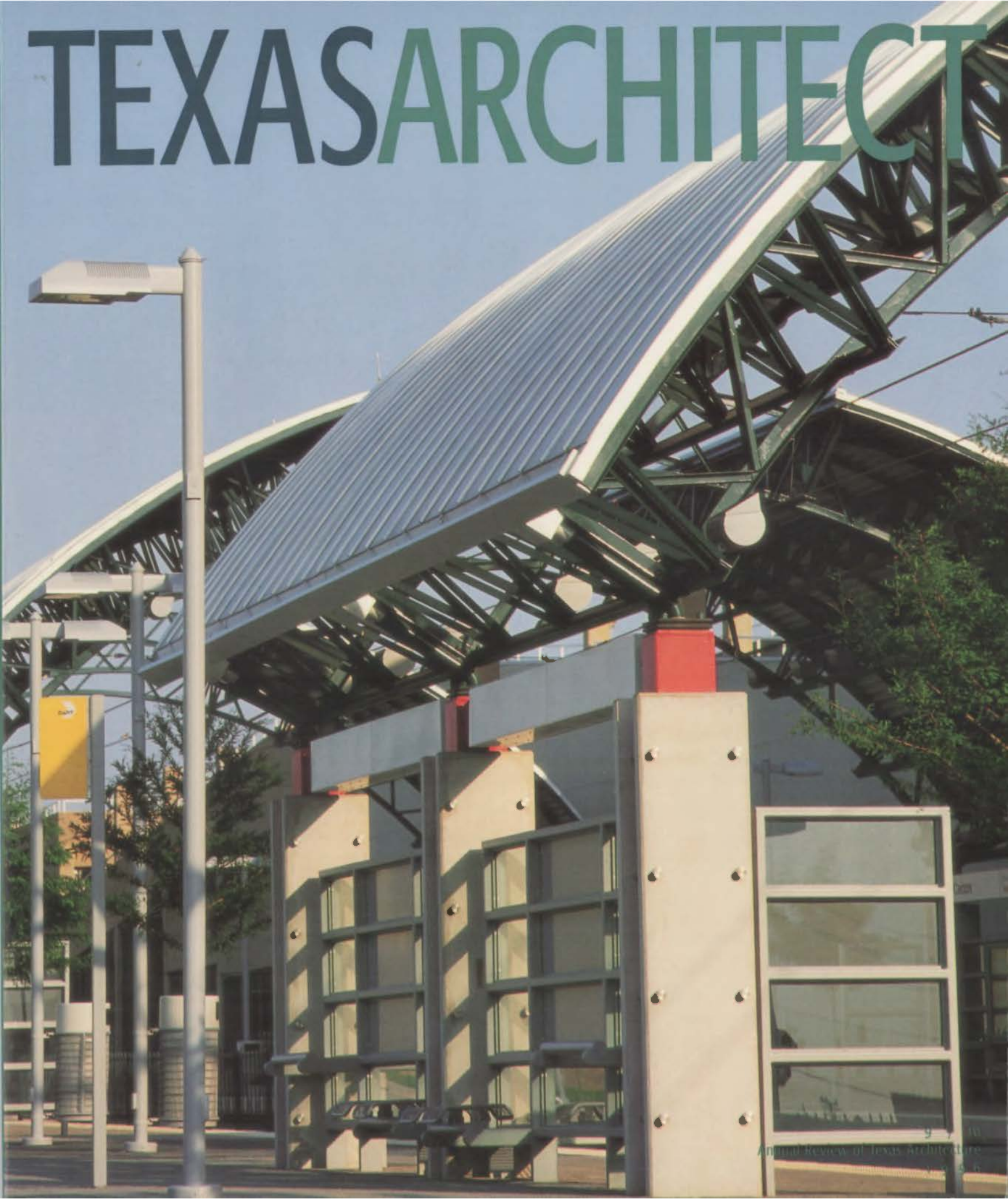
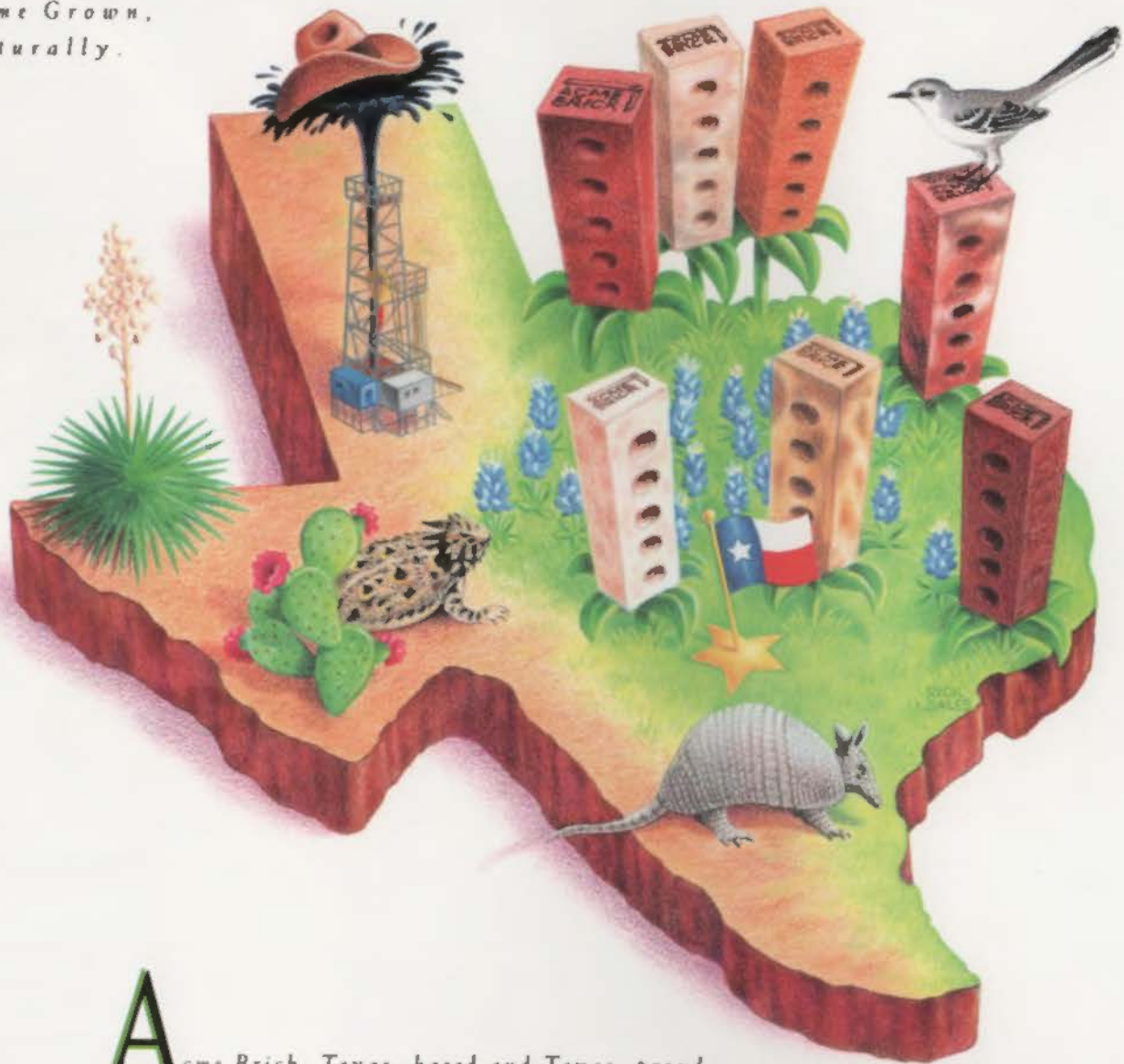


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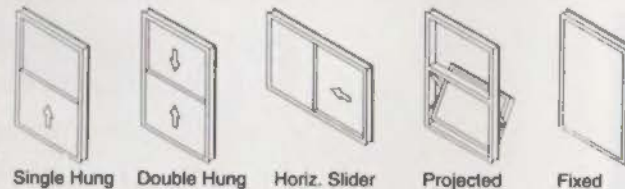
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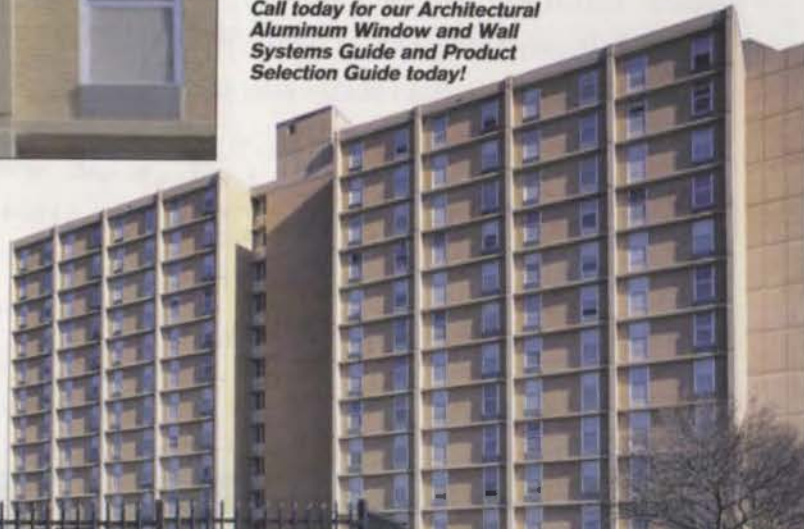
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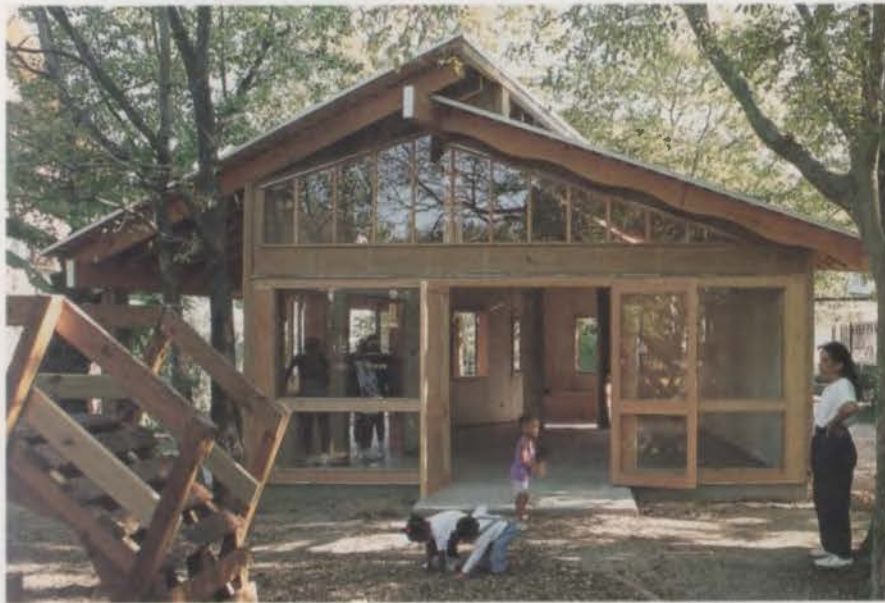
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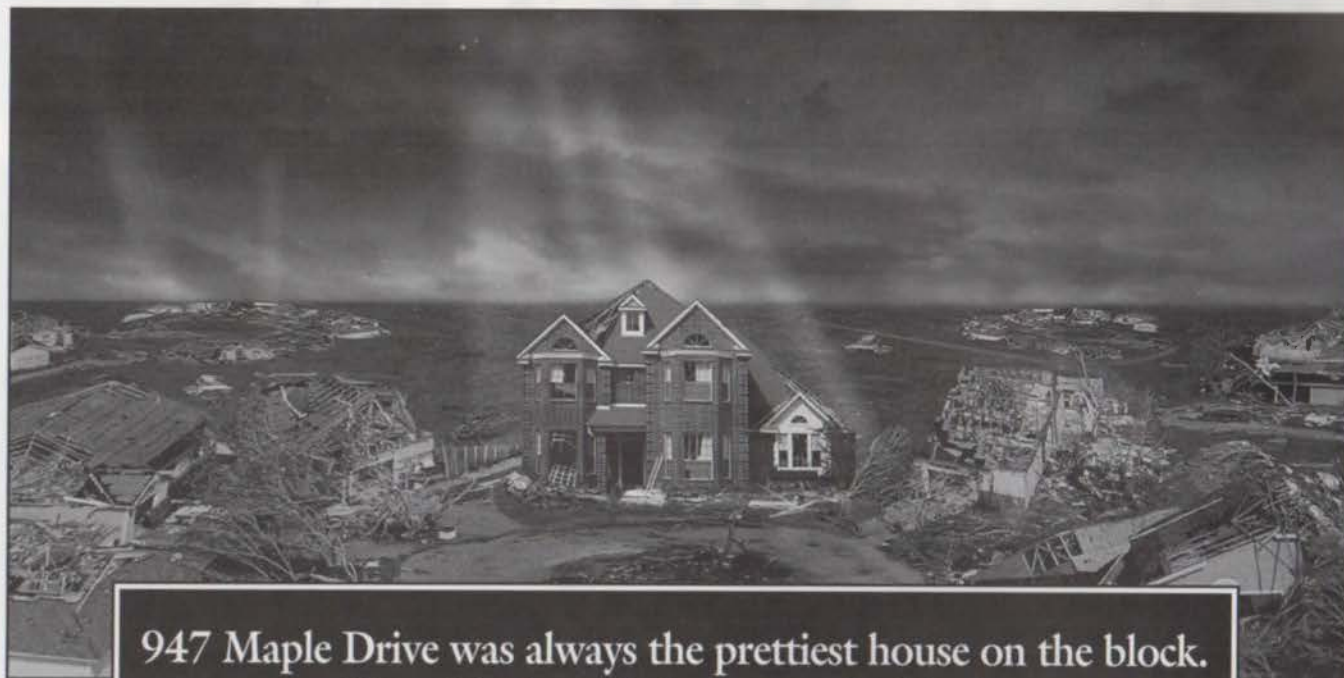
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principal.

Above left: Children's Chapel and Retreat, Magnificat House, Houston, by Leslie K. Elkins, Houston, photographed by Paul Hester and Lisa Carol Hardaway

Above right: Plaza Kinta, Monterrey, Mexico, by Overland Partners, Inc., San Antonio, photographed by Ory Eshel and Bob Shermwell

On the cover: Cedars Station, DART, Dallas, by HOK, Inc., Dallas, photographed by Craig Blackmon



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Periodical postage paid at Austin, Texas, and additional mailing offices. **Postmaster:** Send address changes to *Texas Architect*, 114 West Seventh, Suite 1400, Austin, Texas 78701. Phone: (512) 478-7386. Printed in the U.S.A.

