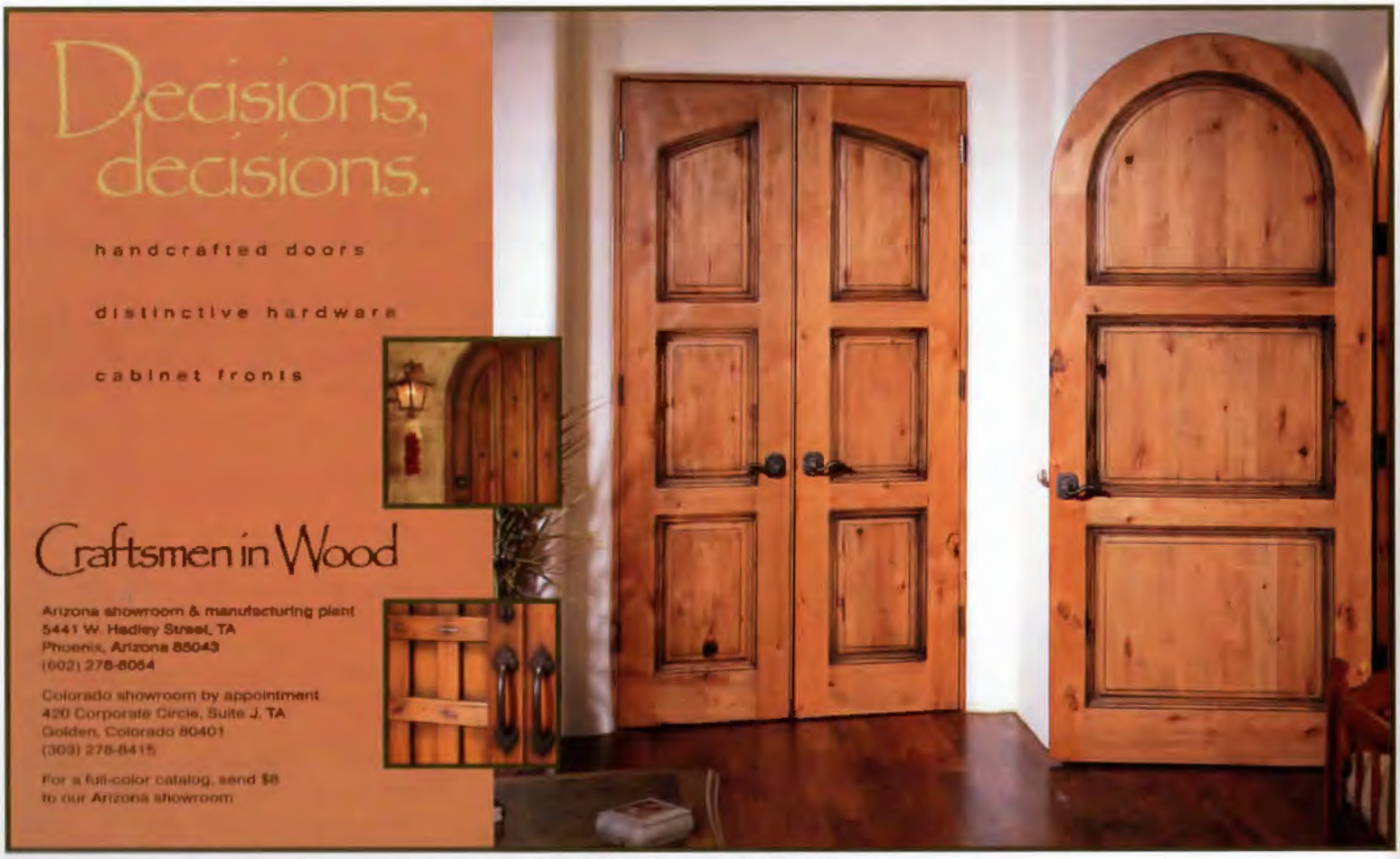
CALENDAR

An International Summer School

Texas Tech University, in cooperation with five other schools across North and South America, will hold *Borders/Las Fronteras: An Internationol Summer School* from July 20-August 2. Bernard Tschumi, dean of the graduate school of architecture, planning, and preservation at Columbia University, is the keynote speaker. The school is divided into two sessions; the first part will be held in Miami, the second in Havana. Texas Tech University, Lubbock (806/742-3136), JULY 20—AUGUST 2

A Tour of Denmark

Study Denmark, a non-profit agency, has organized a series of the first study tours of the country's architectural history. The itinerary includes stops at everything from Viking forts to modern classics, interspersed with educational seminars. A Danish architect will accompany the group throughout, and tours of each building will be led by architects involved in the project. Registrations received before June 15 receive a discount, and AIA learning units are available. Study Denmark, Mineola, N.Y. (800/223-4664, WWW.STUDY.DK), SEPTEMBER 4—16



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Record Amount

AUSTIN The trustees of the Texas Architectural Foundation (TAF) approved a record $82,400 worth of scholarships, traveling fellowships, and grants to be awarded during the 1998-1999 academic year. The individual recipients include 51 students at the seven accredited schools of architecture in the state (Prairie View A&M University, Rice University, Texas A&M University, Texas Tech University, University of Houston, University of Texas at Arlington, University of Texas at Austin).

Other recipients are the school's architecture programs, which use the funds for lectures, seminars, or individual scholarships. TAF also sponsors a speaker for the new architects' reception at the Texas Society of Architects Annual Meeting.

As they do every year, the TAF trustees selected the recipients of this year's awards following a review of portfolios and applications that were submitted through the deans' offices at the various universities. Recipients include students from across the state and the world, from Flower Mound, Texas, to Nairobi, Kenya.

TAF scholarships are endowed or contributed by individuals, companies, a foundation, and eleven Texas chapters of the American Institute of Architects, including ten unstaffed chapters. ***Susan Williamson***

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1 TAF scholarship submission from Heidi McDowell, Rice University

2 TAF scholarship submission from John Cole Allee, University of Texas at Austin

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Making the Cut

HOUSTON Ten built and two unbuilt projects were recognized by jurors Allen Eskew, FAIA, New Orleans, and Edith Cherry, FAIA, Albuquerque, in the 1998 American Institute of Architects/Houston (AIA Houston) design awards competition. In the architecture category, the Haskell Street Townhouses, Natalye Appel Architects (see *TA*, September/October 1997); the Grinstead-Wood House, Val Glitsch, FAIA; the Rose/Knox Townhouses, Donna Kacmar, AIA, Chris Craig, and Mary Ann Young (see *TA*, January/February 1998); and the Stanfield House (see this issue) and the Williams House, both by Taft Architects, were honored with design awards.

The Bell Street Conference Center, Gensler; the Society for the Performing Arts Offices, Kirksey and Partners Architects; and Executive Office Remodeling, Turner & Bair Architects, received awards for interior architecture. The final awards for built work were given for renovation/restoration to the European Collections Reinstallation Project, Philadelphia Museum of Art, Jackson & Ryan Architects (see *TA*, May/June 1997), and the Contemporary Arts Museum Renovation, William F. Stern & Associates, Architects. In the unbuilt competition, best of show went to the Design/Build the Low Cost House Project, Rice Building Workshop (see *TA*, March/April 1998); the professional category award went to the Prototype Acura Dealership, Oliver+Ray Architects.

AIA Houston recognized the Style in Steel Townhouses, designed by Talbott Wilson, FAIA, and Hal Weatherford for Wilson Morris Crain & Anderson, with its 25-Year Award. Jackson & Ryan Architects, Inc., received AIA Houston's first firm award. Eleanor Tinsley was honored with the Thomas Jefferson Award; Terry Hershey was named as an honorary member; and Joe Havel received the artist award. In addition, Robert Attra received the craftsman award, and Dr. Ikhlas Sabouni, associate dean/director of the School of Architecture at Prairie View A&M University, received the education award. New Hope Housing, Inc. (see *TA*, May/June 1997), received a citation of honor, and James E. Furr, FAIA, received the chapter citation. ***KR***

1 Bell Street Conference Center

2 Society for the Performing Arts

3 Contemporary Arts Museum

4 Grinstead-Wood House

5 25-Year Award Winner

6 Williams House

7 Executive Office Remodeling

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1

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4

John Michael Shinn, AIA

5

Taft Architects

6

7

Of Note: Rowe Returns

AUSTIN Architectural critic and educator Colin Rowe, described by author Alexander Caragonne as "one of a handful of outstanding studio teachers of architecture and urban design to emerge within the last two generations," returned to Austin in April for the first time since his resignation from the University of Texas at Austin (UT) in June 1956. Rowe, along with Harwell Hamilton Harris, Bernard Hoesli, John Hejduk, Robert Slutzky, Lee Hirsche, John Shaw, Lee Hodgden, and Werner Seligman, was a member of the Texas Rangers, a group of young teachers who tried to change the moribund system of architectural education at UT in the mid-1950s. The tenured incumbent faculty, including Goldwin Goldsmith and Robert Leon White, quickly derailed the new faculty, leading to the departure of Rowe and others. Rowe spent most of the intervening years at Cornell University teaching a curriculum focused on architecture as a continuum of space, figure, and field relations, historical precedent, and context of the site.

Rowe prefaced his UT lecture, entitled "1923: The Year of Miracles?" which focused on modernism, with some remarks on Austin then and now. He described 1950s Austin as a small capital city with its "proportions on the whole carefully considered." According to Rowe, there was nothing remarkable about the city, and the skyline was but the UT tower and the Capitol dome. Rowe decried the present downtown, stating that the "taste for preservation" had come too late and believing that the development of the city center had left the Capitol a "poor little gesture."

Jonathan Hagood

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181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220
221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240
241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260

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A Place for Women

PROJECT *Renaissance Women's Center, Austin*
CLIENT *Renaissance Centers for Women*
ARCHITECT *HKS Inc., Dallas*
CONTRACTOR *Lott Brothers Construction Co.*
CONSULTANTS *Universal Health Services; CCRD Partners; Laurie Smith Design Associates; Baker-Aicklen & Associates; HBC Engineering*
PHOTOGRAPHER *R. Greg Hursley Incorporated*

1 The Renaissance Women's Center is the first freestanding hospital in Austin dedicated solely to women. Its mission is to focus on innovatively addressing women's health needs with modern technology in an environment that is warm and caring. The wellness center also has programming that promotes healthy attitudes and behavior through health seminars, lectures, workshops, support groups, and fitness classes.

2 The patient rooms for non-obstetric patients are designed to provide access to the outdoors via patios. Wood-grain flooring adds warmth.

3 The two-story building was placed on the edge of a limestone bluff covered with oak and cedar trees. The main, two-story entry is open with clerestory windows. The interiors are designed to be user-friendly and promote wellness. Each clinic module is distinguished by brightly colored entry portals.

4 The 75,000-square-foot, 24-bed women's center provides maternity care, gynecology services, breast screening and treatment, bone density scanning for osteoporosis, education/support on women's topics, and preconception/early pregnancy risk assessment.

RESOURCES
Structural steel rebar: Tri City Steel Inc.; **light gauge metal framing:** Delta Metal Products Inc.; **concrete:** Transit Mix; **concrete metal deck:** Vulcraft; **sloped metal deck:** Loadmaster Systems Inc.; **EIFS:** Dryvit Systems Inc.; **cast and stone:** Pyramid Stone Co.; **gypsum board:** USG Interiors International; **skylights:** Naturalite Skylight Systems; **ceiling tile:** USG Interiors International; **built-up roofing:** Johns-Mansville Elk; **waterproofing:** Sonneborn Building Products; **prefinished steel:** Petersen Aluminum Corporation; **handrails:** South Texas Woodmill Inc.

Practice Q&A

D. Kirk Hamilton, FAIA, is president-elect of the AIA Academy of Architecture for Health. He answered questions for *Texas Architect* on trends in the market of healthcare architecture. He is a principal with Watkins Hamilton Ross Architects, Inc., of Houston.

What is the biggest healthcare industry trend in the last five years, and how do these changes affect healthcare architects?

I think there has been enormous attention given to the cost of facilities and to the cost of healthcare in general, and that has resulted in less pure hospital work and a great deal more ambulatory care projects. Many institutions and systems have been developing regionally distributed ambulatory-care models that have involved change in the places where architects work.

Are managed care and other changes in reimbursement policy changing the healthcare industry?

Certainly. They change the types of projects done and the amounts available to do them. It is all part of the attention to the financial situation within the field—attention to the total cost and to the bottom line. As a result of that, there is increasing attention to capital cost, of which our work represents a significant component. However, it is important to state that most major healthcare institutions, or at least hospitals, allocate only approximately six to eight percent of their total annual budget to capital costs. The percentage of money spent on capital is relatively minor, while the leverage that a capital project may provide for reduced costs through staffing efficiency can potentially be quite large.

"Practice Q&A" continued on page 23

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44TH Annual Texas Society of Architects DESIGN AWARDS

CALL *for* ENTRIES

The TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence.

Eligibility
Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located in another state may enter any number of projects located in Texas.

General Design (including adaptive re-use), Interior Architecture or Restoration: Construction must have been completed after January 1, 1991.

Urban Design/Planning: The project must at least have an active client and some portion under construction.

25-Year Award: Any project completed on or before December 31, 1973.

Entry Package
Each entry package must contain the following items:

1. slides
2. data sheets (4 copies)
3. entry form
4. registration fees

1. Slides
Entrants must submit slides in a functional 80-slot slide carousel tray for each project, in which the slides are in proper order and position. **Your name or the firm's name may not appear anywhere on any slide.** Each project is limited to 25 slides, presented in the following order:

The first slide of each entry must be a title slide that contains information about project type (see entry form); project size in gross square feet; and project location.

Following each title slide, each entry must include (in no particular order):

A: One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).

B: At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be marked on the appropriate plans.

C: One text slide containing a brief description of the project, including the program requirements and solution

D: For restoration and adaptive re-use projects, at least one slide describing conditions before the current work started.

E: For the 25-year award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

2. Data Sheet
Each entry must include four copies of a data sheet with a single image and text describing the project, including program requirements and solution, on one side of a letter-sized sheet of white paper. The image —a representative photograph or drawing —must be no larger 5"x 7". The four copies of the data sheet must be folded and placed inside the slide carousel box. For the 25-year award, up to four additional sheets of text and/or images may be submitted. **Do not write your name or the firm's name on this data sheet.**

3. Entry form
Use the official entry form for your entry. Copies of the form

should be used for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

4. Fee
TSA members: include a registration check for $100 for the first entry, $90 for the second entry, and $80 for the third and subsequent entries. Non-TSA members: Include a registration check for $180 for the first entry, $160 for the second, and $140 for the third and subsequent entries submitted by a non-TSA member. Make checks or money orders payable to Texas Society of Architects. No entry fees will be refunded.

Deadline
Entries must be received by **5:00 p.m. on Friday, May 29, 1998** at:
Texas Society of Architects
816 Congress Ave., Suite 970
Austin, Texas 78701
Ph: 512.478.7386

Judging
The jury for the 44th annual TSA Design Awards will be announced in March. The list of project types on the entry form does not imply that a winner will be chosen from each project type. TSA reserves the right to disqualify entries that are not submitted in accordance with these rules.

Awards
Architects and clients of winning projects will be honored at the TSA annual meeting in Austin October 1-3, 1998.

Winning projects will be featured in the September/October 1998 issue of *Texas Architect* magazine (winning entrants may be required to pay up to $250 in publications fees to defray the cost of color separations).

Winning projects will be publicized statewide by TSA.

Return of Entries
Entries from firms in large cities will be returned to the local AIA chapter office and held for pick-up. Entries from firms located in cities without staffed chapters will be mailed individually to entrants via UPS ground or U.S. mail. Entries from Austin will be available for pick-up at the TSA offices. IF you wish to have your carousel returned by other means, please attach instruction and an account number or check for additional cost.

General
Entries must be submitted by the design architect, who must have been registered with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a registered Texas architect and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

25-year award projects may be submitted by the original architect, original architecture firm, a successor to the original architecture firm, or by a component of the AIA.

For more information on rules, fees, and other matters, please call Canan Yetmen at TSA, 512.478.7386.

44th Annual TSA Design Awards Entry Form

Project Credits

Please provide all the information requested on this form and read carefully the competition rules before preparing your entry(ies). Please print clearly in ink.

Entrant's Name _____

Title/Position _____

Firm Name(s) _____

Mailing Address _____

City/State/Zip _____

Telephone _____

Fax _____

TBAE Registration # _____

Owner (at completion) _____

Architect (list firm name and team members) _____

Project Information

Project Name _____

Project Location _____

Size (sq. ft) _____

Mo./yr. completed _____

Category ◯ General Design ◯ 25-year award
◯ Interior Architecture
◯ Restoration/Renovation
◯ Urban Design/Planning

Project type ◯ Commercial ◯ Residential
◯ Institutional ◯ Other (please specify)

I certify that the information provided on this entry form is correct; that the submitted work was done by the parties credited; that I am authorized to represent those credited; that I am an architect registered with the TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification.

Signature _____

Date _____

Fee enclosed _____

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$90 for second entry
$80 for third and subsequent entries

Non-members: $180 for first entry
$160 for second entry
$140 for third and subsequent entries

Impressive Presence

PROJECT *Surgical & Diagnostic Center of Sugar Land, Sugar Land*
CLIENT *Columbia West Houston Medical Center*
ARCHITECT *Watkins Hamilton Ross Architects, Inc., Houston*
CONTRACTOR *Patten-Beers Construction, Inc.*
CONSULTANTS *Smith Seckman Reid, Inc. (MEP); Shepard Crane & Associates (structural); Walter P. Moore & Associates (civil); Wong & Associates (landscape)*
PHOTOGRAPHER *Judd Haggard*

1

1 The single-story Surgical and Diagnostic Center features a series of setbacks along the front elevation that rise in height with each plane and create a layered facade that visually gives the impression of greater height and massing than actually exists. The center is an example of an increasingly prevalent facility: the ambulatory-care facility that focuses on providing outpatient services.

2

2 Circulation is simple and direct; bright, clean corridors have intersections marked by changes in tile patterns and ceilings.

3

3 The center provides diagnostic radiology, including a CT scanner, women's ultrasound and mammography services, outpatient surgery, endoscopy, as well as post-procedure recovery, in 33,370 square feet.

4

4 The bright and open lobby provides positive distraction for anxious patients. Views are focused to landscaped gardens at the sides. Booths enable private patient and doctor communication.

RESOURCES
Brick: St. Joe Brick Works; **cast stone:** Sierra Stone; **doors:** Besam, Inc.; **roofing:** Schuller, Manville Roofing Systems; **paint:** ICI Paints (Devoe), Benjamin Moore; **vinyl wallcovering:** Essex, Tescoha, Innovations, Schumaker, Vicretex, Koroseal; **handrails:** Construction Specialties, Boston Retail Products; **millwork:** Wilsonart, Nevamar, Pionite; **lamps:** Nessen Lighting; **fabric:** Architex Intl., Knoll Textiles

"Practice Q&A" continued from page 19

Are healthcare architects dealing with different owner groups than previously? What effect does this have on project development?

We are certainly dealing with more developers who are taking projects off of hospital balance sheets, although I think the days of that are slowly coming to an end. Some of the Catholic facilities, for example, will no longer permit "off balance sheet" financing within their organizations. A number of developers have been taking care of the capital requirements of institutions and leasing facilities back to the institution. That changes who the client is on specific projects and alters the way we work with them. The other different groups we are dealing with are the group practices and the ambulatory-care administrators as opposed to the pure hospital administrators.

For traditional work, we are less likely to work with the chief executive officer than a lower-level vice president.

What type of healthcare facility is being built most often today? Is this a change from five years ago?

While we are still renovating healthcare facilities, and occasionally doing a replacement facility, the largest percentage of growth in our field is in ambulatory care. There is growth in the regionally distributed ambulatory networks and primary-care networks. These projects are usually smaller and less complicated than the buildings we were doing five and ten years ago.

What forces are driving the move toward outpatient facilitates?

I think as the clinical world makes great strides forward in what they can do, and new techniques are developed, there is a need to update facilities. An example might be the new keyhole surgeries that are done to replace some of the old open-heart surgery techniques. As soon as ambulatory-care surgery was possible for knee operations, it became important to provide ambulatory surgery capacity. Almost all of eye surgery is now done on an outpatient basis. So there is a continuing force within the field to increase outpatient procedures. A great deal of work that was previously done on an inpatient basis can now be done more economically on an outpatient basis. I believe that force will continue for some period of time.

"Practice Q&A" continued on page 27

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Aesthetics

"Since Townview was designed to be in a campus-like setting, the design and the materials selected would be required to support the concept of a 100-year building. The design was not intended to be "trendy", and the selected materials were to be timeless. The building is very large and very long, and a combination of Indiana limestone and two colors of utility size face bricks were selected for the masonry veneer. The massing was arranged such that the forms of the Wellness Center, the Theater, the Student Commons, and even the stair towers were expressed. We achieved the color contrast of the two materials, as well as the texture and the smooth limestone and the rough surface of the face brick. The articulation of the brick and limestone provide for an interesting pattern and a textural effect that wrap their way around and through the central corridor spine, known as "Main Street".

"While we embraced the design goal to create a highly technical school for the 21st century, we also attempted to recall some of the tradition of the Dallas Independent School District's best buildings from the past by including expressions of materials that included a combination of red face brick and natural limestone. We incorporated the masonry materials of the exterior and interior to include the wall surfaces of "Main Street"...two colors of face brick and Indiana limestone panels. All other interior corridor systems are custom designed burnished block masonry."

- **Feature project:** Townview Center Magnet High School Dallas Independent School District, Dallas, Texas
- **Architects:** HKCP★Jennings Hackler and Partners, Inc. (Harper Kemp Clutts and Parker, Inc.) and John S. Chase, FAIA, Architects, Inc.
- **Design challenge:** To combine six career magnet schools into one unified school campus.
- **Key masonry benefit:** Aesthetics
- **Goal of design:** To reflect the school's career oriented mission through an aesthetic expression that suggested "corporate center" image, both internally and externally.

"Our mission was to design a school to reflect a career-oriented mission through an aesthetic expression that suggested 'corporate center' image, both internally and externally."