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On the Road

DURING THE DELIBERATIONS of this year's TSA Design Awards jury, Elizabeth Ericson noted that the DART Cedar Street Station by HOK, Inc., recalled the imagery of the great 19th-century European train sheds, but was at the same time appropriate to its Texas setting. In a similar vein, juror Bart Prince, entirely familiar with the problems encountered by architects responding to regional traditions in his home state of New Mexico, complimented the design of the Santa Fe House by Lake/Flato Architects—in part because the literal regional style was used as a starting point for their design, and not as its end. Another project, a small children's chapel by Leslie Elkins, was perhaps the jury's favorite. Lawrence Booth, the third member of the jury, noted that light—that strong Texas sunlight—was used as a symbol of hope in the chapel, and that the integration of light lay at the heart of the design of this simple structure. Looking back at the projects that were selected, it seems to me that each juror was looking for an architecture unique to Texas, considering much more than issues of style and materials.

This notion was at the back of my mind during a recent trip to Fort Worth and Dallas. One place I visited was the Lee Johnson House in Fort Worth, designed in 1956 by Harwell Hamilton Harris. The house is just visible behind the hedges and suggests much more than Harris's homage to Wright. Adapting the stylistic elements to the Texas climate, Harris's design integrates landscape with building in a practical and artful way, retaining the sense of building-as-sculpture in a very modern way.

Later, I looked at Richard Meier's almost-completed Rachofsky House in Dallas; it is sited upon a vast green lawn, complete with sculpture and perhaps the longest black-granite barbecue pit in Texas. The house, dramatic as it is, seems lost on its lawn, and as a sculptural element would be more at home in the Hamptons or New Haven. If it is a kind of knitting to the landscape that shapes architecture in a particular way and gives it a sense of place, then the Lee Johnson House is a Texas house in a way that the Rachofsky House never will be. The early 20th-century work of Ayres & Ayres in San Antonio, described by Stephanie Cocke in this issue, illustrates this as well. Their hinged-plan residential designs and gracious detailing in terra cotta and stone are instructive today.

In the urban realm, the notions of landscape and sense of place are more complex but no less visceral. We do not easily think of our relatively young Texas cities as historic places, but they are made up of layer upon layer of cultural as well as built fabric. Can our cities survive as economic centers and still retain a genuine sense of place? Does our image of the city as architects differ from our image of the city as citizens? The theme of our November/December issue is *The City*; in it, we hope to explore these and other questions.

Over the past several months we have made some changes to the team that brings you *Texas Architect*. Kelly Roberson joined the staff as Associate Editor in the spring (and did yeoman's labor on this Design Awards issue) and Wendi Lee is the new Circulation Manager. In addition, Susan Williamson has returned to her position as Senior Editor after a maternity leave of several months.

Vincent P. Hauser

UPCOMING ISSUES

We invite submissions to *Texas Architect* for our upcoming issues:

Jan/Feb '97 (deadline 1 Nov)
 "Schools & Daycare Centers"

Mar/Apr '97 (deadline 6 Jan)
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Letters

UT Plan Clarified

WITH REGARD TO THE May/June 1996 issue of *Texas Architect* and its article "UT plan approved" (pp. 12-13, 21):

The University of Texas at Austin Campus Master Plan by Cesar Pelli & Associates was indeed a major undertaking. Its findings and recommendations will guide the development of this campus in the future.

It should be understood that massive post-World War II growth was not unique to UT Austin, but was a national trend. Also it should be clarified that the Pelli plan did not "call for" five million square feet of new construction. It did identify building infill opportunities that total this amount. The need to create open public space must be balanced with the building density.

While Cesar Pelli, FAIA, provided his considerable creativity and credibility to the master planning effort, it was Fred Clarke, FAIA, a UT Austin graduate and Principal in the Pelli firm, who led the master planning effort for his alma mater.

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

CORRECTIONS

In "Living with water" (*TA*, May/June 1996, pp. 14-15), the photographs of the two charrette schemes were taken by Sprinkle Robey Architects. The scheme pictured in photograph "1" is a depiction of proposed finger parks, and was completed by Matt Morris of the Central Team.

In the Texas Architecture for Health Design Awards published in *TA*, May/June 1996, the credits printed for the Mary Birch Women's Hospital (pg. 40) were wrong due to incorrect entry form information. The correct credits should read: **Architect:** The Stichler Design Group; **Associate Architect:** HKS Inc.

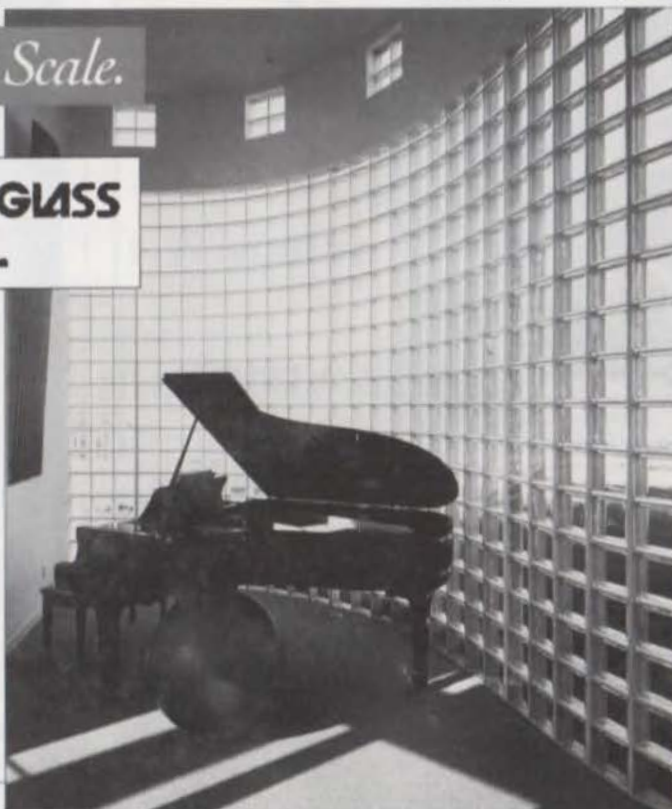
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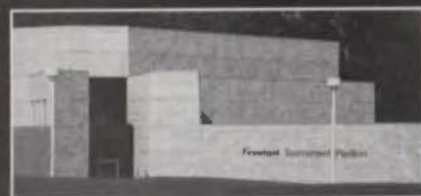
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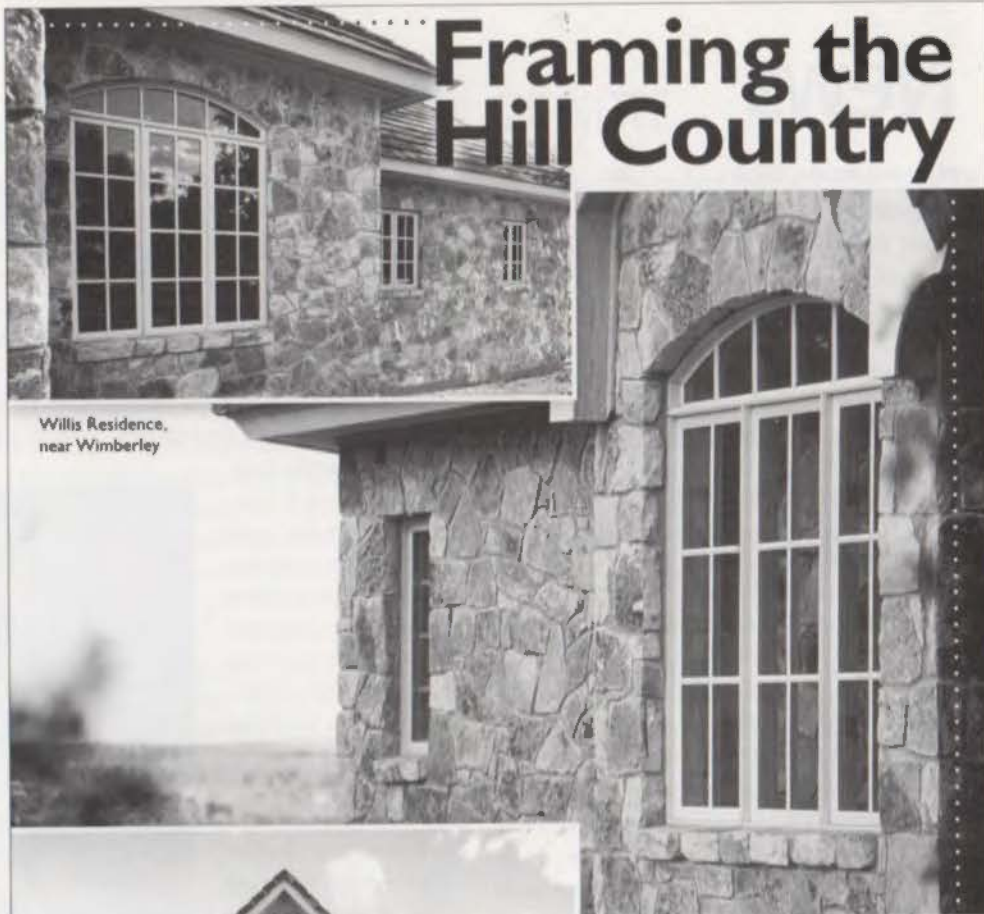
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Planning on the River

SAN ANTONIO Careful attention to urban design considerations won the day in the city of San Antonio's second juried design competition, this time for an International Center to house the North American Development Bank, the city's Convention and Visitors Bureau, and trade offices of San Antonio and several Mexican states. In contrast to the city's first juried competition, which produced Ricardo Legorreta's big red Central Library last year, the International Center competition called for an adaptive reuse of an existing structure: the three-story brick building that had been vacated by the library.

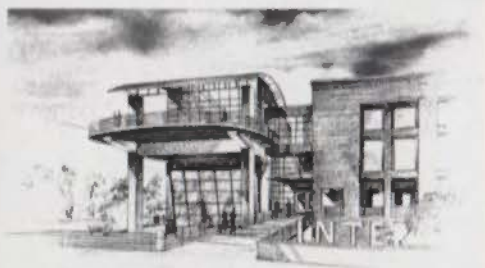
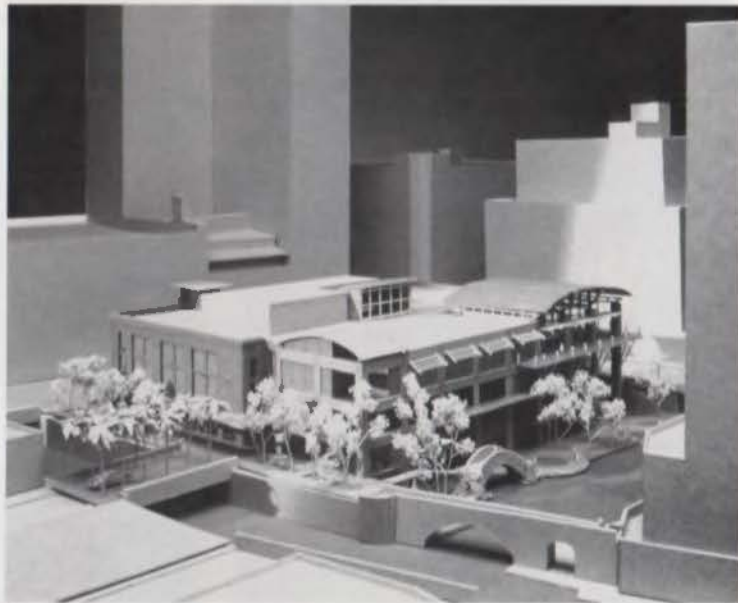
The premiated scheme by Lake/Flato Architects of San Antonio went conspicuously farther than the other three finalists to situate the project in its urban setting, to take advantage of its River Walk location, and to encourage pedestrian movement. Jurors were Enrique Norten, a principal of Taller de Enrique Norten Arquitectos of Mexico City; Gilbert Rosenthal, a partner in Wallace, Roberts & Todd, Philadelphia; Gino Rossetti, president of Rossetti Associates Architects, Birmingham, Mich.; and Michael Underhill, a professor of architecture at Arizona State University in Tempe.

The team for the winning scheme included Greg Papay, project architect; David Lake, principal-in-charge; and Ted Flato, principal-in-charge of design. The site is bounded by Market Street on the north, St. Mary's Street on the east, the River Walk on the south, and on the west, a stub of East Dolorosa Street passing between the existing building's rear and the river's unlandscaped bypass channel.

The architects noted that East Dolorosa Street had originally passed through the site of the building rather than terminating at its rear and turning north to Market Street. To

recall the historic street grid, the scheme puts building entrances on east and west, connected by a three-story skylighted corridor on axis with the remaining one-block vestige of East Dolorosa.

The scheme lines East Dolorosa with windmill palms, closed to all but occasional VIP vehicles, and linked with the River Walk. New restaurant lease space at both the river



and street levels would bring additional activity to what is now effectively a dead end of the River Walk.

East Dolorosa, now little more than a back alley, would gain new prominence as a pedestrian link from the River Walk to the Bexar County Courthouse, Main Plaza, and San Fernando Cathedral. At the same time the International Center itself would be tied more closely to the city's historic government center to the west.

The existing setback on St. Mary's Street would be excavated to create a switchback wheelchair ramp through gardens to a patio

OF NOTE

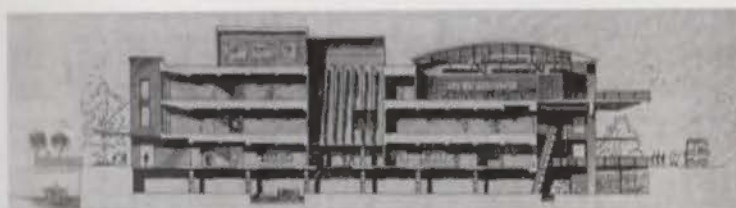
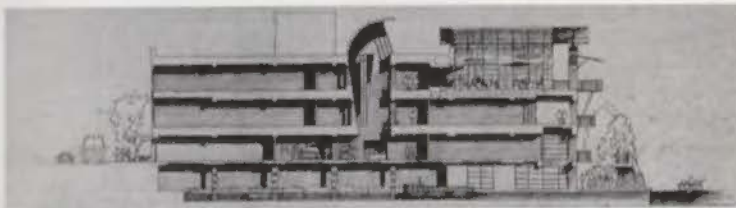
at river level. A footbridge would cross over this new patio to connect St. Mary's Street to the building's east entry. Rising three stories from the river level would be a giant "media wall," created by San Antonio composer and media artist George Cisneros, of television monitors displaying art graphics and other information.