Grady L. Jennings, AIA
HKCP Jennings Hackler and Partners, Inc.

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A Market Entry

PROJECT *Texoma Healthcare System Ambulatory Surgery Center, Sherman*
CLIENT *Texoma Healthcare Systems*
ARCHITECT *HDR Architecture, Inc., Dallas*
CONTRACTOR *MEDCO*
CONSULTANTS *Leo Rios (electrical); Mike Ashcraft (mechanical); Steve Punch (structural); Vince Ellwood (site and civil)*
PHOTOGRAPHER *Jeffrey Jacobs*

1 The design and color of the Ambulatory Care Center signals the location of the hospital on a busy intersection. The center is one of Texoma Health Care Systems' anchors into the Sherman market. It serves over 250,000 patients in North Texas and Oklahoma.

2 The non-profit center is adjacent to a new satellite facility site that houses treatment for chemical dependency and psychiatric care. The interiors are designed to improve customer/patient relations, and to provide seating and a welcoming environment.

3 The 39,000-square-foot facility provides outpatient services, inpatient primary and specialty care, an imaging center, commercial pharmacy, and chapel. It is designed to expand an additional 28,000 square feet without interrupting medical operations.

4 Gardens were incorporated into the design as an uplifting feature, in the belief that the natural environment augments patient wellness. Precast concrete panels in gray, cream, and blue were mixed and accented with yellow on the exterior.

5 The recovery space on the upper floor forms a curve on the front facadeof the center. Overhead skylights bring natural light into the otherwise closed space.

3

4

5

RESOURCES

Structural steel frame: Alpha Industries; **preformed wall panels:** Centria; **exterior insulation finish system:** STO; **skylights:** Naturalite Skylight System; **automatic sliding doors:** Horton Automatics; **interior doors:** Wilsonart; **interior floors:** Armstrong, Collins & Aikman; **acoustical material:** Armstrong World Industries; **insulation:** Schuller International; **partitions:** United States Gypsum Co.; **paint and stain:** Sherwin Williams; **hardware:** Select Products Limited, Simplex/Sargent, LCN, Von Duprin; **lockers:** Lyon Metal Products Inc.; **hydraulic elevators:** Baxter & Sons Elevator Co.; **stairs/treads:** Alpha Industries; **handrails:** York Metal Fabricators; **exterior lighting:** DAC; **interior lighting:** Vista, Lucifer Lighting Co.; **electric distribution:** Square D; **plumbing:** American Standard, Chicago Faucets, Sanymetal, McDinney/Essex, Reliable, Kohler; **air-conditioning system:** Trane; **environmental control systems:** Trane

"Practice Q&A" continued from page 24

Are project-delivery methods in healthcare changing or evolving?

I think they are probably doing a little of both. In some ways, they are *changing* as we enter into more design/build contracting, as we enter into unusual forms of ownership, and unusual client relationships that would not have been possible years ago. The delivery methods within the architecture are *evolving* as we get increasingly more sophisticated techniques for project management, cost control, and for documentation through the use of computer-assisted drafting.

Are healthcare issues regional, national, or international? What are the implications for the healthcare architect?

I believe the largest number of healthcare architects practice on a regional basis, but their practices are being influenced by what happens on a national basis. All commerce, including the healthcare industry, is now involved in benchmarking and understanding the best practices among their peers. We are now finding ourselves more influenced by what is going on in other parts of the nation.

At the moment, international influences are relatively minor as they come to our country from others. We are in a period of strong influence on others outside the U.S. as healthcare architects carry the message of North American healthcare and its methods into the rest of the world. Many of us are being asked to participate in projects around the world where the type of technology and caregiving considered normal in the U.S. is thought to be desirable in developing economies. Many of us have begun to work internationally, and we find that our perspective has changed, which improves our ability to serve our domestic clients. **TA**

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Wives and Husbands

The six pairs of wives and husbands presented in this issue describe architecture as one of the the defining elements of their lives. For most of them, that has been a reason to share a practice of architecture as well as a personal life. Although these couples describe various reasons for choosing to practice together, the quotation below seems to capture one common thread. While Anne Tyng and Louis Kahn were not married, they shared a long work and personal relationship.

It is rare indeed when the passionate search in architecture is shared by two people who are passionate about each other. Lou Kahn wrote to me in 1954, "I am waiting anxiously for us to be together again in our wonderful way of love and work which again is nothing really but another form of that love. I believe it can only be that way with a few."

I believe our creative work together deepened our relationship and the relationship enlarged our creativity. In our years of working together toward a goal outside ourselves, believing profoundly in each other's abilities helped us to believe in ourselves.

Although we were born in quite different parts of the globe, and came from different cultures and religions, we shared a sense of ourselves and each other that was somehow free of the perception of those differences as limitations.

The differences only expanded our view of the world and each other.

Anne Griswold Tyng, from *Louis Kahn to Anne Tyng: The Rome Letters*

1

1 Jane Landry, FAIA, and Duane Landry, FAIA, with their daughter Ellyn Amador

2 The smooth-finished gray concrete of the exterior matches the headstones in the surrounding cemetery; arching skylights at each of the open corners of the building connect the parts. The long triangular building provides a buffer between the historic cemetery and an adjacent freeway.

3 A sheltering colonnade circles the mausoleum's interior courtyard; the crypts, with their bronze-clad covers, face into the central space.

4 The openings between the building sections are secured by sculptural gates of curving bronze bars.

A Life Together

by Susan Williamson

FOR MORE THAN 40 YEARS the lives of Jane Landry, FAIA, and Duane Landry, FAIA, have followed a virtually identical course. With the exception of a few months when he was on active military duty and the time she took off when their four daughters were born, the two have shared an education, a practice, and a life together since 1953. In fact, they say, those various parts are really inseparable: The work has been their life.

Jane Lorenz and Duane Landry met at the University of Texas during the heydey of the Texas Rangers—Colin Rowe, John Hejduk, Bernard Hoesli, among others—and when that situation dissolved, moved on to Yale, where they studied art under Joseph Albers, and then to the University of Pennsylvania, where they finished their education under the influence of Louis Kahn. Shortly after the two Texans returned to their home state they camped out on the porch of O'Neil Ford's office in San Antonio—Jane was eight months pregnant with their first child—until Ford offered them both jobs. Six years later they started their own practice, often working in joint venture with Ford, first in San Antonio and then in Dallas. Two of their four daughters are architects and one, Ellyn Amador, now practices with them.

The decision to practice together was made early. "It never crossed our minds to do anything else," Jane Landry says. "The work . . . was the reason we met and was always something we were both vitally interested in. Working together was just a natural confirmation of what we were doing in school." From the very beginning, they say, they have worked as a team, never making distinctions about who is responsible for what, either in terms of how the office is run or how a particular job is managed. In general, Jane Landry says that she often does more of the conceptual design and Duane more of the working drawings and specifications, probably because those were skills he honed at Ford's offices during the years when she was working more from home while the children were young. But, she says, those distinctions are essentially meaningless: The work is really the product of one mind.

Working together so closely for so long has affected the projects the office has produced, they say. One important consideration, they suggest, is the lack of professional competition between them. Although, as Duane Landry says, "we certainly don't always agree," the two believe they are freer to ask questions of each other as well as to accept suggestions than would be the case in a more traditional practice. Where professional competition—a need for someone always to be right—might limit discussion, the Landry's relationship allows a back-and-forth dialogue, an ability to work without the constraints of ego; that relationship is at the heart of their practice. "It gives the building a chance to be the best it can be because there's not that competition or formality or reluctance to pursue a discussion of the issues," Jane Landry says.

In person, the Landrys are modest, even unassuming, and yet obviously deeply committed to their work and to the people who will use the projects they design. The body of work they have created over 40 years speaks well of both the lessons learned from teachers like Kahn and Ford and of that commitment: Projects like the Temple Emanu-El Mausoleum (see page 31) and St. Peter the Apostle Catholic Church (see page 32) reflect an appreciation of the power of light and space and of materials as well as of the need to use those things to create a place that serves the needs of those who will use it. **TA**

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PROJECT *Mausoleum and Chapel for Emanu-El Cemetery, Dallas*
CLIENT *Temple Emanu-El*
ARCHITECT *Landry and Landry, Architects & Planners, Dallas*
CONTRACTOR *Ray F. Skiles Co. (general); Ingram Construction Co. (crypt)*
CONSULTANTS *Charles F. Terry, Inc. (structural); Reed, Wells, Benson (mechanical); Roth Designs (landscape); David Hickman (sculptor, gates and light fixtures); Maria Spies (ceramist, tiles)*
PHOTOGRAPHER *Jane Landry*

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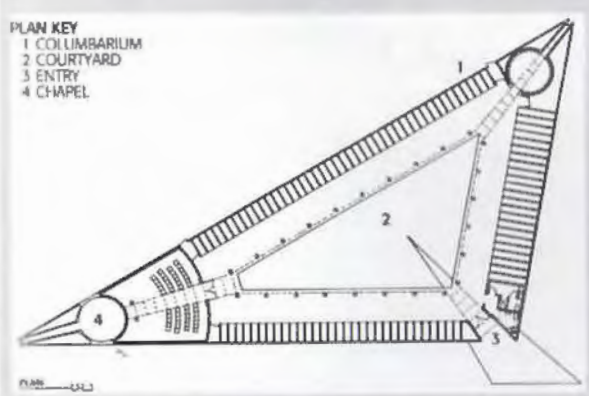

Three Part Harmony

Temple Emanu-El in Dallas had long wanted to build a mausoleum and chapel on a site at its historic cemetery near downtown Dallas; original plans called for a set of prefabricated crypts. For six years Landry and Landry Architects of Dallas discussed the project with the head of the building committee, a long-time client of the firm. They finally told him that they thought the temple should do something more meaningful. By that time, after extensive reading and study, Jane Landry says she thought she "knew what the building was called to be." She was particularly inspired by a meditation by Holocaust survivor Rabbi Leo Baeck that explored the tension between inner and outer, world and eternity. The mausoleum as it evolved is composed of three separate trapezoidal elements arranged to form a triangular courtyard; the 740 crypts face into the colonnaded courtyard. The apexes of the triangle are held apart, connected only lightly with overhead arched skylights; one opening forms the entry.

The smooth-finished concrete of the exterior was poured-in-place in six lifts; curved, bronze-glazed tiles, shaped by hand in varying lengths, are set in the joints that were purposefully left between the six levels to emphasize, rather than disguise, how the building was constructed. ***SW***

RESOURCES

Concrete: Texas Industries, Co-Met Rebar; **windows:** Hope's; **skylights:** Naturalite; **doors:** CECO; **brick paver:** Endicott from Acme Brick; **roofing:** Carlisle; **insulation:** Elastizell; **sealant:** Sonneborn; **bronze hardware:** Hagar, Schlage, Von Duprin; **signage:** Metallic Arts; **furniture:** Sauder Mfg. Co.; **air-conditioning system:** Trane; **plumbing:** Crane, Sloan, Global, Elkay, Trane

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Out of the Ordinary

PROJECT *St. Peter the Apostle Catholic Church, White Settlement*
CLIENT *Bishop Joseph P. Delaney of the Catholic Diocese of Fort Worth*
ARCHITECT *Landry and Landry, Architects & Planners, Dallas*
CONTRACTOR *Westland Construction*
CONSULTANTS *Charles F. Terry (structural); Romine, Romine, &Burgess, Inc.(mechanical); Boner, Associates Inc. (acoustical and sound); Needham, Wright, Laskey Engineers, Inc.*
PHOTOGRAPHER *Bill Cox*

1 The octagonal form of the sanctuary is expressed on the street-side facade; the volume of the clerestory that lights the worship space projects upward from the sloped roof.