The trade offices, or *casas*, would be located in 50-foot-deep bays at street level, with windows facing the sidewalks. The *casas* would be entered from an interior court that could double as a gallery and small performance space. The Convention and Visitors Bureau would occupy the second floor, and the NAD Bank and a conference center would go on the third floor.

In the Lake/Flato plan, the existing brick skin would be stripped from the southern

portion of the building, including the River Walk frontage, to create large window expanses and a few inset balconies in a stuccoed concrete frame. On the remaining facades, some of the brick would be removed, enlarging the existing slot windows and exposing portions of the structural skeleton. The changes would yield a quicker and more complex rhythm on the sidewalk.

The northern and southern portions of the Lake/Flato International Center project should read as two buildings of distinct architectural character which are joined by the central corridor element which is on axis with East Dolorosa Street. The most dramatic architectural feature of the scheme is the third floor's large conference room, with its metal vault roof, wide windows, and cantilevered semicircular balcony.



1 The Lake/Flato plan situates the International Center on the River Walk.

2 a rendering of the facade of the Lake/Flato plan for the International Center

3 the submission by Alamo Architects

4 the submission by Beaty Saunders and Chesney Morales

5 sections of the Lake/Flato scheme

Market Square. The architects' proposal to reinvigorate East Dolorosa Street inspired San Antonio Conservation Society president Sally Buchanan to propose a more urbanistically sound and less expensive means of linking the river with Market Square via East Dolorosa and Market Street.

"Planning on the River" continued on page 18

PA team goes online with *ArchitectREACH*

The top former executives of the now-defunct *Progressive Architecture* magazine have joined with an online service developer to provide original editorial content with updated news and information over the Internet. The service, dubbed *ArchitectREACH*, will debut later this year as a private community for architects and will feature moderated interviews with consultants and discussions with other architects. *ArchitectREACH* will also offer subscriber access to product databases and reference resources. It will be a completely private network with Internet access, customized news, and e-mail capabilities.

Winner of "On Your Mark" announced

Douglas/Gallagher of Houston was the winner of "On Your Mark," a design competition for a marker that will designate districts, buildings, and sites of historic importance in Houston. The contest, sponsored by the Rice Design Alliance, the Greater Houston Preservation Alliance, and the City of Houston, received 55 entries from Texas and nine other states. The marker is intended to reflect the history of Houston, to be a symbol of its heritage, and to raise public awareness of the significance of historic preservation.

HHFC to purchase historic Rice Hotel

On June 18, the non-profit Houston Housing Finance Corporation (HHFC) voted to purchase the 84-year-old Rice Hotel (see *TA*, May/June 1996, pp. 29-30, 32), unoccupied since 1977, for \$6.65 million. The HHFC will enter into an agreement with the Randall Davis Company to convert the hotel into 350 to 375 units. The hotel is site of the former Capitol of Texas and is a Houston historical architectural landmark listed on the National Register of Historic Places. Construction is scheduled to begin near the end of July; completion is slated for December 1997.

Spinning the Web

The web address and name of the Texas Architect Online home page has changed. Now known as *TA2*, the page can be found at <http://www.txarch.com/>. For quick access to the section on laws and regulations, go to <http://www.txarch.com/tsa/laws/>. To check out the *TSA*Link home page, go to <http://www.tsalink.com/>.

First A&M dean dies

BRYAN On June 25, Edward J. Romieniec, FAIA, 75, died at the Crestview Methodist Retirement Center in Bryan. Romieniec was a former professor and the dean emeritus of Texas A&M's College of Architecture.

Romieniec earned master of architecture degrees from the University of Illinois and Harvard University. In addition to A&M, he taught at Oklahoma State University and Columbia University.

Romieniec was a member of the A&M faculty from 1956 to 1960 and from 1963 until his retirement in 1988. In 1969, an independent College of Architecture and Environmental Design was formed with Romieniec as its first dean. While dean, he expanded and reorganized the architectural program, initiated new undergraduate and graduate programs, and established doctoral programs in architecture, urban and regional planning, and landscape architecture.

In 1967, Romieniec was commissioned by the governor's office to study the needs and patterns of architectural education within the state until the year 1990. The results and recommen-

dations were published in *Architectural Education: 1990*, the basis for the first significant change in architectural education in Texas since 1905.

In 1972, Romieniec was elected to the AIA College of Fellows. In addition to receiving the A&M Association of Former Students' Award for Distinguished Achievement in Teaching, he was the first educator member of the Texas Architectural Foundation (TAF). Romieniec was also the first recipient of the TSA state award to recognize outstanding educators, now named the Edward J. Romieniec Award for Distinguished Achievement in Architectural Education.

Remembrances in appreciation of Romieniec should be made to the Edward J. Romieniec Scholarship Fund in care of the TAF, 114 West Seventh Street, #1400, Austin 78701.



Edward Romieniec, 1976

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"Planning on the River" continued from page 17

Three other submittals, by Alamo Architects, the team of Beaty Saunders Architects and Chesney Morales & Associates, and 3D/International, all of San Antonio, were finalists in the competition.

The most striking feature of the scheme by Alamo Architects is its trellis-like wrapping in a network of cables for climbing vines. Alamo Architects also gave the riverside facade giant order columns and step-back corner balconies. At street level, entrances to lease spaces, a conference room, and administrative offices were placed along an open-air paseo slicing diagonally through the building from northwest to east and passing through an atrium near the middle.

A team led by 3D/International proposed adding rhythmic complication—and sometimes awkwardness—to the existing facade: Full-bay segmental arches along the riverside concourse were divided in two, little relieving arches were embedded in the facade at street level, and additional square windows were punched into the facade at the second floor. Major interior corridors on all floors were drawn as undulating compound curves punctuated by a small circular atrium. (A photograph of the 3D/International scheme was not available.)

Like Lake/Flato, this team placed the trade casas on street level, in this case with bowed display windows facing Market Street. Bender Wells Clark Design contributed a terraced garden, twisting staircase, and cascading water feature, recalling the picturesque style of Robert Hugman's River Walk designs, to link street and river along St. Mary's Street.

Beaty Saunders Architects and Chesney Morales & Associates, associated architects, kept much of the existing brick facade, replacing narrow slit windows with smaller square ones, giving the building a new industrial modern top that, in the drawings, looks crisp, vigorous, and delicately detailed. At street level, the building was expanded slightly to meet the property line at Market and St. Mary's streets, but the resulting stone wall, defining a gallery-lobby, was mostly blank. Interior spaces and circulation at street level appear awkward in the drawings.

Mike Greenberg

Mike Greenberg is a writer for the San Antonio Express-News.

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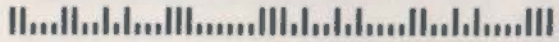
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TSA to honor 12

TEXAS In October, the Texas Society of Architects (TSA) will honor nine individuals and three programs for various contributions to the profession of architecture. The annual Honor Awards, presented during the TSA Annual Meeting at the San Antonio Convention Center on October 10-12, will also include presentation of the Llewelyn W. Pitts Award for lifetime achievement by a TSA member, the society's highest honor.

John P. White will receive the 1996 Edward J. Romieniec Award recognizing an individual architectural educator for outstanding educational contributions. White is currently a professor at Texas Tech University in Lubbock, where he helped develop the graduate program in historic preservation and received the President's Excellence in Teaching Award in 1996.

This year's John G. Flowers Award will go to Larry Paul Fuller, who from 1973-1984 served as TSA's Director of Publications and Editor of *Texas Architect*. The Flowers Award recognizes an individual or organization for excellence in the promotion of architecture through the media. Fuller is now a principal with Fuller Dyal & Stamper in Austin.

Donald R. Kubala will receive the 1996 William W. Caudill Award for professional achievement in leadership development during early years of AIA membership. Kubala, a native of Texas, received undergraduate and graduate degrees in architecture from Texas A&M University. An associate at Good, Fulton & Farrell in Dallas, Kubala has been actively involved in AIA activities for ten years.

Moore Andersson Architects of Austin will receive the TSA Architecture Firm Award. The firm, a collaborative of architects and designers, is led by Arthur Andersson and is inspired by the architectural legacy left by his partner Charles Moore. Its commissions range from furniture to retail design, and gallery exhibitions to residential design.

Four individuals will be elevated this year with TSA Honorary Membership. Honorary Membership recognizes individuals for their long-term association with architects and architecture in providing a better quality of life in Texas.

Don Henley, born in Gilmer, is a recording artist, songwriter, record producer, and a member of the Eagles. Henley is widely known as an environmentalist, conservation-

ist, and preservationist. One of his more public efforts has been the Walden Woods Project, of which he is founder and co-chair.

Mary Margaret Farabee is an executive committee member and a founder of the Charles W. Moore Foundation, organized to save Moore's home and studio. She has served on a number of civic and non-profit boards, including the Texas Fine Arts Association Capital Campaign, the Austin History Center, and the Paramount Theater.

Pete Geren currently serves Texas' 12th district as a U.S. Representative. He was instrumental in the transition of Carswell Air Force Base to the Naval Air Station Fort Worth Joint Reserve Base, and has successfully secured funds through his tenure on the Transportation Committee for runways at the Dallas/Fort Worth Airport, the extension of Highway 121, and the Intermodal Transportation Center in Fort Worth.

Howard W. Peak IV is a member of the San Antonio City Council and co-chair of the Alamo Plaza Committee. Peak was a member of the AIA San Antonio Environmental Design Charrette, and has been recognized by the American Planning Association for his contributions to the planning of the city.

Two regional programs will be recognized with Citations of Honor by TSA for significant contributions to the goals of the architectural profession in Texas. The Southwestern Exposition and Livestock Show, held annually since 1896, is a national leader in the stock show and rodeo industry, and was recognized in 1996 as a State Historical Site by the Texas Historical Commission.

The University of Texas at Austin, Robert M. Berdahl, President, will also receive a Citation of Honor. Berdahl was instrumental in commissioning and leading the first campus master plan effort, completed by Pelli & Associates, at UT since 1930.

Two chapter programs will be recognized at the ceremony. On February 24-25, 1996, AIA San Antonio conducted an Environmental Design Charrette, an interdisciplinary effort used to produce "creative, practical, and sustainable development models for San Antonio's future growth." The program will receive a special president's award.

At AIA Houston, "Designing for Change," the chapter's response to the Downtown Management District Development Plan, will



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1 John P. White
3 Donald R. Kubala
5 Mary Farabee
7 Howard Peak

2 Larry Paul Fuller
4 Don Henley
6 Pete Geren
8 Robert Berdahl

also receive a special president's award. The year-long planning effort gathered 13 design teams to study central-city districts and develop proposals for new possibilities in downtown development. The proposals were also displayed for the public.

Information and a call for nominations for 1997 TSA Honor Awards will be published in a future issue of *Texas Architect*. **KR**

Architects help rebuild

DALLAS The plethora of church arsons throughout the southern United States during the past year became a reality for a community in North Texas in June. Two predominantly African American churches located in Greenville were severely damaged on consecutive nights. Members of the Dallas Chapter of the American Institute of Architects have volunteered to coordinate design efforts to help rebuild both churches.

Two new churches will be built as a direct result of the programming and design sessions and donations. The New Light House Church of Prayer, which was the most severely damaged, will build a new facility of 7,000 square feet at a cost of nearly \$68 per square foot. The Church of the Living God, which was partially destroyed, will also build a new facility of 5,500 square feet at a cost of about \$60 per square foot.

During the first phase of the project, the volunteers met with the pastors and the congregations from both churches to formalize a program of needs that could be translated

into a design concept. Both local and national support in the form of monetary gifts, materials, and labor has been generous. The members of Dallas/AIA have worked with church leaders to help establish equitable distribution of those donations.

Dallas/AIA members and architecture students from the University of Texas at Arlington have traveled to Greenville weekly to prepare designs for the two buildings. Preliminary design is complete for both churches, and the official groundbreaking was held on August 15, 1996. Firms within the Dallas/AIA have also committed office personnel and time to complete contract documents for the new buildings.

Formal construction on both churches is expected to start on September 1. The construction will be completed by the Texas Baptist Men, a group of volunteers who build churches throughout the country. Current plans include the new buildings being finished in time for the congregations to hold their Christmas celebrations.

Both new church facilities will consist of a sanctuary and a fellowship/educational wing. The basic layout for the New Light House Church of Prayer is an "L" shape, with a glass-enclosed foyer separating the two elements. The Church of the Living God is a "U" shape with an atrium separating the two elements. Both will be wood-frame construction with brick veneer. They will, of necessity, be frugal in detailing.

It is hoped that, with such tremendous outpouring of support, it can be demonstrated that society will not tolerate crimes such as this. The participating Dallas/AIA members and students together have expressed great satisfaction and a feeling of accomplishment as they prepare the designs for these new facilities.

Roger Glasgow and Dennis Stacy

Roger Glasgow and Dennis Stacy are architects in Dallas. Dennis Stacy is president of the Dallas/AIA. Both are members of the team working to design the Greenville churches.

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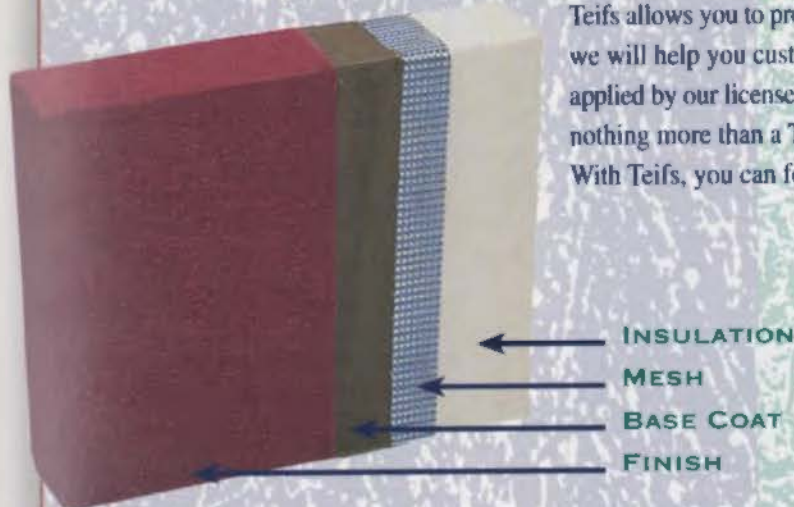
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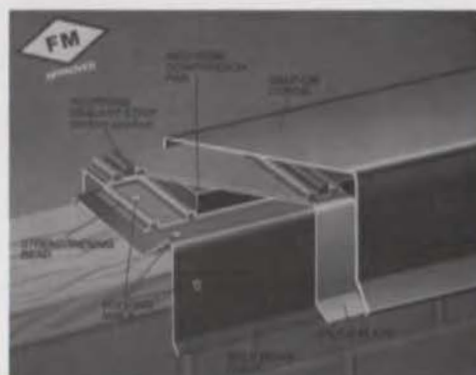
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YAF sponsors competition

DALLAS The Dallas Area Young Architects/Associates Forum is sponsoring an open competition for a design for a prototype park pavilion which may be used by the city of Dallas in upcoming park renovations. The competition calls for design of a prototype to be used for new and replacement park pavilions. Entries should enhance the community fabric of the city and promote interaction within the park while providing pleasing, well-designed public amenities.