2 The liturgical furnishings, including the tabernacle and iron gate in the eucharistic chapel, were designed by the architects.

3 Colorful banners hang from structural members in the soaring worship space; the architects designed the hanging terra cotta light fixtures.

The parishioners of St. Peter the Apostle Catholic Church in White Settlement were worried that the move from the gymnasium where they had long worshipped into a new permanent space might disrupt their tightly knit community. The building committee told Landry and Landry Architects of Dallas that the church valued simplicity and wanted to avoid ostentation and the use of unworthy materials.

The architects responded with a 13,000-square-foot sanctuary that includes a worship space for 600, a 20-seat eucharistic chapel, a reconciliation chapel, and other support spaces. The new building turns its back on an adjacent busy street, opening instead onto a small plaza that connects it to the existing school and parish center.

The sanctuary fufills the requirement for simplicity but its carefully modulated spaces and surehanded use of light, combined with humble but honest materials precisely detailed, allow it to transcend the ordinary. A low-ceilinged walkway around the perimeter of the worship space, which houses the stations of the cross, opens into the soaring volume of the sanctuary itself. A large clerestory opposite the altar bathes the interior with light; a similar clerestory lights the eucharistic chapel. The floor and lower walls of the sanctuary are dark brown brick, the patterning and joints rigorously controlled, while the upper walls, structural members, and pews are lightly stained wood.

Ellyn Amador, the Landry's daughter who practices with them, says that her parents are always concerned about the people who will use the spaces they design. St. Peter's new sanctuary gives those who worship in it a space that reflects both the modesty and the character of the people who designed it. ***SW***

3

RESOURCES
Laminated wood: Unit Structure, LLC; **laminated wood roof deck:** Desdero Lumber Co.; **exterior/interior brick wall:** Acme; **windows:** Kawneer, Sussman; **skylights:** Skyview; **doors:** Buell; **brick floor surfacing:** Carolina Ceramics; **roofing:** AEP-SPAN, Allied Signal; **insulation:** BMCA; **partitions:** Gold Bond; **paint/stain:** Sherwin Williams; **communication:** Electro-Acoustics; **pews:** Northland Church Furniture; **cabinets:** Toppy's Architectural Millwork

Separate and Equal

by Susan Williamson

When Natalye Appel and John Casbarian, FAIA, decided to get married, they also decided to quit working together. Casbarian was already part of a long-standing practice with Danny Samuels, FAIA, and Robert Timme, FAIA, in Taft Architects: a partnership with a well-known reputation for its closeness and "all for one, one for all" ethos. Although Appel worked for Taft for several months after graduating from Rice University, where she had also been a student of Casbarian and Samuels, as soon as her relationship with Casbarian changed to a more personal one, she says she knew she had to leave. "I was concerned with people seeing me in my own right," Appel says, and with establishing her reputation outside the realm of the considerable Taft influence in Houston.

The situation with Taft was particularly difficult, Casbarian acknowledges, because, as a partnership, "we were impenetrable." The three Taft partners had met as students at Rice in the late 1960s; in an echo of the explanation given by many of wife-and-husband partnerships, Casbarian and Samuels say it was that shared experience that cemented the practice they later formed (Timme left the partnership several years ago to become dean of architecture at the University at California-Los Angeles; he was previously dean at the University of Houston).

After leaving Taft, Appel worked for other architects in Houston for several years before leaving for graduate school at the University of Pennsylvania. "I came back to a full-time teaching job at Texas A&M and that allowed me to start my own practice," she says. Appel's first job was a beach house for her parents that won a Texas Society of Architects design award and was on the cover of *Architecture*. Appel later accepted a tenure-track position at the University of Texas and began a commuter marriage and career: teaching in Austin part of each week and living and practicing in Houston the rest of the week. But in 1989, when the couple's first child was born, she knew something would have to give. "It was one of the hardest decisions I've ever made," she says: At UT, she was known as an individual, with no connection to Houston or Taft. But once the decision was made, she says, "everything started to fall into place." By the time she returned full-time to Houston, her reputation and her practice were established; since then she has also taught at Rice and UH, jobs she had formerly avoided because of the strong Taft connections.

Although Casbarian and Appel say that, in the early days, she occasionally asked the Taft partners to critique her work, those days are long past. Now, when the couple—and often Samuels as well—talk about architecture, they are talking as equals: asking for information about a material the other has used on a project or discussing the problems of running an office and managing a practice. "What Natalye and I do now mostly is discuss issues important to both of us, but almost never design, except sometimes in terms of other people's work," Casbarian explains.

For years, Appel worked to create a professional identity for herself separate from Taft; ironically, Taft and Appel are currently exploring the possibility of jointly buying a building that would house the offices of both firms. Although the two practices would have separate work spaces, they plan to share some common areas. **TA**

Richard Payne, FAIA

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Taft Architects

3

1 The Kirk House, by Natalye Appel Architects, is a composition of intersecting forms in masonry and stucco.

2 Natalye Appel and John Casbarian, FAIA

3 The Stanfield House, by Taft Architects, stands tall amid the trees on its heavily wooded lot.

PROJECT *Kirk House, Houston*
CLIENT *Patricia Kirk*
ARCHITECT *Natalye Appel Architects, Houston*
CONTRACTOR *Withheld per owner's request*
CONSULTANTS *Matrix Structural Engineers; Alice Laguarta (landscape); Carlton Cook (custom furnishings)*
PHOTOGRAPHER *Richard Payne, FAIA*

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Fitting In

1 The long space between the kitchen and stairwell, what Appel calls the loggia, is the light-filled heart of the house.

2 Windows wrapping around a corner in the double-height living area provide views of a large oak tree.

3 The house's intersecting sections splay out to form an irregularly shaped courtyard; overhangs and canopies mediate the effects of the western sun.

The Kirk House by Natalye Appel Architects of Houston was designed for a client who had lived on the site in Houston's museum district since the 1970s. She knew she wanted something different but she wanted it to fit in scale and character with a neighborhood that, in recent years, had seen its share of tear-downs and the addition of overscaled single- and multi-family dwellings, including adjacent teal-and-terra cotta townhomes designed by Arquitectonica in the '80s.

The resulting assemblage of relatively small-scaled volumes holds its own with the towering townhouses and at the same time does not overpower its remaining smaller neighbors. An L-shaped section clad in reddish-orange stucco contains the entry, garage, kitchen, and dining areas; it is intersected at an angle by two taller, limestone block-clad volumes. The geometries of the ceiling lines created by that intersection enliven the double-height living area and the central space that Appel calls the loggia. That long, narrow space is the heart of the house, connecting the various parts and providing access to the central courtyard. A wall of windows and French doors floods the loggia and living area with natural light. Throughout, areas of deeply saturated wall color mark transition points: the entry, the stair, the hall. *SW*

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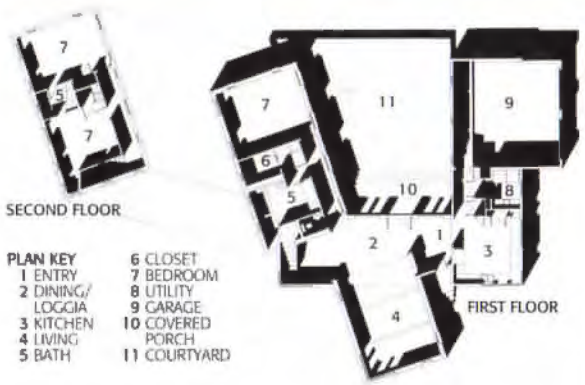

RESOURCES

Exterior wall surfacing: Eagle Lake; **windows:** Alenco; **roofing:** ELK; **insulation:** Owens Corning; **hardware:** Schlage; **lighting:** Lightolier; **plumbing:** American Standard; **custom cabinets:** Carlton Cook

Sleight of Hand

TRINA STANFIELD ENJOYS the confusion of visitors when they first see her house, which was designed by Taft Architects of Houston: The house is so closely surrounded by the trees on the heavily wooded lot that it looks like it must have been slipped in by sleight of hand. In fact, a private road provides access from the rear but preserving the maximum number of trees was an overriding concern when the spot for the house was selected. The only buildable area where trees would not have to be cut down was very small: "It was obvious pretty quickly that it was going to be a three-story house," says Taft partner Danny Samuels, FAIA.

The simple rectangular volume is zoned vertically, with garage and two small bedrooms on the ground floor, the public areas on the second floor, and the master suite above, looking down on the living area. A series of repetitive bracing planes, colored differently than the other walls, organize the house into bays of varying heights. These planes were necessary to provide wind resistence due to the height of the house, Samuels says.

The street facade is relatively closed while, on the south side, the house opens up to the trees. In the living area, a double-height wall of aluminum-framed windows provides expansive views down the axis of the private road. The unusual butterfly roof profile raises the ceiling height at the edges, allowing an increased expanse of glazing and reinforcing the sense of spaciousness, particularly in the living area. Exterior stucco in two shades of greenish gray further connect the house to its untouched natural surroundings. ***SW***

PROJECT *Stanfield House, Houston*
CLIENT *Jack & Trina Stanfield*
ARCHITECT *Taft Architects, Houston*
CONTRACTOR *Renaissance Builders*
CONSULTANTS *Trina Stanfield (interior); Erv Grafe & Associates (structural)*
PHOTOGRAPHER *Taft Architects*

1

1 A commercial aluminum-frame window system was used to create the double-height glazed wall in the living and dining area. The kitchen is raised a half-level above the living area; above the kitchen an interior window allows views from the master suite into the living area.

2 The butterfly roof makes the house stand even taller among the trees.

3 The steel stair rises lightly from entry to third-floor master suite.

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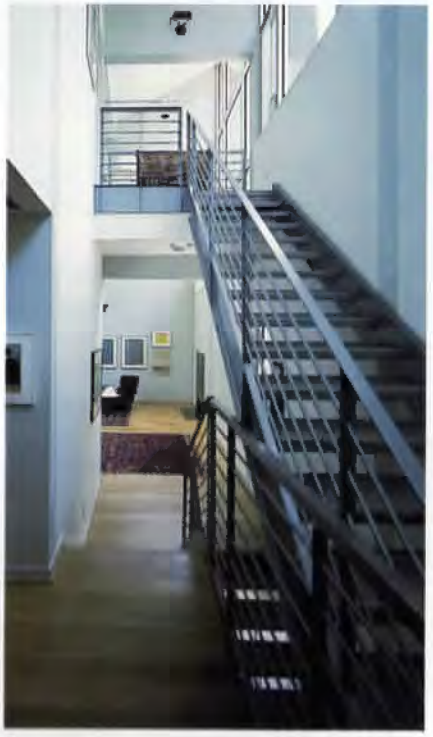

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RESOURCES

Foundation: Drilled Piers; **wood trusses:** All-Pan; **plaster:** USG, Dryvit Finish; **ceramic tile:** American Oleon; **windows:** Kawneer; **overhead door:** Overhead Door Co.; **roofing:** US Intec; **partitions:** Pratt & Lambert; **cabinetry:** Siematic; **dumbwaiter:** Inclinator; **lighting:** Hubbell, Lightolier, Koch & Lowy, Ron Rezek; **plumbing and sanitary:** Kohler, AD Smith; **carpets/rugs:** Straton

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1 Frank Rotnofsky and Viviana Frank on a job site in Austin

2 The Garza-Uribe Residence is poised on the edge of a bluff looking toward the Rio Grande.

3 offices of Frank Architects in Laredo

4 The long, narrow house is closed on the street side but opens itself up to the expansive views on the opposite side.

5 a view up through the opening for a firepole that connects the levels of the Garza-Uribe house

The Project as Partner

by Susan Williamson

Viviana Frank says that she and her husband, Frank Rotnofsky, were "introduced by a project." The couple met in the mid-1980s at the Pratt Institute in Brooklyn and continued their education together as graduate students at Columbia University. "There was always someone else in our relationship," Frank says, "and that other thing was the architecture." This sense that the work is a sort of third partner in their practice is an important part of what allows them to work together harmoniously, she says.

Frank and Rotnofsky are partners in Laredo-based Frank Architects. They moved their practice to Laredo, where Frank grew up, from New York City, where Rotnofsky grew up, in 1990 when faced with a recession in the Northeast, the birth of their first child, and potential work in Texas. The intensity of the years at Pratt, where they studied with Raymond Abraham, and then at Columbia, where they worked with Peter Frampton and Bernard Tschumi, helped establish the dynamic that has driven their working relationship, they say. "Practicing together was just a natural evolution out of the way we met," Rotnofsky says. Frank says when she was approached by a friend to design a house, she immediately thought of asking Rotnofsky to collaborate. "It just seemed like the right thing to do since we had always collaborated before."

The approach they developed at Pratt and Columbia, which Frank describes as "process-oriented," has served them well in their joint practice, she says. The pair starts each project with a broad-based gathering of information, an in-depth examination of the site and other conditions. "As we start putting lines on paper, the diagram starts to speak," she says. The resolution of the problem comes through the sketch rather than through any confrontation. "That keeps it from getting too personal," she says. In the beginning the two agreed that whoever brought a project into the office would have "veto power" on that particular project. The theory was that the policy would allow them to avoid problems created by irreconciliable differences of opinion; in practice, the policy has not been necessary, Frank says. She credits their ability to resolve differences less to their personal relationship and more to their shared educational background where they developed an understanding that criticism was not personal, it was about the project.

The Garza-Uribe residence in Laredo is one of two houses that have helped establish the firm's reputation as an iconclast in the Laredo area, Rotnofsky says. Built on a site at the edge of a subdivision, the house puts distance between itself and its more traditional neighbors by turning towards the expansive views of the valley and the Rio Grande to the southeast.

An intense study of the site, combined with the desire to provide a sense of separation between the house and what surrounded it, resulted in a long, rather narrow footprint that angles across and down the site. "There is a drop in section of about 20 feet that had to be reconciled," Frank says. The resolution of those issues created a house that,

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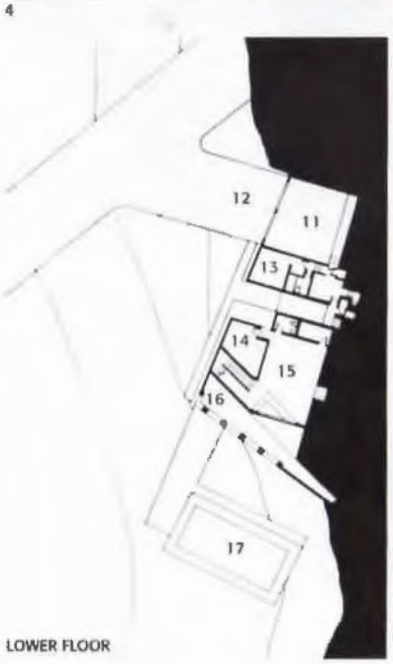

LOWER FLOOR

GROUND FLOOR

PLAN KEY
1 VISITOR PARKING
2 MASTER CLOSET
3 MASTER SUITE
4 LIVING
5 KITCHEN
6 FIREPOLE
7 OUTDOOR TERRACE
8 DINING
9 BEDROOM
10 CHILDREN'S STUDY
11 GARAGE
12 FAMILY PARKING
13 SERVICE
14 STORAGE
15 BAR/THEATER
16 OUTDOOR BAR AREA
17 POOL

Frank says, "snuggles into the site." The Garza-Uribe residence, like much of Frank Architects' other work, was undertaken as a design-build project; they say that, perhaps because their designs fall outside the normal experience of contractors in Laredo, if they want something built, they need to build it themselves.

Frank and Rotnofsky, who have two young sons, describe themselves as a family to which architecture is central. They are deeply involved in urban planning and design issues in Laredo; their most recent commission is a study of the way the Rio Grande and the city could be connected. The work does not start and stop, Rotnofsky says, "it is part of who we are." **TA**

PROJECT *Garza/Uribe Residence, Laredo*
CLIENT *Gilbert Garza and Rebecca Garza-Uribe*
ARCHITECT *Frank Architects Inc., Laredo (Frank Rotnofsky, Viviana Frank, Peter Franck, project team)*
CONTRACTOR *Sky Limited Construction*
CONSULTANTS *WSE Inc.; Consulting Engineers; Lawrence Calvetti*
PHOTOGRAPHER *Ansen Seale*

RESOURCES

Steel framing: Dietrich; **stucco:** C-Cure; **brick:** U.S. Brick Co.; **standing seam roofing:** MBCI; **batt insulation:** Owens Corning; **paint and stain:** Benjamin Moore; **hardware:** Lawrence, Cal Royal; **kitchen:** Beverage Air; **laundry:** KitchenAid; **security:** Security Command Co.; **interior lighting:** Casablanca, Lutron; **blinds:** Hunter Douglas; **cabinets:** Arc Angelos; **air-conditioning system:** Honeywell

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Partners First

by Susan Williamson

Catherine Nored and Bill Shearer were work partners before they were partners in their personal life; the solid grounding of that working relationship has stood them in good stead, they say, now that they have started a practice together—Nored Shearer Architects in San Antonio. The two met in the early '90s at Alamo Architects in San Antonio where they worked on projects both together and separately; eventually they got married. Nored left Alamo first, in 1994, and established a solo practice. A few months later, pregnant with their first child and working on her first big project, the Aquatic Therapy Center, Nored realized she needed some help. She could have hired someone but Shearer was ready for a change; the decision to practice together was a natural progression, she says, a way of helping each other out.

From the beginning, the couple says, they did not define a division of responsibilities in the office. Although they say things like "this is Catherine's job" or "that was Bill's job" when discussing their work, those distinctions are more about practicality than assigned responsiblity, they say. Whoever receives the initial contact about a job is considered the lead on that project. But the

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PROJECT *Aquatic Therapy Center, San Antonio*
CLIENT *The Pain Management Centers of South Texas*
ARCHITECT *Nored Shearer Architects, San Antonio*
CONTRACTOR *Hooker Contracting, Inc.*
CONSULTANTS *MS2 Inc. (MEP); Jaster Quintanilla & Assoc. (structural)*
PHOTOGRAPHER *McClelland-McLeod Photography*

RESOURCES

Foundation: Alamo Iron Works; **wood-frame floor and roof trusses:** Timber Tech; **windows:** Marvin Windows, Viracon; **doors:** Vistawall, CECO Door Products; **waterproofing:** Protecto Wrap, Sonneborn; **fiberglass drainage:** Manville; **partitions:** Santana, Modernfold; **paint and stain:** Sherwin Williams; **lockers:** Interroi/Medart; **air-conditioning system:** York, Zephyr, Dumont, Heresite

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relationship as lead or collaborator may change even over the course of a single project, they say, depending on scheduling and the development of a relationship with a client.

So far, they have found the differences between practicing together solely as working partners and as husband and wife relatively minor. "When we're in the office we fall back into communicating the way we did before [we were married]," Nored says. One difference is that they often discuss work outside the office (although Shearer insists architects always do so, married or not); Nored says she believes such discussions "enrich the work because it gives it that time outside the pressure of the office."

Both say that their office arrangement—they work and live in a restored house and storefront in the King William historic district—makes it easier for them to manage the often long hours of their practice and their personal life, which includes two young children.

One of Nored Shearer's largest projects to date was the Aquatic Therapy Center. The project, which offers water therapy treatments for pain management, is located at a gateway from downtown into the King William district. Utility easements and automobile access issues meant that the the only buildable area on the site was a long narrow section at the rear.

The centerpiece of the 7,900-square-foot facility is a Y-shaped therapy pool; also included are physical therapy rooms, treatment and changing rooms,

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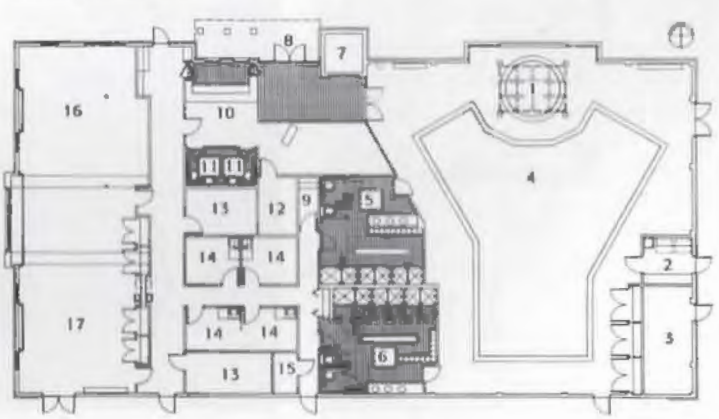
and other support spaces. Nored says she and Shearer share an interest in regional forms and materials, and the stucco and limestone exterior, as well as the simple gabled forms, reflect this. A subtle yet lively mix of colors animate exterior and interior, particularly in the pool room where patterned tile lines the pool and whirlpool. Exposed wood trusses and a wood ceiling in the pool room soften the otherwise hard surfaces, while a band of clerestory windows provides abundant natural light while maintaining privacy.

The pressure of depending on one business for the family's entire income was an issue when Nored and Shearer made the decision to practice together, they say. However, the current booming economy has allowed the practice to develop rapidly and they hope to pursue larger projects like schools and other public work soon. **TA**



PLAN KEY
1 SPA/WHIRLPOOL
2 LAUNDRY
3 MECHANICAL
4 POOL
5 MEN'S SHOWER
6 WOMEN'S SHOWER
7 ELEVATOR
8 ENTRY
9 WAITING CLOSET
10 RECEPTION
11 RESTROOM
12 VENDING
13 OFFICE
14 TREATMENT ROOM
15 ELECTRICAL
16 LIGHT AEROBICS
17 PHYSICAL THERAPY

1 An overscaled metal grid provides a gazebo-like enclosure for the whirlpool.

2 Bill Shearer and Catherine Nored in their King William-neighborhood office

3 Materials and colors used on the exterior connect the building to the adjacent historic neighborhood.

4 The therapy center is located just north of downtown and the Hemisphere grounds; a second-level will be finished out as the center's needs expand.