The program was inspired by the increasing need in the city for quality parks and recreational spaces. The existing park system is being revitalized with new play equipment, walks, and park furnishings, and an open air pavilion is an integral part of the character of each park.

Teams or individuals, including students, interns, and professionals, from all design disciplines may enter. Program information will be mailed after September 5. The registration deadline is October 11, and submittals are due November 1. The winning project could become the future design of replacement park pavilions for the city of Dallas.

Co-sponsors are Aguirre Associates, BRW Architects, RTKL Associates, Urban Architecture, Acme Brick, Ares Realty, Bollen Resources, Charter Builders, and Granada Movie Grill. To receive a registration form, send \$30 to Young Architects/Associates Forum, Design Competition Committee, c/o Dallas AIA, 2811 McKinney Avenue, Suite 20, LB104, Dallas 75204. **KR**

Poster designed in conjunction with the Prototype Park Pavilion Competition

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 \$1000.00 total prize (\$300.00 1st place, \$300.00 2nd place, and \$200.00 3rd place)
 There is a potential for the winning project to become the design of future and replacement park pavilions for the City of Dallas.

PROJECT
 The City of Dallas has an increasing need for quality parks and recreational spaces. The existing park system is being revitalized with new play equipment, walks, park furnishings, etc. An open air pavilion is an integral part of the character of each park.

ELIGIBILITY
 This is an open competition. The Young Architects/Associates Forum encourages participation by students, interns and professionals from all design disciplines, either individually or in teams.

SCHEDULES / REGISTRATION
 Programs will be mailed September 5, 1996. The registration deadline is October 11, 1996. Submittals are due November 1, 1996. Registration, registration form and program. Total registration fee of \$30.00 to:

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CALENDAR

Green Builder Conference

Austin will host the fifth annual Green Building Conference, centered on the theme "Greening the Building and the Bottom Line." The Texas Society of Architects is serving as one of the joint sponsors of the three-day conference. A two-day bilingual working session (eligible for AIA continuing-education units) and a sustainable materials tradeshow featuring 150 vendors will be some of the conference highlights. Green Building Conference, Austin (512/264-0004), NOVEMBER 7-10

"Sol LeWitt Prints 1970-1995"

An exhibition of prints by one of the founders of conceptual art and an important innovator in the art of printmaking will have its only presentation in the Southwest at the Blaffer Gallery at the University of Houston. The collection of 200 works documents Sol LeWitt's 25-year exploration of the print media. In the mid-1960s, LeWitt altered prevailing notions of what constitutes a work of art, and produced a series of related images that allowed him to explore his ideas systematically but freely. Blaffer Gallery, Houston (713/743-9530), THROUGH OCTOBER 27

"Affinities of Form"

An exhibition presenting a selection of some of the most outstanding works from a famous collection of "primitive" art from Oceania, sub-Saharan Africa, and the Americas will make one of its five-museum stops at the Kimbell Art Museum. The exhibition highlights the three areas' rich and diverse cultures, and showcases works completed primarily prior to their extensive contact with Europeans. Kimbell Art Museum, Fort Worth (817/877-1264), JULY 14-OCTOBER 13

"Envisioning the Future"

An exhibition of work by one of the most controversial and avant-garde Japanese architects will be held at the McKinney Avenue Contemporary. Shin Takamatsu graduated from Kyoto University and established an office in 1980. The exhibition was designed specifically for the McKinney; the gallery space will completely surround the viewer in images of Takamatsu's work. The show represents the first time his work has been exhibited in the Southwest, and is the only architectural exhibit in conjunction with Sun & Star '96 events. McKinney Avenue Contemporary, Dallas (214/953-1212), THROUGH NOVEMBER 3

IIDA announces first awards

DALLAS Ten projects were recognized with interiors design awards at the first annual meeting of the Texas Chapter of the International Interior Design Association (IIDA) in Dallas on April 26-27. Jurors were Marilyn Farrow, GHK, Chicago; Josephine Carmen, CNID, Inc., Los Angeles; and Anthony Garrett, Interior Architect, Inc., San Francisco. Winners and Honorable Mentions follow.

HEALTHCARE DESIGN

- First Place: The Bommarito Group, Brackenridge Children's Hospital, Pediatric Oncology, Austin
- Honorable Mention: Haldeman Powell + Partners, Parkland Memorial Hospital Pediatric Unit Renovations, Dallas

CORPORATE DESIGN

- First Place tie: Staffelbach Designs & Associates, Price-Waterhouse-Trammell Crow Center, Dallas; and Working Spaces/The Lauck Group, Studio/Office Space, Working Spaces/The Lauck Group
- Honorable Mention: PGAL, Ericsson Training Center, Richardson

INSTITUTIONAL DESIGN

- First Place: William W. Stubbs & Associates, Clark School Apartments, New Port, R.I.
- Honorable Mention: Graeber, Simmons & Cowan, Inc., St. Edwards University Multi-Media Classroom, Austin

RETAIL DESIGN

- First Place: Working Spaces/The Lauck Group, Goldsmith's Inc., Fort Worth

RESIDENTIAL DESIGN

- First Place: Ford, Powell & Carson Inc., Herrera Residence, Austin

PRODUCT DESIGN

- First Place: The Bommarito Group, Mail-

box, Patient Chart Holder for Pediatric Oncology at the Children's Hospital for Pediatric Oncology at Brackenridge, Austin

KR



all photos courtesy of IIDA



1 Parkland Memorial Hospital Pediatric Unit Renovations, Haldeman Powell + Partners

2 Mailbox, Patient Chart Holder for Pediatric Oncology, at the Children's Hospital

for Pediatric Oncology at the Children's Hospital at Brackenridge, The Bommarito Group

3 Clark School Apartments, William W. Stubbs & Associates

Austin tour visits 13

AUSTIN Renovations, restorations, additions, and new construction will be featured during the 1996 American Institute of Architects Austin Chapter (AIA Austin) Homes Tour. Scheduled for Saturday and Sunday October 5-6, the Homes Tour is an annual event featuring a wide variety of projects selected by the AIA Austin Homes Tour Committee. Stops on this year's tour include:

- Walla Residence, Dick Clark Architecture
- 2010 Surrey Hill, Terra Verde LLC
- Neath Residence, Jauregui Architect-Builder
- Fromberg Residence, Fromberg Associates
- Fuller Residence, Limbacher & Godfrey
- Hut II, Ioci Architects
- Carlson Residence, Mark Carlson, The Cornerstone Group Architects
- House at Wild Basin, Winn Winer
- Piedra Mariposa, W. Keith Davis, AIA
- 1504 Rainbow Bend, CasaBella Architects
- Guarino Residence, Michael Shearin Guarino



All photos courtesy of the architects

- Browning Residence, Craig Overmiller, AIA
- House of Ten Gables, Mark W. Canada, AIA

The Homes Tour is a volunteer effort of AIA Austin. Proceeds are used to support the programs and community activities of AIA Austin. For information, call 512/452-4332. **KR**

1 Guarino Residence
by Michael Shearin
Guarino

3 Fuller Residence by
Limbacher & Godfrey
Architects

2 Piedra Mariposa by
W. Keith Davis, AIA

4 House at Wild Basin
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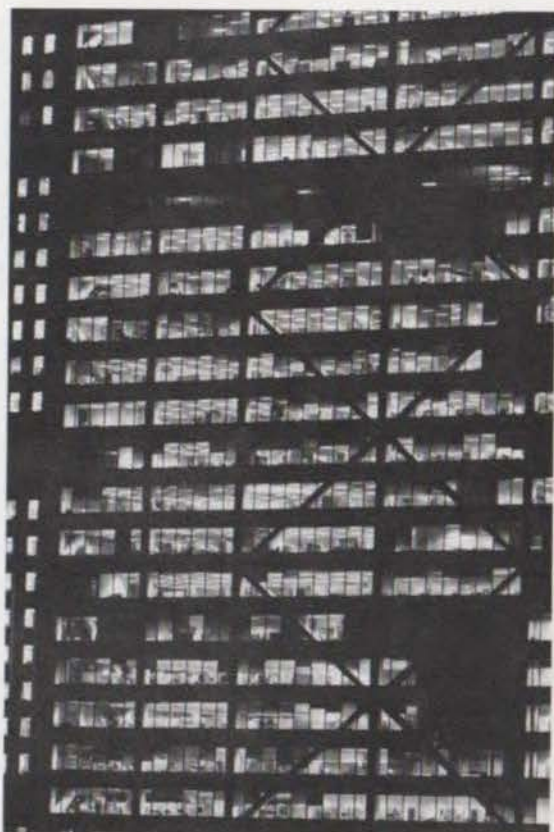
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Friday, October 11, 11:45 AM to 2:45 PM & 4:15 to 7:00 PM

Saturday, October 12, 9:00 to 11:00 AM

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Terra Cotta: A Primer

A Brief History

THE USE OF TERRA COTTA AS AN architectural building material has been documented since ancient times. Derived from the Latin word *terra-cocta* meaning cooked earth, terra cotta ranges in form from tiles to elaborate decorative building facades. Used in antiquity by the Greeks, Etruscans, and Romans, and during the Italian Renaissance and later in Germany and England, it found its way to the United States in the nineteenth century.

The earliest terra cotta in this country was often made of the same clay as surrounding brick and incorporated into masonry walls as decorative load-bearing units. When glazed, it could be made of a color and texture matching stone, offering a less expensive alternative to the real thing. James Reiley Gordon used terra-cotta units to match the red sandstone of the Bexar County Courthouse in 1888.

As steel framing was developed for high-rise buildings, systems of terra-cotta block fireproof construction were devised for use as floor, wall, and ceiling construction. Decorative terra cotta became popular as a lightweight and relatively inexpensive fireproof exterior cladding to this new class of buildings, and as such achieved a pinnacle of functional ornamentation in such buildings as Louis Sullivan's terra cotta-clad Guaranty Building in Buffalo and Cass Gilbert's Woolworth Building in New York City.

As the use of terra-cotta-glazed architectural units spread throughout the United States, it was adapted to the beaux arts, art deco, and spanish baroque revival styles prevalent during this period. The prolonged building decline during the Great Depression of the 1930s, World War II, and the post-war shift to modernism dealt a death blow to the architectural use of this material.

Today we find a body of downtown buildings with glazed architectural terra cotta features that are a legacy from the first third of this century. These buildings, now considered historic, present repair and maintenance challenges that can be quite complex, both in cause and in solution.

Manufacturing

TERRA COTTA IS manufactured by either pressing clay that has been strengthened with the addition of grog into a plaster mold or, when the shape is a simple profile, extruded. When dry, the units are fired to temperatures in the range

of 2079 to 2305 degrees Fahrenheit. Because clay shrinks as much as 15 percent from the time the unit is molded until the final firing, the ultimate size of a terra-cotta unit must be taken into consideration in the replacement process. Molds are cast from oversized replications of existing pieces. In a situation requiring many unique pieces, such as a tympanum, the cost factor for molds is large. Of the many terra-cotta manufacturing companies that thrived until the 1930s, only Gladding McBean in California remains, but several new companies currently are offering the product.

Problems

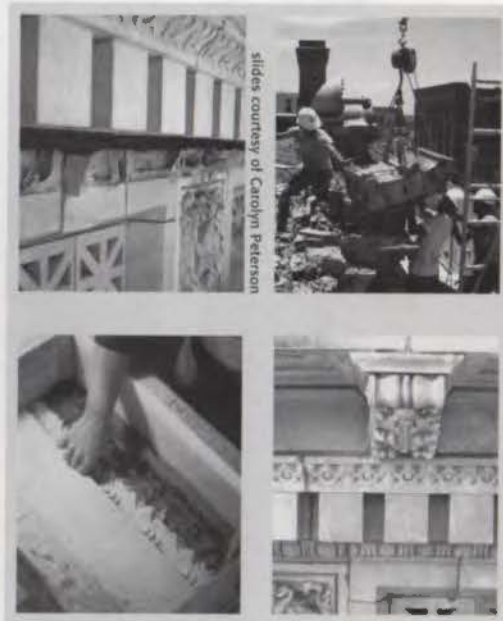
MANY OF THE PROBLEMS encountered today on historic buildings result from detailing errors and misunderstood structural-framing issues. Waterproofing, weeps, and relieving lintels are typically omitted. Water in the wall system can cause the rusting of steel anchors, expanding the metal by ten times its normal size. This causes pressure on the surrounding terra cotta, resulting in one or more breaks in the unit. Often this takes place so deep in the wall that the damage is undetectable from surface tapping. Both close visual inspection and selective demolition are suggested to determine the origin of terra-cotta deterioration.

Two problems inherent in the material are crazing and spalling. Crazing, which results from a difference in expansion characteristics between the clay body and the glaze, is recognizable by a spider web of fine cracks visible on the surface of the glaze. Though troublesome, it poses the least threat to the integrity of the surface. Spalling manifests itself in a blistering of the glaze surface. A buildup of moisture inside the wall, absorbed into the clay body behind the glaze, causes the glaze to pop off, usually in conjunction with a shift in temperature.

Repair/Replacement

THE DECISION TO REPAIR or replace terra cotta is driven by the condition of the remaining substrate and its structural viability. Replacement in-kind is a lengthy process that is difficult to coordinate with the construction schedule.