5 overhead view of whirlpool enclosure

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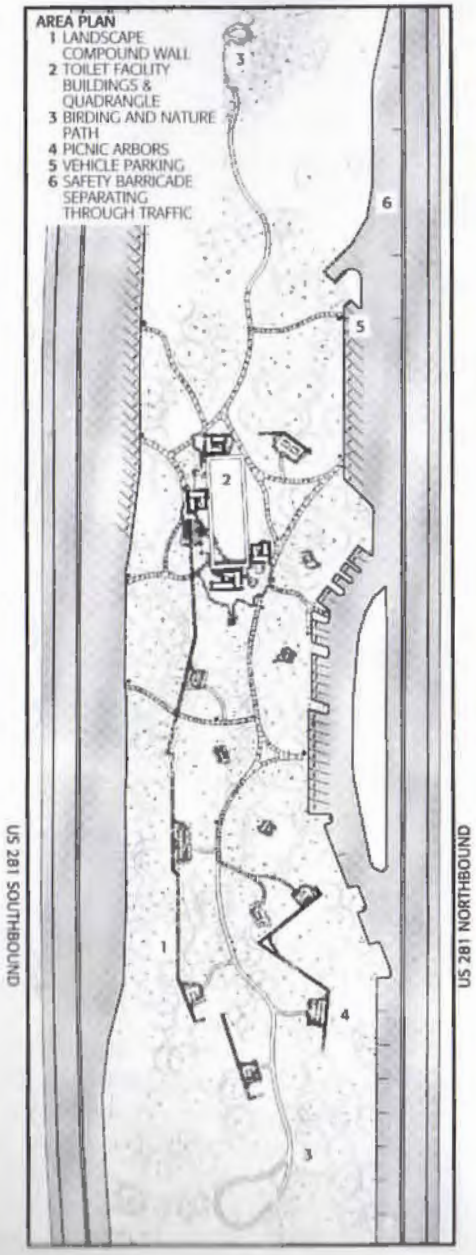
The Gray Zone

by Susan Williamson

Although David Richter, FAIA, and Elizabeth Chu Richter are now partners in the Corpus Christi firm Richter Associates Architects, their careers have developed along different tracks. While Richter took a fairly straightforward path from internship to partnership and finally ownership of what is now Richter Associates, Chu Richter took 12 years off at the beginning of her career to raise their children. "The day our son [the youngest of their three children] went to first grade, I was back in the office," she says. Although Chu Richter devoted most of her time to the family during those 12 years, she also remained in-



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volved in architecture, discussing, and even working on, projects that Richter brought home. "[Those years] gave us time where we could look and talk about architecture in a more intellectual and scholarly way than we might have done otherwise," she says. Those discussions when the pressure was off, they say, provided the basis for the relationship they have since developed as work partners.

That behind-the-scenes involvement as critic and strategizer may have led the Richters to practice together when Chu Richter did go back to work. After all, she says, she already had a relationship with the firm and a history of involvement with her husband on projects. So, although no conscious decision to practice together was ever made, the couple's history, dating back to their days at the University of Texas, meant that the result was perhaps inevitable.

Their working relationship was forced to develop quickly when Richter's then partner, Robert Kipp, died suddenly a few weeks after Chu Richter joined the firm full-time in 1989. Although Chu Richter was still an intern, she was immediately thrust into a leadership position, a transition eased by her history with the firm and by the demands of the circumstances. Since then, the couple has developed a style that allows them to work as equals with the other members of the firm, which now employs 10 people, including three other architects.

In the early days, they were more explicit than they are now about who was responsible for what. Now, they often delay a decision about who will be the lead on a particular project, waiting to let the process or the situation make the decision clear. "The key is teamwork, a circular kind of teamwork," Chu Richter says; although they may approach a problem from different directions they often find themselves reaching a similar solution. And decision making, as well as problem solving, is often handled in a back-and-forth, almost unspoken, way. This unspoken communication, what they call "the gray zone, the area where things don't have to be defined," is most important in terms of design, they say. In management decisions, they are as explicit as any partners and tasks are much more clearly divided.

A recent project, the Falfurrias Rest Area for the Texas Department of Transportation, exemplifies their design approach. Together they toured sites of historic and vernacular architecture in South Texas and started developing a language for the site, which had served as a rest area for many years as well as a park for local communities. The central image is that of a village compound organized around a formal quadrangle. This central space is anchored by four buildings housing the restrooms. Individual picnic arbors are connected by a low wall that runs through the site. Rubble from demolished existing structures has been incorporated into the masonry walls, breaking up the monotony of the courses of brick and adding a handmade quality to the structures.

For Chu Richter, the most important thing was "to capture the spirit of the place." She is, they say, the more intuitive designer of the two, working from the place to the details, while for her husband the way the parts go together may sometimes be the starting point. These differences do not cause problems, they say; instead, it is the differences that enliven the partnership. **TA**

PROJECT *TXDOT Falfurrias Rest Area, U.S. Highway 281*
CLIENT *Texas Department of Transportation*
ARCHITECT *Richter Associates, Architects Inc., Corpus Christi*
CONTRACTOR *Rio Valley Construction, Inc.*
CONSULTANTS *Shiner-Mosely & Associates, Inc. (civil, electrical, mechanical); Doug Wade (landscape); GPM Engineering*
PHOTOGRAPHER *David R. Richter, FAIA*

RESOURCES

Structure: Ladrillera Manufacturing; **wall surfacing:** Ladrillera Manufacturing, Reynosa S.A. de C.V., Dal-Tile; **interior floor surfacing:** Dal-Tile; **ceiling surfacing/system:** D'Hannis Tile Co.; **roofing:** U.S. Intec Inc.; **signage:** The Southwell Co.; **display cases:** Claridge Products & Equip.; **lighting:** Bronzelite, Spaulding; **electric distribution:** Square-D, Levitron, General Electric; **plumbing and sanitary:** American Standard, Sloan, McGuire, Bobrick, Elkay Mfg. Co., Truebro, Merloni Termo Sanitari; **flag poles:** Pole-Tech

1 Elizabeth Chu Richter and David Richter, FAIA, in their Corpus Christi office

2 The central quadrangle at the Falfurrias Rest Area was inspired by vernacular precedents like the town square.

3 Picnic arbors, nestled into a large oak mott, are connected by a low wall.

4 Rubble was incorporated into the masonry walls in an irregular pattern; although a basic pattern was specified, individual masons developed a recognizable style, the Richters say.

1

Making Ends Meet

by Susan Williamson

One issue for husbands and wives who practice together is the lack of a steady paycheck: The income from a small practice may be undependable, especially in the early years or in the face of an economic slowdown. Such a situation faced Gerald Moorhead, FAIA, and Yolita Schmidt of Houston in the early 1980s. Moorhead and Schmidt had started a joint practice "just at the wrong time," Moorhead says, "right before the bottom fell out in Houston." For the next 10 years, Moorhead continued his solo practice and supplemented his income with contract work for several local firms; during the same time,

2

Schmidt, who is not licensed, also worked for other architects. Starting in 1994, however, the two decided they could afford to join forces again; since then they have worked together full-time. Moorhead is the designer and Schmidt handles some of the technical aspects of the work, such as specification writing and production. Working together means "you don't have to talk as much," Moorhead says. Schmidt adds that "you don't have to go to war to get time off," an important consideration for a couple that spends a great deal of time on the road: In the '90s alone they have traveled to Denmark, Finland, Italy, Spain, Bulgaria, Uzbekistan, Kazakhstan, Tunisia, Czechoslovakia, Hungary, Turkey, and Mexico. The couple also collaborates on a wide range of non-work-related design projects: an ongoing series of cut-out paper Christmas cards, an ornament for the White House Christmas tree, as well as more whimsical architecturally inspired toys and cakes.

Moorhead and Schmidt recently completed law offices for Jenkens & Gilchrist on two floors in a downtown Houston building. The firm's managing partner requested something other than the dark wood, men's-club style so common in law offices; Moorhead responded with a pared-down composition of blond wood and monochromatic surfaces, enlivened with panels of boldly colored Mexican glass mosaic tile. An open stairwell just off the reception area establishes the design vocabulary and acts as a spatial organizer for the 43,000-square-foot space. The stair is an assemblage of maple and stainless steel that, because of its central location, serves as a meeting point for office staff. Conference rooms and kitchen and break rooms are adjacent to the stairwell while

1 A vividly colored wall of Mexican glass mosaic tile lines one side of the open stairwell at the Jenkens & Gilchrist offices.

2 Gerald Moorhead and Yolita Schmidt on one of their many trips to architectural landmarks around the world: here, the pyramids at Giza, Egypt

3 A glass wall in each of the conference rooms opens these meeting areas to the office's central public space, the stairwell.

4 The reception desk, with its maple panels and boomerang-shaped granite top, was designed by Moorhead.

5 The large conference room is furnished with four maple tables that can be regrouped and expanded to provide flexible arrangements.

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Hester + Hardaway

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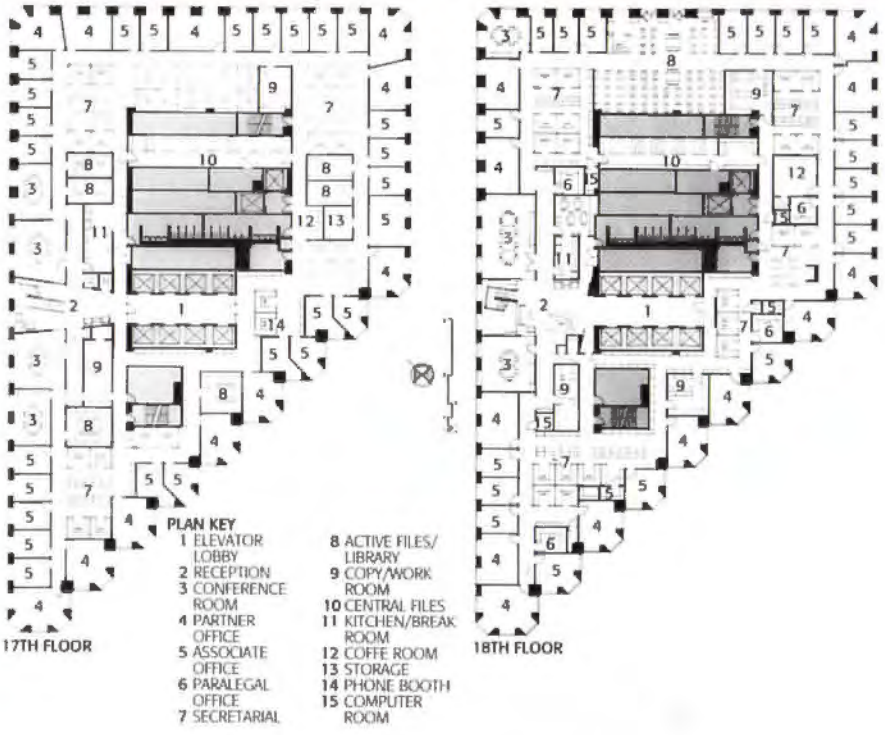


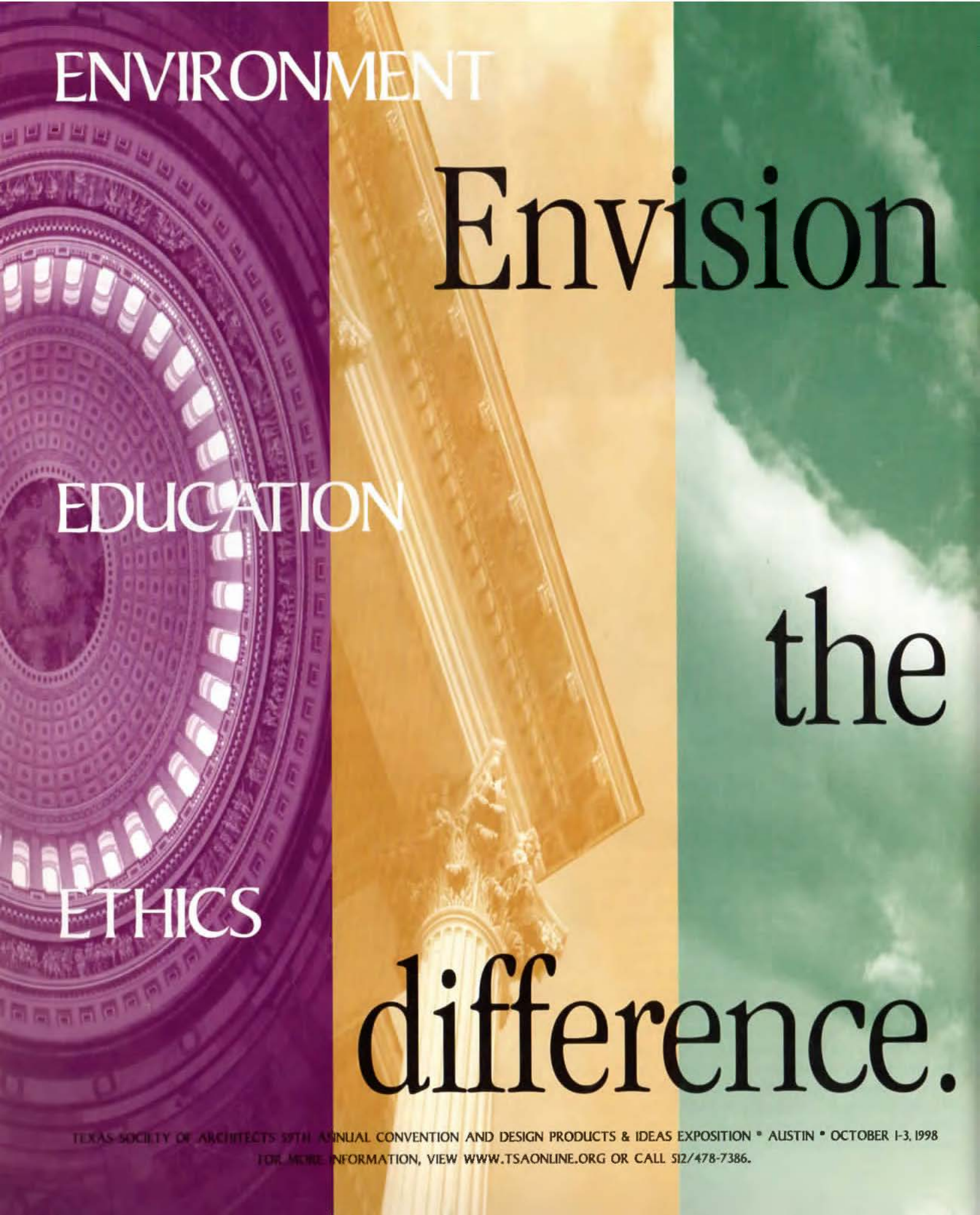
hallways flow in both directions, providing views to and from the offices. These passages, with their white surfaces and gray carpet, are terminated with tiled walls in a range of saturated colors.

Throughout the public spaces, the furnishings continue the motif established at the stair: pale maple, birch, and beech furniture and cabinetry with seating of black leather. Offices for associates and partners are located along the more desirable perimeter areas while support spaces are pushed to the interior. However, the lightness of the materials used, as well as the interjections of color through tile and artwork (which Moorhead and Schmidt helped select), relieves what could have been an oppressively enclosed space. **TA**

PROJECT *Jenkens & Gilchrist, Houston*
CLIENT *Jenkens & Gilchrist*
ARCHITECT *Gerald Moorhead, FAIA, Architect, Houston*
CONTRACTOR *Tenant Construction (phase 1), LTB Ward (phase 2)*
CONSULTANTS *Day Brown Rice (MEP, phase 1); I.A. Naman & Associates (MEP, phase 2); CBM Engineers (structural, phase 2)*
PHOTOGRAPHER *Aker Zvonkovic Photography, unless noted*

RESOURCES

Interior wall surfacing: Dal-Tile; **interior floor surfacing:** Masland, Bentley, Tarkett; **ceiling surfacing/system:** Armstrong; **paint and stain:** Benjamin Moore; **hardware:** Sargent; **kitchen:** GE, Kitchenaid; **security:** Rutherford Controls; **signage:** Cantrell Industries; **cabinetry:** Lonestar; **stairs/treads:** Woodarts; **handrails:** P&P Artec; **lighting:** Lite Control, Ron Rezek, McPhilben; **furniture:** Herman Miller, Thos. Moser, Ward Bennet, Carlton Cook Co.; **blinds:** Levelor



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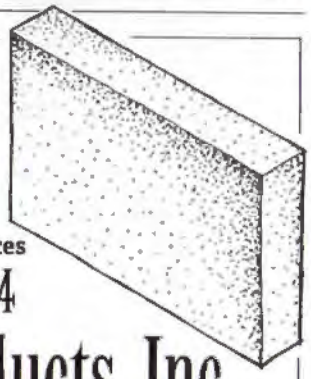

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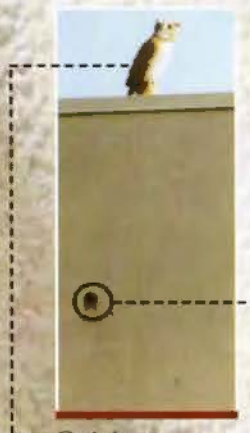

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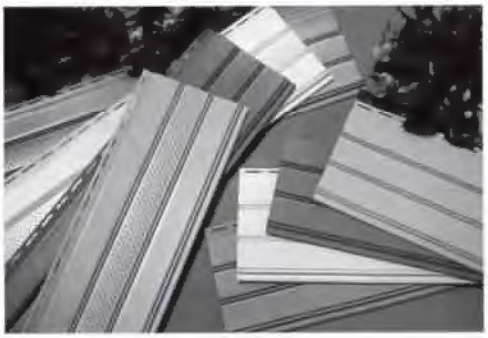

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Survey

Rudolph and Texas

HISTORY Paul Rudolph was an influential practitioner and educator, steeped in the modernist tradition, as well as the work of Frank Lloyd Wright. Reassessment of his philosophy, after a lessening of interest during the 1970s and 1980s, had already begun when he died last year. His work in Texas left a diverse imprint across the state.

Rudolph was 34 years old in 1952 when he established his own practice in Sarasota, Fla., after four years of partnership with Ralph Twitchell. His design work with Twitchell on a series of small guesthouses had been published extensively. His sensibility with respect to purity in modernist form was already well respected, including the 735-square-foot, waterfront Healy guest house and the nine-square Walker guest house. The Walker project, with its vertical, perimeter window "flaps," was early evidence of Rudolph's propensity toward forms that could be "converted" to other forms. The obvious, immediate rationale for this was seasonal usage and flexibility of sun control, but the concept had alchemical resonance in his work.

Dr. Phillip Perlman

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All photographs by Mark Gunderson unless noted

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1 Rudolph during a 1978 presentation for the Harrington Cancer Center

2 The parapet at Brookhollow Plaza in Dallas makes evident the precast structural system and alludes to further expansion of the building

Although the tendency to abstraction endows these early, smaller works with clarity, presence, and a sense of timelessness, it was not a quality that translated well to his larger, later works. Despite his considerable understanding and historical sense of the nature of urbanism, his work at large scales and his exploration of the idea of "mega-structures" (he explained that the Ponte Vecchio was the "purest" example of a megastructure: "The best model I have found is the bridge in Florence") at times have a heavy-handed, diagrammatic quality.

Rudolph was chair of the School of Architecture at Yale University for seven years before leaving in 1965 to return to full-time practice; while there, he completed the much-discussed Art and Architecture Building, as well as several other projects in or near New Haven, Conn. But in 1966, with the shift towards post-modernism signaled by the publication of Robert Venturi's *Complexity and Contradiction in Architecture*, architecture schools began to turn away from Rudolph's more stringent modernism.

In 1966, when he was 48, Rudolph received his first Texas commission: the Physical Sciences Building at Texas Christian University (TCU) in Fort Worth. This $7.6-million project, initiated by the estate of Sid W. Richardson with help from several other foundations, tripled the available science facilities at TCU and included the remodeling of the adjacent Winton-Scott Hall. The associate architect was Preston M. Geren & Associates, who would also begin work with Louis Kahn on the Kimbell Museum at this same time.

Rudolph's selection was due at least in part to the suggestion of Sid Bass (great-nephew of Sid W. Richardson) who had attended Yale in the early sixties and, like many, was influenced by lectures on art and architecture by Vincent Scully, who had championed Rudolph's work.

The Physical Sciences building is four stories tall with a basement and penthouse (an element in much of Rudolph's work), and is constructed with the same buff brickwork typical of the TCU campus. The rhyming, staccato facade forms and top floor as cornice are quite similar to those of the Creative Arts Center at Colgate University in Hamilton, N.Y., which Rudolph had just completed. The entire complex is penetrated by a ramped walkway opening to a central court, much like the ramp/passage in his 1958 Mary Cooper Jewett Arts Center at Wellesley College.

Rudolph began the Brookhollow Plaza project in Dallas in 1966 for the Brookhollow Corporation; Harwood K. Smith & Partners were associate architects. The master plan consisted of four structures totalling aproximately 700,000 square feet. These ranged from 9 to 22 stories in height and were organized around a three-quarter-acre reflecting pool with more than 80 fountains. Only the first tower of 15 stories, again with penthouse, was constructed in 1970 for TXI (owned by Brookhollow) and was later occupied by Mobil Oil. A gas station also designed by Rudolph existed at one time on the site.

The structural system of the Brookhollow Plaza utilizes textured precast concrete columns and perimeter spandrel beams in conjunction with a concrete shear core, which eliminated the need for interior columns. The small floor plate sizes and core-to-exterior wall dimensions caused the building to resist later occupation. This was exacerbated by the presence of asbestos, and the building has been empty for about a decade. A new owner has begun work to bring it back to use. It is perhaps an irony in this instance that asbestos—the cause of the cancer that killed Rudolph—may have kept this structure standing by keeping developers at arm's length through the 1980s.