Options to replacement in-kind include fiberglass (although it may be hard to match the glaze with paint colors); precast concrete, tinted for color and clear-coated to prevent moisture absorption and to replicate the sheen of the glazed material; and glass-fiber-reinforced con-



Top left to right: broken terra cotta; removing the cornice. Bottom left to right: terra cotta mold; and a repaired terra cotta cornice.

crete (GFRC). Where the terra cotta was colored and textured to simulate stone, stone is an excellent replacement material, though its weight and cost are factors.

Repairs to blistered and chipped surfaces involve removing loosened material and coating it with a proprietary masonry coating or acrylic paint to match the existing glaze. Proprietary materials for this purpose are available. Care should be taken in patching with cementitious materials because it has been known to fail.

Cleaning should be done with low-pressure water, a soft natural or nylon brush, and a mild detergent. Weak solutions of muriatic or oxalic acid may be used on stubborn stains. Repointing should be carried out if the existing mortar is severely deteriorated, and should follow the guidelines for repointing of historic masonry, including removal of existing mortar with hand-held tools, no saw cutting, and replacement with a type of mortar that is softer than the existing masonry units (typically from 3,000 to 7,000 psi compressive strength).

With correct and sensitive repairs, terra cotta can continue to clad and embellish buildings that are important to the fabric of our downtowns.

Carolyn Peterson, FALA

Carolyn Peterson, FALA, is a principal with Ford, Powell & Carson, Inc., San Antonio.

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New Generations

This is the fourth in a series of articles exploring the development of downtown housing in Texas cities.

FROM THE NATIVE AMERICANS who occupied the barracks enclosing the Mission de Valero (the Alamo) to the growing contingent of contemporary urban dwellers, downtown San Antonio has always been a place that people have called home. In the 1870s, banker and city father George Brackenridge resided at 239 East Commerce in a beautiful stone Victorian house that still stands. It is rumored that he even kept a dairy cow on the ground floor for fresh milk to cure his stomach ulcer. Today, fresh milk is available in the convenience stores and delis that have opened to cater to the growing number of people who are calling downtown San Antonio home every day.

The last fifteen years have seen a slow but steady growth in new residential opportunities in the central business district. A Housing Demand Analysis, commissioned by the San Antonio Housing Trust and completed two years ago, projects a healthy demand for as many as 30,000 new units in a variety of locations, price ranges, and housing types. The realities of land and development costs and the complexities of building downtown have often led to rental rates above the levels the survey indicated that people were willing to pay to live downtown.

The Housing Demand Analysis has helped fuel additional interest from both the end-user and financial lender perspective. In the late 1970s through the mid-1980s, almost 1,500 units were built downtown, some public and some private. In the last ten years, despite the devastation of the real estate market in Texas, 200 units were built, and today another 200-plus apartments are under construction. Most of these are in older, and in many cases, historic buildings. A half dozen other historic buildings are being looked at for conversion purposes.

The San Antonio Housing Trust was established approximately eight years ago when the city funded a \$10 million trust corpus from the sale of its cable franchise rights. The interest earned on the corpus is made available annually for housing, 70 percent of which is dedicated to neighborhoods and 30 percent to downtown. The funds have been used in the form of loans, to cover a gap in financing, and on several projects as actual city equity participation.

From a tax incentive view, the city has a tax phase-in schedule for downtown housing that is tied to the actual dollar level of investment. The city will also abate its portion of ad valorem property taxes on the restoration and reuse of historic buildings on the city's historic register. The housing developments described below have all taken advantage of the historic tax abatements, and the more recent projects have utilized the relatively newly established tax phase-in approach.

Not all of the new apartments planned will be built using or adapting older buildings. A Downtown Strategic Plan prepared recently recommends new housing stock in all sectors of downtown, with some proposed new construction. In all instances, the plan suggests high-density or mid-rise and mixed-use where possible, and recommends incentives

units, was once an office building with a German dance club and ballroom on the top floor. The flatiron-styled building has seven levels, including street and river-level retail, and the apartments range in size from 220 to 750 square feet. Another project, the Riverside Apartments, has 25 units with restaurants at street and river levels. The units are mostly one- and two-bedrooms and overlook the River Walk. Two other smaller projects were built using the CDBG loan funds. In all, four projects with a total of 78 units borrowed \$1.3 million in CDBG funds which, along with private equity, helped finance the projects. There were several other private residential developments in the early 1980s, and HUD and the San Antonio Housing Authority also built new or adapted

"New Generations" continued on page 35



The Downtown Alliance/San Antonio

be established or existing ones enhanced to encourage new inner-city housing in appropriate locations both in the core and on the fringes of the center city. The plan recognizes providing for downtown residential is an essential component of a thriving, revitalized urban core.

In the early 1980s, several residential properties were developed, all in historic buildings and all along the San Antonio River. Since their completion, all have been fully occupied and all have waiting lists for new tenants. A public/private downtown advocacy group known as Centro 21 pushed for these housing initiatives and successfully lobbied for the use of federal Community Development Block Grant (CDBG) funds to help finance the projects.

The first of these projects, the Casino Club Building with 39 efficiency and one-bedroom



Lloyd Walker Jary & Associates, Inc.

1 The Blue Star Art Complex is a mixed-used development that adapts a warehouse.

2 The Maverick Building, to be complete by February 1997, will include 90 units.

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"New Generations" continued from page 33

existing properties in downtown for rent-subsidized and elderly housing opportunities.

In the early 1990s, a new generation of projects was begun. Because of the slow recov-

ery of the real estate market, these took time and perseverance to put together. Today, all are fully leased and all have waiting lists, helping stimulate additional residential development.

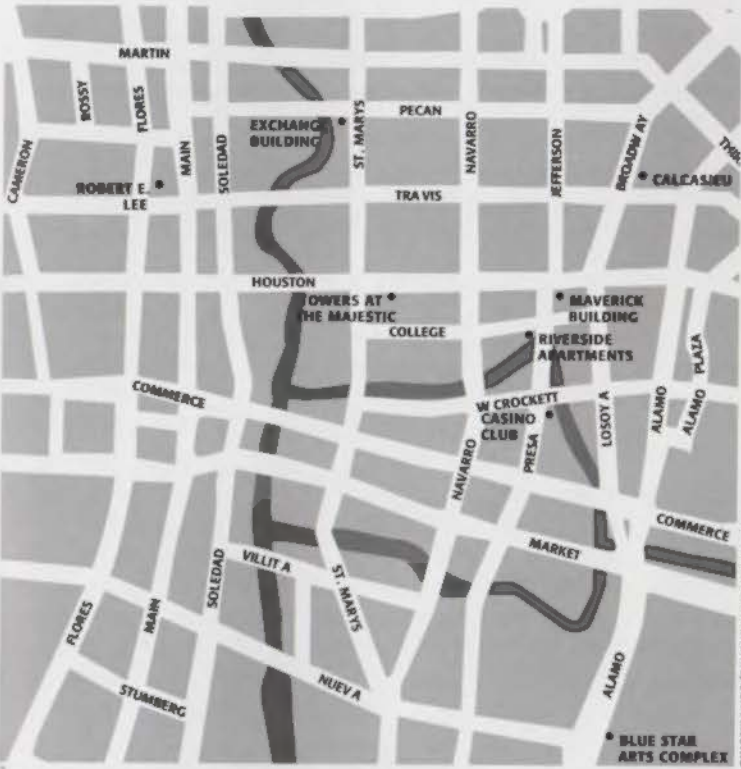
South of downtown, the Blue Star Art Complex was developed by James Lifshutz; it is an arts-oriented, mixed-use development in the Southtown neighborhood. The adaptation of a historic, rail-served warehouse complex into affordable loft-style apartments, performance and art galleries, and retail and restaurant spaces has been successful. The 47 apartments were financed through the now-defunct HUD 312 program and are minimally finished out, leaving the finishes to the discretion of each

of the tenants. Richard MyCue of San Antonio was the architect for the project.

The Exchange Building (see *TA*, November/December 1995) was built in 1925 as the Builders Exchange of Texas. The building later housed an insurance company until it vacated the property in the 1980s. Developers Tom Guggolz, David Lake, and Ted Flato purchased and converted it into 41 loft-style apartments with a small market and restaurant occupying the street-level retail spaces.

Financing was particularly difficult, but was eventually accomplished with a \$500,000 equity position taken by the City of San Antonio through the San Antonio Housing Trust, the sale of almost \$1.8 million in state tax-exempt affordable housing bonds, and \$288,00 in tax credits from the donation of the exterior facade to the San Antonio Conservation Society. The developers also received a 20-percent historic tax credit by complying with the National Register criteria and rehabilitation standards. The Exchange was fully leased within six months of completion. The architect for the project was Lake/Flato Architects of San Antonio.

The Towers of the Majestic was developed by the Majestic Development Corporation and completed in January 1994. Formerly two office buildings (the Majestic, built in 1929, and the Brady, built in 1913) with two theaters (the Majestic Theatre, a fully restored 3,500-seat theater, and the Empire, a 900-seat theater currently being renovated) at their base, the project is a mixed-use apartment, office, and entertainment complex. In addition to the theaters, there are five levels of offices and a private dining club in the Majestic Building. Floors seven through fifteen in the Majestic are residential, and the Brady is entirely residential (with the exception of retail at the street level). In all, there are 98 apartments in one- and two-bedroom configurations and 43,800 square feet of office and retail. The architect for the project was 3D/I of San Antonio.



Lake/Flato Architects



Lake/Flato Architects

- 3 a map of downtown San Antonio housing market at street level.
- 4 The Exchange Building has a small interior of a unit in the Exchange Building
- 5 an interior of a unit in the Exchange Building

"New Generations" continued on page 37



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"New Generations" continued from page 35

Today, development continues in the downtown residential market. There are currently three high-rise apartment conversion projects under construction in downtown San Antonio. All have required some level of public assistance through loans or tax credits, and as a result, all include a requirement of renter eligibility or affordability.

The old Robert E. Lee Hotel is being adapted as 72 apartments for the elderly. The historic building will be renovated according to National Register criteria and restoration guidelines, and will be completed by the end of the year and ready for occupancy in early 1997, according to the developer Milton Zaintz of Property Solutions, Inc. The project is being financed with the assistance of a grant of \$1.0 million in reprogrammed CDBG funds. The architect for the project is Richard Moore of San Antonio.

The Calcasieu Building is a historic office building that is being converted into 64 apartment units with street-level retail. Local developer John Condit applied for and received \$1.4 million in housing tax credits (see *TA*, September/October 1995, pg. 26) issued by the federal government through the state. Additional financing includes \$210,000 from the San Antonio Housing Trust, \$664,500 from the City of San Antonio in CDBG funds, \$430,500 in Historical Tax Credits, and the balance in private equity. Total project cost is \$3.12 million, and the units will be available at the end of this year. The architect for the project is Debra J. Dockery, Architect, PC, of San Antonio.

The Maverick Building was built on Houston Street by the George Maverick Estate in the early 1920s. John Condit and Jose Gonzalez formed Houston Street Redevelopment, Inc., which will convert the nine-story brick and cast-stone structure into 90 efficiency, one-, and two-bedroom apartments, with approximately half of the units in the affordable category. The affordable component of the project helped secure housing tax credits for this project as well. Street-level retail will anchor the project, and the total cost will be approximately \$5.2 million. The Maverick will be completed by February 1997; the architect is Lloyd Jary of San Antonio.

There are several other projects on Houston Street and in the core sector of downtown that are being studied for possible conversion

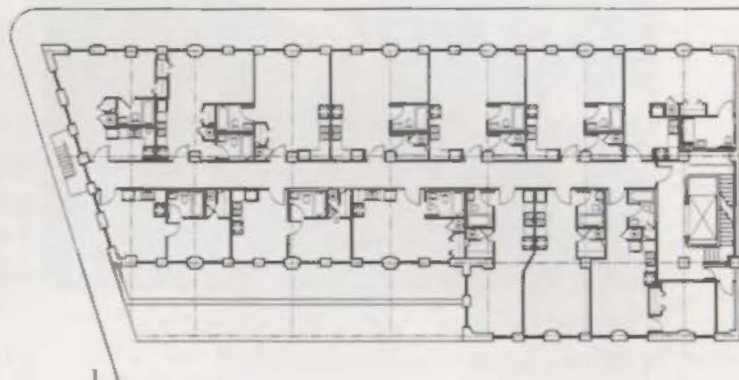
to apartments, although at the time of this writing, none has been officially announced.

The success of the projects built in the 1980s and the first half of this decade and the strong interest in those under construction have prompted development interests to sharpen their pencils and take a closer look at other older, underutilized, and sometimes vacant commercial structures for residential conversions. The downtown neighborhood is growing and vital, and the most vocal advocates for more downtown housing are the residents who already live there.

High demand is evidenced by waiting lists and letters of intent on the new projects, increasing rental rates, and a better understanding by building officials of the constraints and flexibility required in adaptive reuse, all factors helping make projects more feasible from a financial perspective. A few years ago, many would have laughed at the prospect of 2,000 new units by the year 2000. Today, it seems more realistic and possible. Just ask those who call downtown their home.

Ben E. Brewer III

Architect Ben E. Brewer III is the president of the Downtown Alliance/San Antonio, a non-profit membership organization committed to the revitalization of historic downtown San Antonio.



Debra J. Dockery, Architect, P.C.



The Downtown Alliance/San Antonio

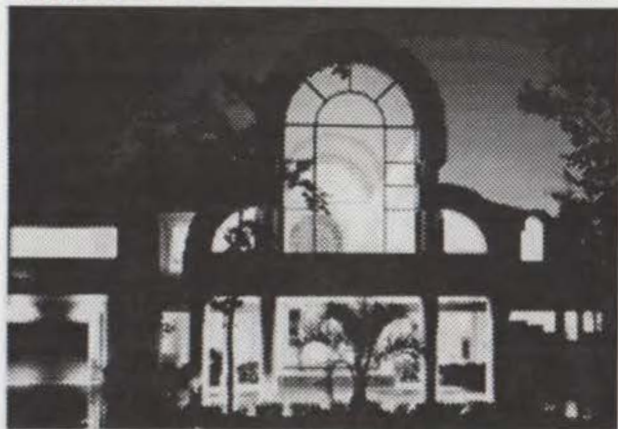
1 A floor plan of the Calcasieu Building, which will house 64 units when completed.