In 1970, Sid Bass and his wife Anne, both just 28 years old, decided to construct a new residence in the Westover Hills area of Fort Worth. Their respect for Rudolph's work led them to commission what is arguably his finest residence. The three-story structure—actually 12 levels with 14 different ceiling heights—is sited within rigorous and verdant landscaping composed by Anne Bass, who consulted with Robert Zion and the world-

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Harrington Cancer Center

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3 Glass-sheathed forms of the City Center I tower in Fort Worth

4 1974 view from the southwest of the Bass residence in Fort Worth showing the 40-foot cantilever

5 View of the ramp through the TCU Physical Sciences Building with its central court

6 Brookhollow Plaza tower (from the southwest) shows clearly the diagrammatic, interlocking nature of much of Rudolph's work.

7 An aerial view of the Harrington Cancer Center in Amarillo with its canopies and stairs around the entry court

renowned Russell Page. The terracing and engagement with the site result in an almost geological stratification and planarity.

This formal complexity and tectonic, which seems to marry both Wright's Fallingwater and Mies's Farnsworth House, is certainly the most polished of Rudolph's constructed efforts. The "spatial thrusts" and "pinwheels" that fascinated the architect are rendered in elegant precision. The house includes one 40-foot steel cantilever, among many; the primary materials are white enameled structural-steel sections with white porcelain-enameled aluminum infill panels and clear glazing. Its meticulous interiors reflect the owners' rarified sensibility and concerns for art and natural light. Rudolph would also design the Fort Worth School of Ballet for Anne Bass, a simple teaching/workspace and offices in a retail strip.

In 1978, Dr. Phillip Periman (also a Yale graduate who attended the lectures of Vincent Scully) sent requests for qualifications to a number of architects, including Rudolph, I.M. Pei, Edward Larabee Barnes, and Philip Johnson, for the design of a new cancer research center in Amarillo. Rudolph received the commission for the Don and Sybil Harrington Cancer Center, with Wilson/Doche as associate architects, and integrated the new structure into the surrounding fabric of medical facilities. The building derives its intrinsic form from the parallelogram plan of individual exam rooms, which Rudolph proposed after intense consideration of the psychological aspects of such spaces on patients. The building is "let" into the site and falls towards the parking and entry level with two arm-like canopies over a pair of entry stairs. The brick and board-formed concrete vocabulary is again, as in the TCU project, contextually derived.

In 1979, when Sid Bass and Bass Brothers Enterprises decided to introduce lease office space into the then-anemic Fort Worth downtown, he had Rudolph (with 3D/I) design the 32- and 37-story City Center towers on diagonally related blocks, with the Americana (now Worthington) Hotel and a 1,000-car parking structure. The City Center towers are sheathed in reflective gray glazing and are articulated in a rotational dynamic, which Rudolph would develop in later work in Indonesia into almost "camshaft"-like vertical forms. The towers have incised balconies and chamfered projections at the upper floors, which he referred to as "ears," again seeming to twist the centripetal forms visually. Clustered structural columns are exposed to various heights to visually alleviate the mass of the tower at the street level.

Rudolph was terse in a 1985 *Architectural Record* interview regarding the relationship of these towers to their historic masonry context: "My intention was to relate to the three-story-high buildings by scale, not by materials, or paint, or 'motifs.' You see, people who add on imitation quoins or other historical references are attempting to give their buildings scale, but they use such low means to accomplish this that I want to get off the boat." Indicative of his unsentimental, affable, yet matter-of-fact demeanor, these comments reflect the very reasons his popularity waned while a more direct quotation of history, like Venturi's, prevailed.

Finally, in Amarillo, Rudolph was commissioned by Stanley Marsh 3 (Cadillac Ranch) to design his offices on the 12th floor of the Bank One building downtown, as well as the Channel 7 television station, which Marsh owns. Both projects were built in the early and mid-1980s. Rudolph was also commissioned for and designed the Coffee Memorial Blood Center at this same time, but this project was not executed.

Rudolph's projects in Texas, spanning 20 years, gives evidence of his staggering work ethic, and time will reveal, as always, its significance. In a 1973 interview he acknowledged "Time is a more important factor in building than the materials used in construction." ***Mark Gunderson***

Mark Gunderson is an architect practicing in Fort Worth.

All photographs by Mark Gunderson unless noted

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1 Handrail and stair detail from the Harrington Cancer Center shows Rudolph's oblique joining of wood, steel, brick, and concrete.

2 View of Bass residence from the northwest

3 The TCU Physical Sciences Building seen from the southeast with its articulate brick facade.

Contemporary Ponderings

Architecture Today
by James Steele
Phaidon Press Limited
(London, 1997)
510 pages
$69.95 hardcover

BOOKS James Steele presents the state of contemporary building in his book *Architecture Today* as a broad, voluminous amalgamation of evolving strains of highly visual, thoughtful, engaging, and often conflicting architectural episodes. The information in *Architecture Today* was assembled from a series of lectures by Steele at King Faisal University in Saudia Arabia. It attempts to compile the various moments, movements, and trends that comprise the realm of contemporary architecture developed after modernism. It is a heroic effort to consolidate in one volume information that could be included in dozens of books, and the breadth of buildings and descriptions and the boldness of the undertaking deserves admiration. However, Steele's presentation gives an image-oriented, sound-bite feeling, briefly presenting seemingly all the available information about contemporary architecture without the discipline of conveying its greater relevance.

Steele focuses on addressing "the complex variety of issues that underlie contemporary architecture in a single sweep, without an agenda." He uses 16 non-related chapters, each acting as a "marker through the confusing labyrinth of current architectural activity" to even-handedly describe the main theoretical underpinnings of the creation of each "movement." The topics of each chapter are traced as separate responses to the modernist legacy, including rationalism, high-tech, minimalism, classical revival, post-modernism, deconstructivism, contemporary vernacular, new expressionists, ecological architecture, new moderns, populist architecture, and chapters concerning megastructures, world cities, Los Angeles avant garde, and experimentation in Japan. Particularly relevant buildings and architects are often inconsistently described, and are supplemented by poorly referenced, although visually engaging, photographs.

The book provides a real sense of exposure to diverse issues and buildings, but the complexity of topics, issues, and building descriptions cannot be appropriately covered, even in 500 pages, without regrettable omissions. In his attempts to remain unbiased, Steele loses the adventurous spirit of discourse and conflicting values that currently surround the debate over contemporary architecture. Steele claims the book presents "an opportunity to learn from previous experience, to use history as a guide . . . and become involved in the numerous debates . . . outlined here." However, the chapters are not formulated as debates for comparison, and there is no discussion of the issues that consistently emerge from one chapter to another—that is left to the reader's effort.

This epic compilation is truly a necessity in the libraries of all individuals who are curious about the various interpretations of what constitutes the architecture of today, and want it explained in simple, broad, and visual terms. It remains to be seen whether the book is merely a graphic reference or an important guidebook to comparatively assess the value systems that will guide the architecture of tomorrow. ***Robert Whitehead***

Robert Whitehead is a project designer with Danze + Blood in Austin.

Coming next issue . . .

The architecture of place—those buildings that respond to conditions of climate, materials, and form—is the focus of the July/August issue. *Texas Architect* will look at the varieties of the Texas regional architecture of today in a special issue devoted to the connection buildings make to the land and its people.

In addition, we will present a special section on trends in recreation and entertainment architecture.

Look for it in your mailbox or at the newsstand in July.

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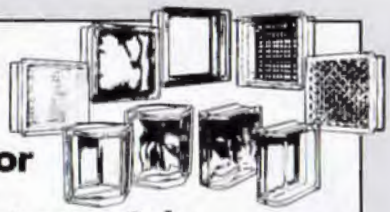

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Success to Significance

JOURNEY Very seldom does an architectural community join together to play a cooperative role in guiding its own city in an effort that significantly impacts the life of the community. In Wichita Falls, six local architecture firms recently had that opportunity and took it.

Wichita Falls was settled in the late 1800s by pioneers who saw an opportunity for a major trade crossroads. "The City That Faith Built" set its roots even deeper when two businessmen, J.A. Kemp and Frank Kell, brought the railroad to the city at the turn of the century. The most significant architectural impact on Wichita Falls came in the early 1920s when the Burkburnett oil field was discovered. With abundant wealth came the import of architectural styles from abroad; some of the most notable architectural landmarks from this period are still in use.

Despite this early affluence, by the early 1990s city leaders saw a need to look for ways to diversify the city's economic base. In November 1991, the City of Wichita Falls and Wichita County appointed a joint committee to look at the feasibility of building a Regional Events Center to attract tourism and convention traffic to the city. With the guidance of the local chapter of the American Institute of Architects (AIA), the city's efforts were directed at a two-phase Multi-Purpose Events Center (MPEC), with a third-phase of development to follow at an unspecified date.

Six local AIA-member firms, ranging in size from one-man practices to offices with staffs of 30, volunteered to help bring the MPEC project to fruition. The architectural steering committee quickly assembled an organizational chart and process methodology that proved to be the leadership tool that pulled the project together quickly. The committee chair and now mayor of Wichita Falls, Kay Yeager, championed the MPEC project through the controversial site-selection process, vote of referendum for public funding, as well as fundraising through the private sector. The unified support from the community, not to mention the collaboration and commitment of a group of independent yet determined architects, was unprecedented. In the final project feasibility report to the City Council and county commissioners in May 1992, Yeager stated, "The work, time, and commitment of the architects deserve accolades beyond description. They have all given enthusiastically of their time at no cost to the committee. Without their help and support, we could not have reached this point in such a short time."

1

2

photos courtesy of Bundy, Young, Sims, Potter

3

Once the referendum passed and funding was in place, the $25-million project was broken into three phases, and assigned to joint ventures of the six architecture firms for the final design and production. The Agricultural Arena was completed in March 1995, the Exhibit Hall in February 1996, and the Coliseum will begin construction next year. The facilities are close to their goal of breaking even after less than three years of full operation. The convention and visitors trade has been successful, and now fills what had been a void in economic development; available hotel and motel rooms have doubled and restaurant and retail growth is beginning to gain momentum.

Architecture and architects have attained a new level of goodwill and respect in this community of 105,000 because of the role they played in the development of the MPEC. The professionalism shown by architects—many of whom compete against each other daily—working together for the betterment of their community and its built environment elevated the profession in the eyes of Wichita Falls and its residents. Public architectural projects are now viewed with excitement instead of being criticized as they were in the past and Yeager was named an honorary member of the Texas Society of Architects for her efforts.

The cooperation by local firms on the MPEC project was an amazing, one public member of the MPEC committee said. "No it wasn't," a local architect said. "It was a miracle."

4

1 aerial view of the complex, located on two sites on opposite banks of the Big Wichita River

2 interior of exhibit hall

3 rendering of coliseum, at right, and exhibition hall

4 entrance to the agricultural complex

Architects who participated in the project included Harper/Perkins, Inc., coordinating architect; Daugherity & Glover, Inc., and Sydney Litteken, MPEC Agricultural Arena; Conrad Staley & Associates and Doug Paul & Associates, MPEC Exhibit Hall; Bundy, Young, Sims & Potter, Inc., and Wingler & Sharp, Inc., MPEC Coliseum; and Douglas P. Seidel.

Dick Bundy

Dick Bundy is an architect practicing in Wichita Falls.

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