2 Financing for the Calcasieu Building includes private equity and housing tax credits.

3 The Riverside Apartments has 25 units that overlook the River Walk.

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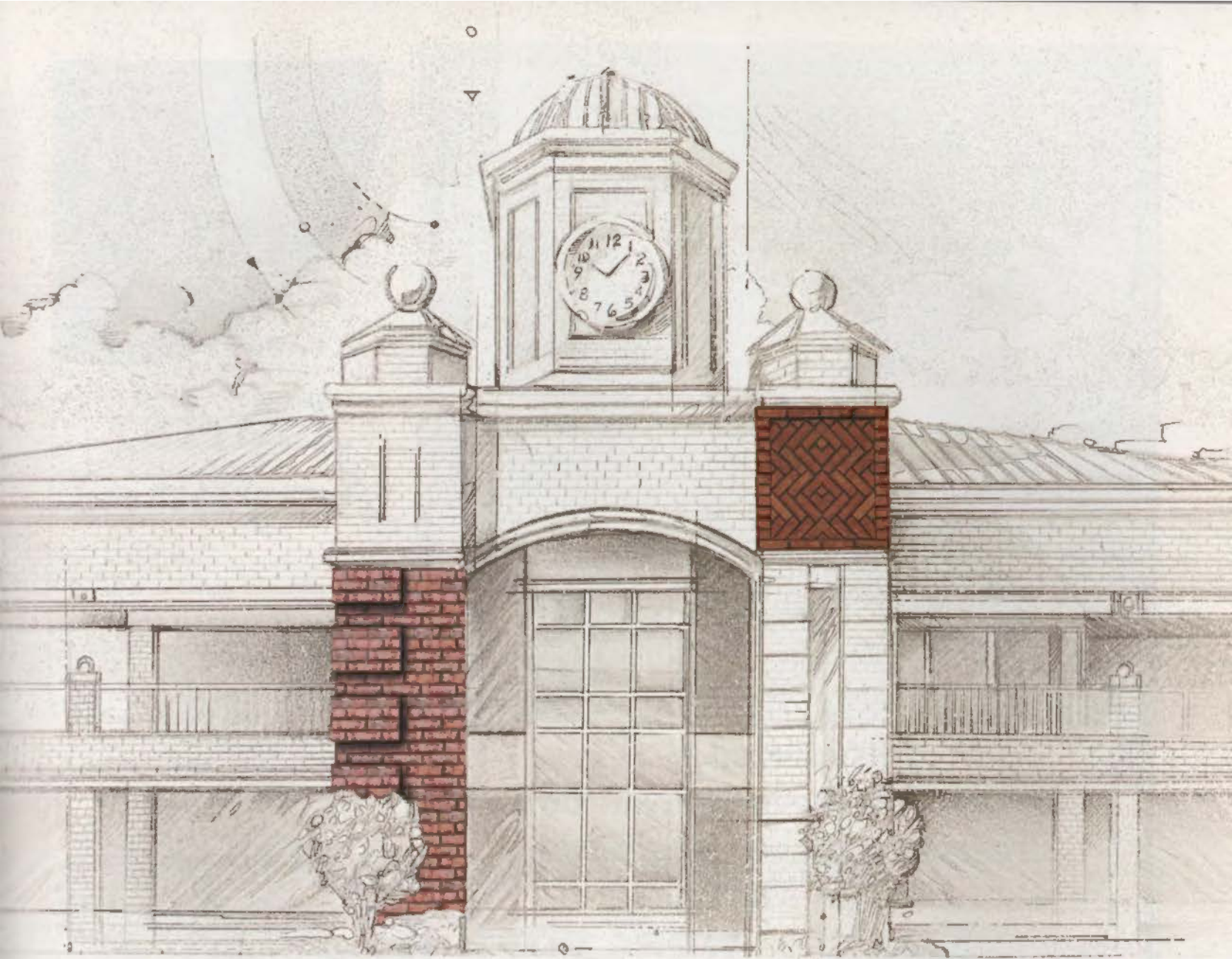
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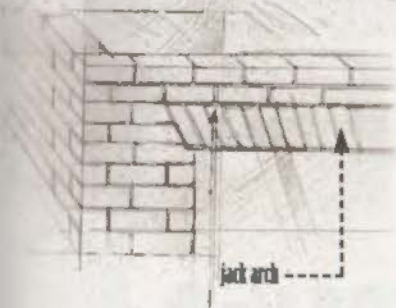
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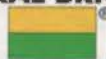
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Bart Prince operates his own office in Albuquerque, N.Mex. He graduated from Arizona State University in

Tempe, and has taught at the University of North Carolina, Charlotte; the University of New Mexico, Albuquerque; and the University of Oklahoma, Norman.



Laurence Booth, FAIA, serves as CEO and principal of Booth/Hansen & Associates in Chicago. He received a

Bachelor of Architecture from the Massachusetts Institute of Technology. He has taught at Harvard University and the University of Illinois.

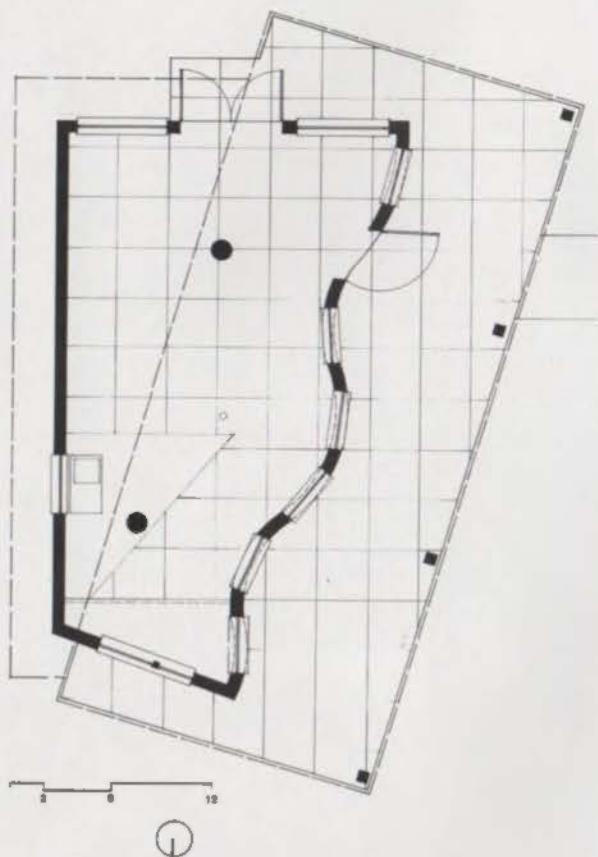


Elizabeth Ericson, FAIA, is currently a principal of Shepley Bulfinch Richardson and Abbott in

Boston. She received a B.A. from Mount Holyoke College and a Masters of Architecture from Columbia University, and is former president of the Boston Society of Architects.

1996 TSA Design Awards

Texas architects who provided for shelter, scientific research, transportation and commerce, community, and history were recognized in this year's TSA Design Award's program. In showcasing them, we also note the efforts of the clients and the entire design and construction team.



A Quiet Place

By Kelly Roberson

La Capilla y Casa de Retiro es una facilidad para niños con problemas sociales o sin hogar, y parte de una organización católica. Es un lugar donde se aprende, se reflexiona y se juega. Su diseño, obra de Leslie Elkins, crea un ambiente sereno por medio de curvas y un esquema diámico de luz diurna. Su construcción emplea materiales económicos como madera y concreto.

FOR CHILDREN ACCUSTOMED TO “leftover” spaces, the Children’s Chapel and Retreat in Houston provides a place of their own in which to learn, reflect, play, or simply enjoy. The chapel, the creation of Leslie Elkins of Houston and recipient of a 1996 TSA Design Award, defines a children’s environment in a community organized by a Catholic organization, Magnificat House, Inc., specifically for the homeless and afflicted.

The chapel is one room, opening up on one side to a playground and to a porch and a garden on another. Shoehorned into the space of three urban backyards, says Elkins, the space will eventually house furniture for chapel services. Gently curving roof beams are matched by a curve in the wall, and job-built windows and slits in the roof exude a playful appreciation of light. Simple, cost-effective materials—wood and concrete floors—contribute to the serenity and thoughtfulness of the space.

The Children’s Chapel and Retreat is a beautifully executed solution, and truly a place for both child and adult to enjoy.

TA



PROJECT *Children's Chapel and Retreat at Magnificat House, Houston*

CLIENT *Magnificat House, Inc. (Rosemary Badami, Russell Goodman, representatives)*

ARCHITECT *Leslie K. Elkins, Houston*

CONTRACTOR *Gold Construction*

CONSULTANTS *Karen Rose Engineering (structural engineering)*

PHOTOGRAPHER *Paul Hester and Lisa Carol Hardaway*

RESOURCES

Paint and stain: Pratt & Lambert; **locksets:** Schlage; **sink:** Elkay; **faucet:** Delta

1 A chapel wall curves along a porch, which opens onto a garden.

2 Job-built windows and roof slits animate the space with light.

3 A large overhang shades the porch, while the interior curve is repeated in the fascia. The front entrance of the chapel looks out onto a playground, working to define the environment for the children.

4 Inside, the curve of the wall is repeated in the heavy timber of the exposed roof structure.



Born-again Barn

By Susan Williamson

Un granero de piedra en la región central de Tejas es el comienzo e inspiración de una nueva residencia de 3,200 pies cuadrados. Esta casa, diseñada por Robert Jackson Arquitectos, es un compisición del granero renovado, un enorme roble y nuevas estructuras para garaje, estudio, y portal. Piedras, maderas, y metales fueron utilizados en area añadidas para complementar las antiguas.

PROJECT Kendrick/Ralston Ranch, Austin

CLIENT Jeannie Ralston and Robb Kendrick

ARCHITECT Robert Jackson Architects, AIA, Austin (Robert Jackson, Michael McElbaney)

CONTRACTOR Lee Roy Bebrends

CONSULTANTS Steve Conrad, Travis Associates (structural engineering)

PHOTOGRAPHER Robert Jackson (except where noted)

- 1 The ranch house is composed of a studio, screened room, and remodeled barn.
- 2 looking from the catwalk into the living space
- 3 looking from the catwalk into the bedroom spaces
- 4 A view from the rear of the house spotlights the gambrel-shaped roof of the screened room.

AN EXISTING STONE BARN was the inspiration and anchor for a 3,200-square-foot home in Central Texas, winner of a 1996 TSA Design Award. The house, by Robert Jackson Architects, AIA, of Austin, is a composition of four parts: the renovated barn, a two-story garage/studio addition, a screened porch, and an enormous live oak tree.

The barn, with its loadbearing stone walls, was converted into the main house. The second floor, which had been the barn's hay loft, became an open space including the living area and kitchen, while three bedrooms and two bathrooms were housed on the ground level. Dormers were added to the north and south roof walls to provide ventilation and views of the Hill Country. The addition, set at a slight distance from and at an angle to the original building, includes an upstairs studio and downstairs darkroom, garage, and carport.

The barn and addition are connected by the screened room, a sort of dog-trot-turned-pavilion. The room, a projection in steel of the gambrel-roof shape of the barn, bends with the live oak tree as its pivot point to connect the two parts of the house. A fireplace opposite the tree is the focus of this outside room. A wide bank of folding glass doors opens the second-floor living area of the barn to the screened room, while French doors on the studio side do the same, providing ventilation for spring and summer cooling. A catwalk across the tree side allows easy access between the living area and studio.

The stone, wood, and tin of the original barn were left exposed wherever possible, the architects say, and complementary stone and metal were used in the new studio and screened room.

TA



Robb Kendrick

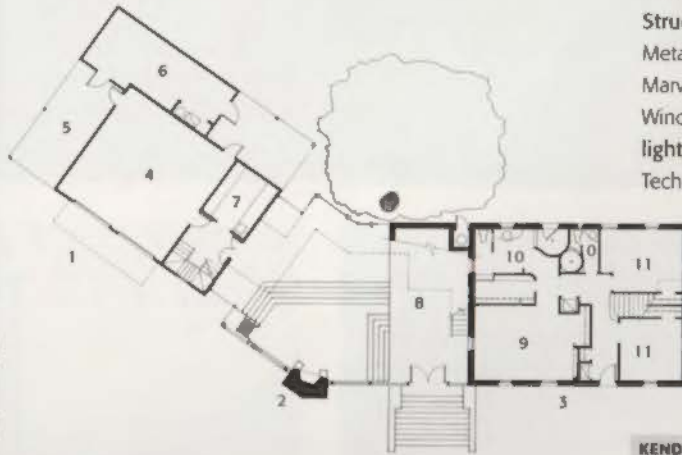
SPECNOTE: KENDRICK/RALSTON RANCH'S FOLDING GLASS AND WOOD DOORS

The door system from Nana Windows and Doors, Inc., in the Kendrick/Ralston Ranch allows the wall between the second level of the barn, or living space, and the screened room to be completely open. The space both flows together visually and enhances circulation, allowing air to move through and cool the house. Even during mid-summer, the air-conditioning units are not used.



Robb Kendrick

FIRST FLOOR PLAN



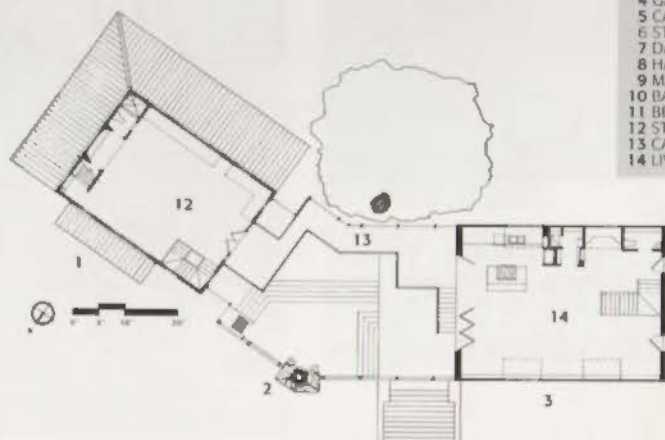
RESOURCES

Structure: Construction Metal Products; **windows:** Marvin; **doors:** Nana Windows and Doors, Inc.; **lighting:** Lighting Technologies

KENDRICK/RALSTON PLAN

- 1 STUDIO BUILDING
- 2 SCREENED ROOM
- 3 REMODELED EXISTING BARN
- 4 GARAGE
- 5 CARPORT
- 6 STORAGE
- 7 DARKROOM
- 8 HAY RAMP LEVEL
- 9 MASTER BEDROOM
- 10 BATHROOM
- 11 BEDROOM
- 12 STUDIO
- 13 CAT WALK
- 14 LIVING AREA

SECOND FLOOR PLAN



4



Looking Inward

By Susan Williamson

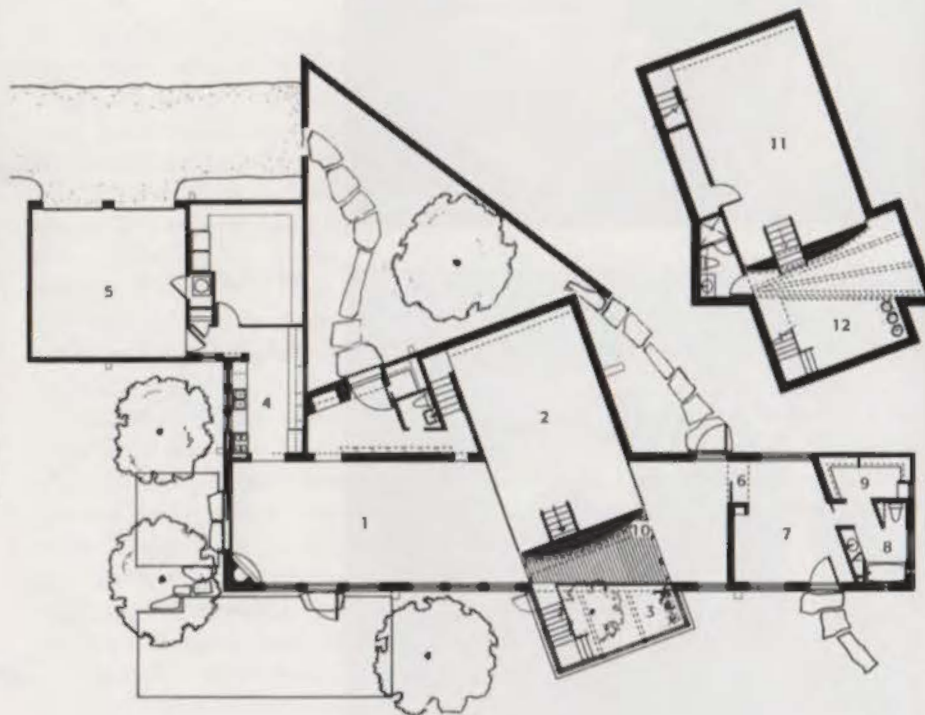
A HOUSE IN SANTA FE by Lake/Flato Architects, winner of a 1996 TSA Design Award, is one in a line of award-winning houses by the San Antonio firm. In fact, at least one Lake/Flato house has won a TSA Design Award in seven of the last eight years. And while the Santa Fe House is reminiscent of some of those other winners, it easily makes its own place in the group.

Many of those previous award winners were organized around an outdoor space, often a central courtyard (the Lasater Residence in 1995, the Carter Ranch House in 1993, El Tule Ranch House in 1992, among others) and, in one memorable instance, a screened room (the Carraro House in 1991, also winner of an AIA Honor Award). With this year's Santa Fe House, the architects turn their focus inward, to a gallery space around which the 3,165-square-foot house is organized. The main living area overlooks this gallery, which is set about five feet below the rest of the house. A bridge over the gallery and adjacent (and even lower) greenhouse space connects the living area to the house's one bedroom. The gallery, with its 17-foot ceilings, is completely enclosed, indirectly lit only by angled skylights and sunlight spilling in from the long living area, which opens to the south, west, and north through tall doorways and a series of small, floor-level windows, sort of reverse clerestories.

As Bart Prince noted during the jury's deliberations, with the Santa Fe Residence, Lake/Flato takes the regional vernacular of Northern New Mexico as a starting point and turns it into something new: instead of dark ceiling beams on a light ground, theirs are light on dark; instead of a central courtyard, they create an interior gallery. **TA**

Lake/Flato Arquitectos ha sido presentada en siete de los últimos ocho tomos anuales de premios TSA. En 1996 se premia una residencia en Santa Fe. Esta casa, de 3,165 pies cuadrados, se orienta alrededor de una galería interior, a diferencia del típico patio central de las residencias de LFA. Su diseño, aunque original y contemporáneo, se inspira por la estética regional del norte de Nuevo Méjico.

- FIRST FLOOR PLAN**
- 1 LIVING ROOM
 - 2 GALLERY
 - 3 GREENHOUSE
 - 4 KITCHEN
 - 5 GARAGE
 - 6 POCKET DOOR
 - 7 BEDROOM
 - 8 BATHROOM
 - 9 CLOSET
 - 10 BRIDGE
- BASEMENT FLOOR PLAN**
- 11 GALLERY
 - 12 GREENHOUSE





- 1 A metal staircase connects the bridge to the greenhouse below.
- 2 A sunken gallery bisects the main living area; a staircase to the even lower greenhouse pierces the freestanding adobe end wall that protects the gallery from direct sunlight.
- 3 the view across the gallery from one end of the long living area; a sliding pocket door allows views all the way through to the bedroom
- 4 Traditional massing of the adobe exterior, the architects say, disguises the modern interior and allows the house to blend with its neighbors.

RESOURCES

Wall surfacing: STO Stucco Systems; **windows:** American Aluminum; **ceiling surfacing/system:** Trus Joist; **plumbing and sanitary fixtures:** Kohler, Delta



PROJECT Santa Fe Residence, Santa Fe, N.Mex.
ARCHITECT Lake/Plato Architects, Inc., San Antonio
CONTRACTOR Denman and Associates
CONSULTANTS Red Mountain Engineers (structural, civil engineering)
PHOTOGRAPHER Paul Hester and Lisa Carol Hardway

Silent Sounds

By Vincent P. Hauser



RUSS BERGER DESIGN GROUP (RBDG) of Dallas is the winner of a 1996 TSA Design Award for the design of Silent Partner Recording Studio in Atlanta, Ga. Beginning with a 6,000-square-foot shell, RBDG designed the control booth as the heart of the facility, to be acoustically but not visually separated from the performance studio.

Focusing on the acoustical design for writer/producer Daryl Simmons, RBDG also invested a substantial effort in the furnishing and lighting design. The jury commented on the level and quality of the finishes, and the visual openness of the studio design.

In the design and presentation of this studio, RBDG made extensive use of computer-aided design tools, also used in Whitney Houston's studio (see *TA*, November/December 1995, pp. 54-55), to assist in determining the room shapes and the location and design of suspended acoustical panels. Noting the importance of the ability to modulate the overall recording environment, the architects began by placing the most acoustically sensitive spaces first. The next priority was to maintain visual continuity between the control room and the studio itself. The business and other support spaces wrap around the studio, separated from the control room by two layers of glass. The control room combines functional requirements with attention to lighting and casework design. Suspended acoustical panels and pocket doors help define the studio.

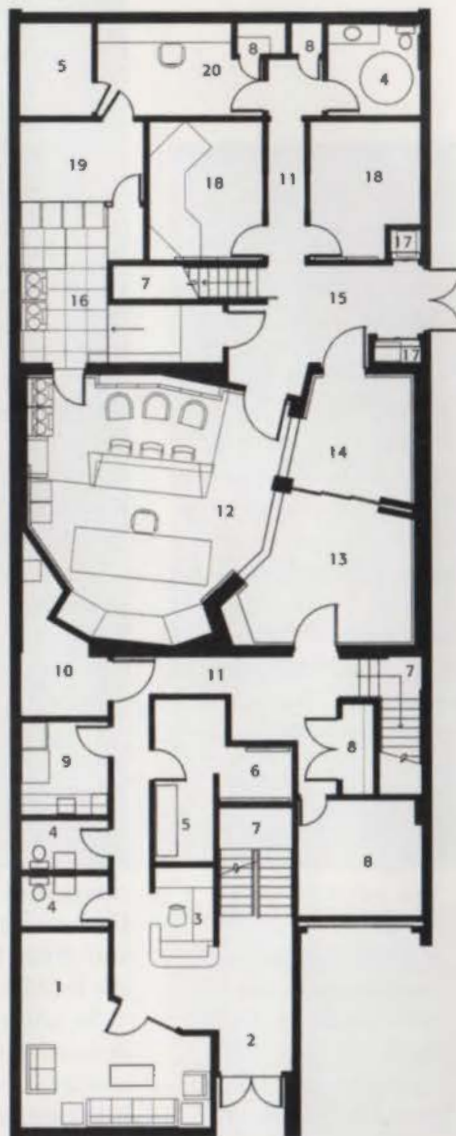
Silent Partner Recording Studio provides a state-of-the-art recording studio with the seeming comfort of a living room sofa. **TA**

En Atlanta, Georgia, se construyó el Estudio de Sonido Silencioso. Su diseño, por RBDG Arquitectos, de Dallas, se concentra en la efectividad acústica necesaria para una sala de grabación. El estudio disfruta de una atmósfera cómoda en un espacio detallado y elegante. Con ayuda de sistemas computarizados para calcular la configuración ideal, los arquitectos produjeron una facilidad de primera clase.





3



1 Two layers of glass separate the studio from the control room beyond.

2 The control room design combines the functional requirements with attention to lighting and casework design.

3 Suspended acoustical panels and pocket doors treated architecturally help define the studio design.

4 a view into the control room

SILENT SOUND STUDIOS

- 1 LOUNGE
- 2 LOBBY
- 3 RECEPTION
- 4 RESTROOM
- 5 MECHANICAL
- 6 TELEVISION/ELECTRICAL
- 7 STAIR
- 8 STORAGE
- 9 GALLEY
- 10 AMPS
- 11 CORRIDOR
- 12 CONTROL ROOM
- 13 STUDIO
- 14 ISOLATION BOOTH
- 15 ENTRY
- 16 MACHINE ROOM
- 17 EQUIPMENT
- 18 MIDI
- 19 SHOP
- 20 OFFICE



4

PROJECT *Silent Partner Recording Studio, Atlanta, Ga.*

CLIENT *Daryl Simmons*
ARCHITECT *Russ Berger Design Group, Inc., Dallas (Robert Traub; Russ Berger, acoustician; Richard Schrag, consultant; Blane Kelley, architect; Johnson Knowles, consultant)*

CONTRACTOR *Baldwin & Clark, Inc.*

CONSULTANTS *Jim Wile; CTG, Inc.; Rays & Co. (associate architects); Hesm & A (consulting engineers); Dennis Jones & Associates (lighting); Benton Bros. (acoustical installation); Dana Ross (technical millwork)*

PHOTOGRAPHER *James Wilson*

RESOURCES

Acoustical fabrics: Knoll, Designtex; sound-rated doors: IAC; VCT: Azrock; carpet: Masland; paint & stain: Benjamin Moore; lighting: Modular, Flos, Pathway, Visa; furniture: Nienkamper; upholstery materials: Jack Lenor Larson, Brentano, Pendler & Pendler

Front and Back

By Susan Williamson

Adyacente a una autopista de San Antonio se encuentra el Centro de Sangre y Tejidos del Sur de Tejas. El edificio de 79,000 pies cuadrados facilita donaciones biológicas y laboratorios. Diseñado por Overland Partners, arquitectos locales, el Centro clasifica visualmente sus diferentes áreas de uso, y su construcción emplea elementos contemporáneos. El punto focal de la facilidad es el pabellón de donantes, de forma cilíndrica con quiebrasoles elaborados que controlan la luz del sol. El edificio además almacena agua de lluvia y utiliza materiales locales como piedra de Sisterdale.

THE SOUTH TEXAS BLOOD AND TISSUE CENTER in San Antonio, winner of a 1996 TSA Design Award, was designed by Overland Partners, Inc., of San Antonio to establish a visual identity for its owner and to provide zones for the varied functions of the center.

A limestone wall runs the length of the 79,000-square-foot building, which houses a blood and platelet donor center and testing and processing laboratories, as well as executive and support offices and an operations center for mobile blood drives. The massive wall, which incorporates a three-dimensional model of the center's double heart logo, gives the building a presence on its busy highway site and separates the facility's public and private functions. In front of the wall a metal and glass cylinder houses the donor pavilion; behind the wall a rectangular block holds laboratories and offices.

The round donor pavilion, with its clerestory cap, provides the building with its most striking visual feature. Three bands of windows flood the pavilion with light; an intricate system of shading devices both decorates the exterior of the round building and mitigates the effects of the often harsh Central Texas sun. The shading structures extend around the laboratory and office block, where skylights and expanses of glass bring sunlight into the building core and allow viewing of restricted areas.

In addition to the shading system, environmental concerns were addressed through incorporation of a rainwater collection system, a highly insulated building envelope, low-water landscaping, and use of local building materials like limestone from Sisterdale.

TA

1 detail of curving shade structure on exterior of the donor pavilion

runs the length of the complex also serves as the back wall of the lobby.

2 The circular donor pavilion, topped with a spiked clerestory crown, sits in front of the lab/office block.

4 A central column and bowl-like light fixtures define the double-height donor area; an encircling band of windows floods the room with sunlight.

3 The limestone wall that



1



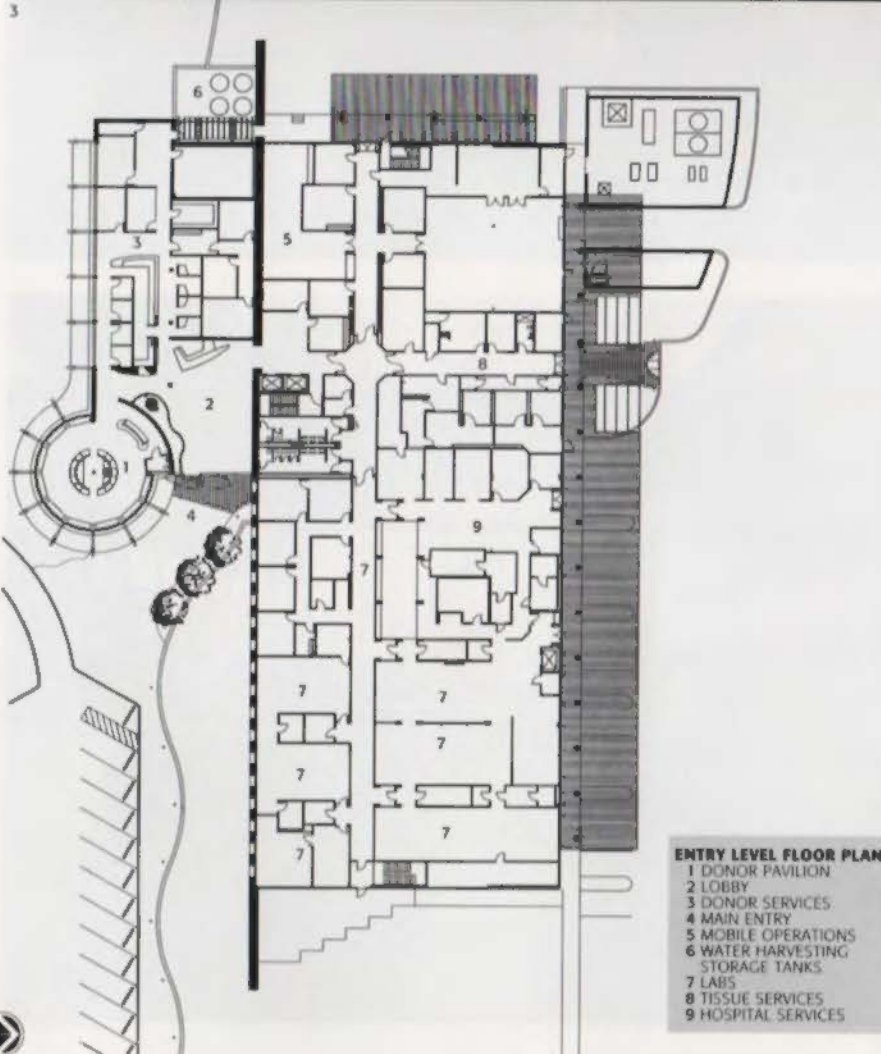
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Ardler Wong Photography



4



PROJECT South Texas Blood and Tissue Center, San Antonio
CLIENT The South Texas Blood and Tissue Center
ARCHITECT Overland Partners, Inc., San Antonio (Timothy B. Blankvist, principal-in-charge; Mark Headley, project architect; Rick Archer; Xavier Gonzales; Andrew Matjasko)
CONTRACTOR Bartlett Cocke Jr. Construction Company
CONSULTANTS Danysb Laundy & Associates (structural engineering); HMG, Inc. (mechanical, electrical, plumbing engineering); Pape-Dawson (civil engineering); Protection Development, Inc. (life safety); The Sage Group (landscape architecture)
PHOTOGRAPHER Anthony Peres, except where noted

RESOURCES

Ceiling surfacing/system: USG, Armstrong; **roofing:** Manville; **waterproofing:** Chemrex, Inc.; **sealants:** Marneco International, Inc.; **insulation:** Owens-Corning, Manville; **paint and stain:** Sherwin-Williams; **hardware:** Hager, Corbin-Russwin, Precision; **security/detection/fire alarm system:** Edwards System Technology; **lockers:** Medart; **signage:** ASI; **laboratory casework and fume hoods:** Fisher Hamilton Scientific, Inc.; **stairs/treads:** American Stair; **lighting:** Louis Poulsen, Spaulding Lighting, Kim Lighting, Bronzelite, USI Columbia, Prescolite, Mercury Lighting Products Company, Inc., Lightolier, Visa; **lavatories, urinals, toilets, plumbing fittings:** American Standard; **flush valves:** Zurn; **plumbing fittings:** Elkay Manufacturing Company; **air conditioning system:** Lakewood Instruments, Inc., York, Baltimore Aircoil; **foundation:** Capitol Cement, L&M Steel Co., Inc.; **structure:** Austin Construction Steel, Dietrick, Featherlite Building Products Corporation, Vulcraft; **wall surfacing:** San Jacinto Materials, Parex, Inc., Robertson, Southwall Technologies; **windows:** Robertson, Southwall Technologies, Wilson Partitions, Inc.; **doors:** Kawneer, VT Industries, Cornell; **floor surfacing:** Materials Marketing, Mannington Carpets, Inc., Parkett Inc., American Olean; **furniture:** Herman Miller, Steelcase

Researching a Cure

By Vincent P. Hauser



A MEDICAL RESEARCH FACILITY NEAR San Antonio designed by Kell Muñoz Wigodsky Architects of San Antonio won a 1996 TSA Design Award. Two buildings, the Alice McDermott Institute for Drug Development and the Southwest Oncology Group Building, comprise the Cancer Therapy and Research Center (see *TA*, January/February 1996, pp. 50-53), which was founded to develop and manufacture cancer-fighting drugs. The McDermott Institute is the larger of the two structures, and contains a straightforward laboratory core, appended on each end with decorated stair towers and a reception area facing to the east. The Southwest Oncology Group building is located to the north, and contains the corporate offices for the research group.

Commenting that the design benefits greatly from a rich vocabulary of materials, the jury noted the extensive use of field stone and the simple grid of windows. The jury also commented that by stacking brick above the field stone, and employing a stone-buttness detail, the building suggests a ruin to which a newer structure has been added.

The massing, monumental windows, and level of detail gives the building an academic character, notwithstanding its business-park setting. The stone and brick combination is carried into the interior of a generously scaled reception area that is oriented toward a two-story, curved glazed wall that abuts the stair tower. Completed in 1992, the Alice McDermott Institute provides a corporate image of importance and attention to detail in its Hill Country setting.

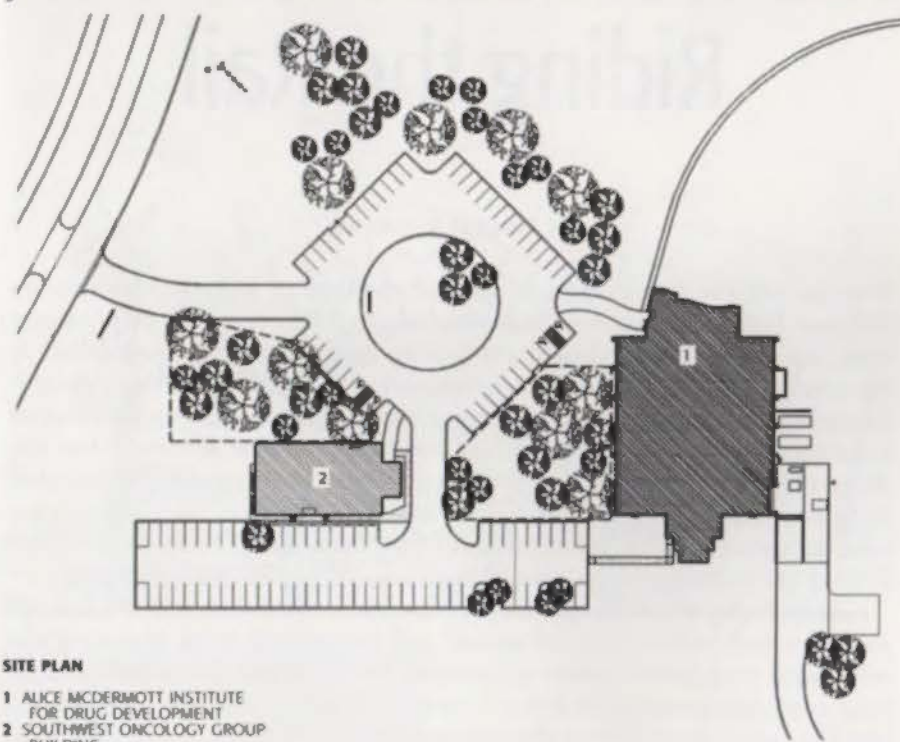
TA

El Centro de Terapia e Investigación de Cáncer, en las afueras de San Antonio, es un centro de producción de medicinas anti-cancerosas. Diseñado por Kell Muñoz Wigodsky Arquitectos, esta facilidad Médica es un campus atractivo y placentero. El Instituto de Desarrollo de Drogas, que ocupa 40,000 pies cuadrados, es la pieza central del Centro. Su estética se compone de piedra nativa, ladrillos cortados a mano y terminaciones en madera. El campus da la impresión de un antiguo fuerte tejano.





- 1 the west stair and mechanical tower of the Alice McDermott Institute
- 2 The second-story grid of windows provides natural light for the laboratory spaces.
- 3 The entrance to the McDermott Institute is set between the stair tower and the laboratory building.



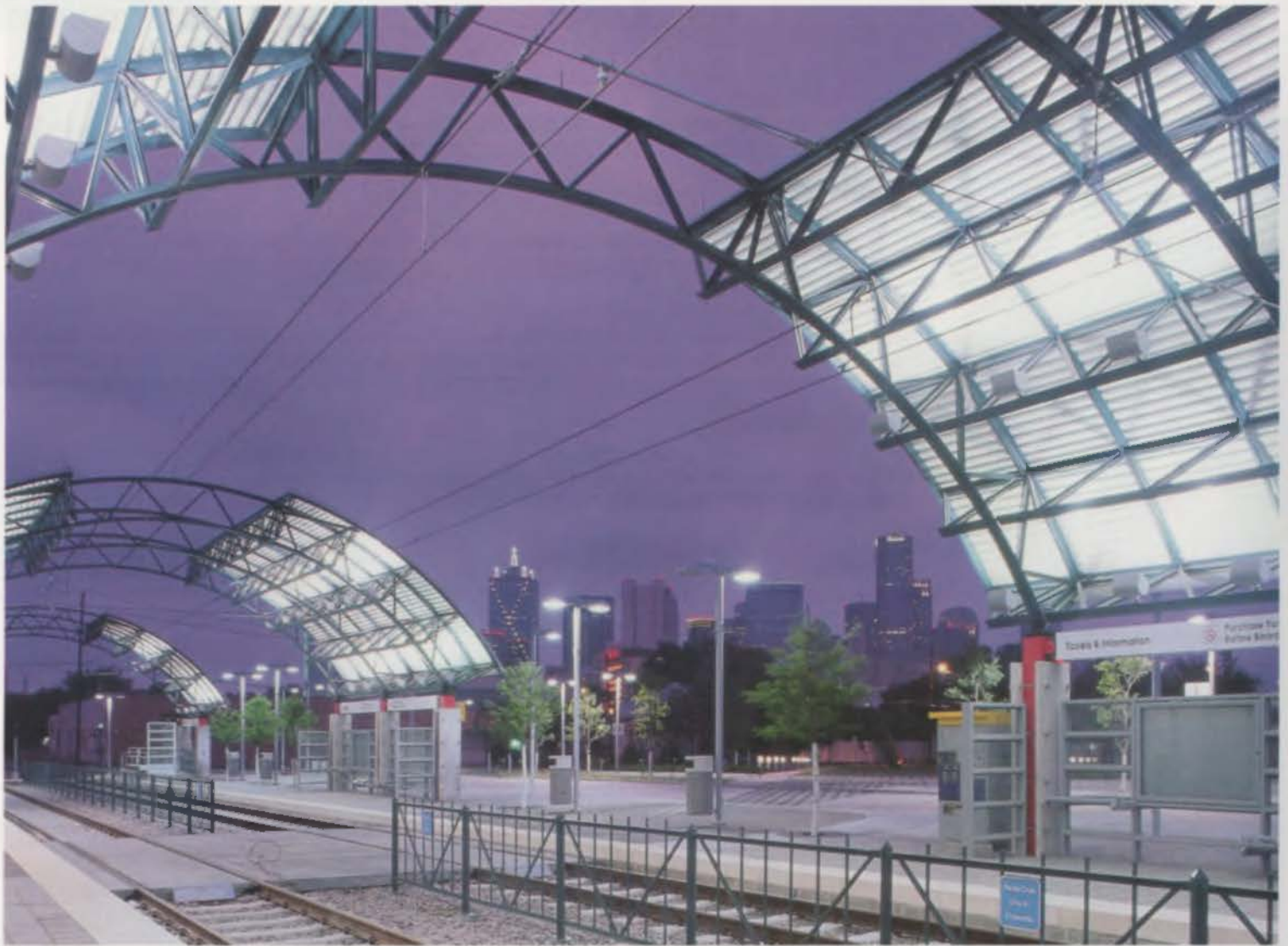
SITE PLAN

- 1 ALICE MCDERMOTT INSTITUTE FOR DRUG DEVELOPMENT
- 2 SOUTHWEST ONCOLOGY GROUP BUILDING

PROJECT Alice McDermott Institute for Drug Development and the Southwest Oncology Group Building, San Antonio
CLIENT Cancer Therapy and Research Center
ARCHITECT Kell Muñoz Wigodsky Architects, San Antonio (John H. Kell, Daniel E. Wigodsky, Reagan W. Cocke, Ronald J. Biediger, Steven Land Tillotson, Michael G. Imber, Thomas R. Jackson)
CONTRACTOR Bartlett Cocke Construction, Inc., San Antonio
CONSULTANTS Danysh Lundy and Pinnell, Inc. (structural engineering); Silber and Associates, Inc. (mechanical, plumbing, and electrical engineering); Research Facilities Design (laboratory)
PHOTOGRAPHER Greg Hursley

RESOURCES

Reinforced concrete: Ingram; **pre-engineered roof system**: CECO/Moore Erection; **stone**: S&H Masonry; **brick**: Bickerstaff; **windows**: Kawneer, Best Built; **skylights**: Skylights over Texas; **interior doors**: VT Industries; **overhead doors**: Overhead Door Co.; **pavers**: Alamo Concrete Pavers; **interior flooring**: Scoffield; **carpet**: Prince Street Technologies; **interior graphics**: Gem Sign Service; **elevators**: Dover; **HVAC system and environmental control**: York; **lab casework**: Hallmark/St. Charles



Riding the Rail

By Vincent P. Hauser

La estación de ferrocarril urbano en la calle Cedar, es parte de un diseño prototipo para doce estaciones del nuevo sistema de tránsito de Dallas. Su arquitectura, obra de Hellmuth Obata y Kassabaum, recuerda estaciones similares de principios de siglo por el uso de vigas reticularadas de acero. Las estructuras enfatizan con éxito la llegada y salida del pasajero.

1 The trussed vaults span the tracks, providing light and shelter.

2 The practical design of the seating areas was praised by the jury.

3 The station symbolically forms the image of a train shed.

3 a sculpture at Cedars Station designed by Thomas Stancliffe

PART OF THE PROTOTYPE DESIGN OF 12 of the first 21 light-rail stations on the new Dallas Area Rapid Transit (DART) system (see *TA*, July/August 1996, pp. 12-14), the Cedars Street Station designed by Hellmuth Obata & Kassabaum, Inc., of Dallas was the winner of a 1996 TSA Design Award. Designed for the Cedars neighborhood just south of downtown, the station consists of two 300-foot-long boarding platforms that accommodate the three-car trains. The four steel-truss canopies vaulting the tracks recall early 20th-century inter-urban rail stations, the architects say, and also provide the structure to support the cantenary lines above. Patrons at Cedars Station are welcomed with a sculpture designed by Thomas Stancliffe.

Commenting on the design, the jury noted the use of the structure to shape the space and create a sense of arrival, and the level of detail at seating and other areas used directly by the rail patrons. Service began to Cedars Station in June 1996, inaugurating the first 11.2 miles of track on the DART light rail system after seven long years of planning and construction. **TA**



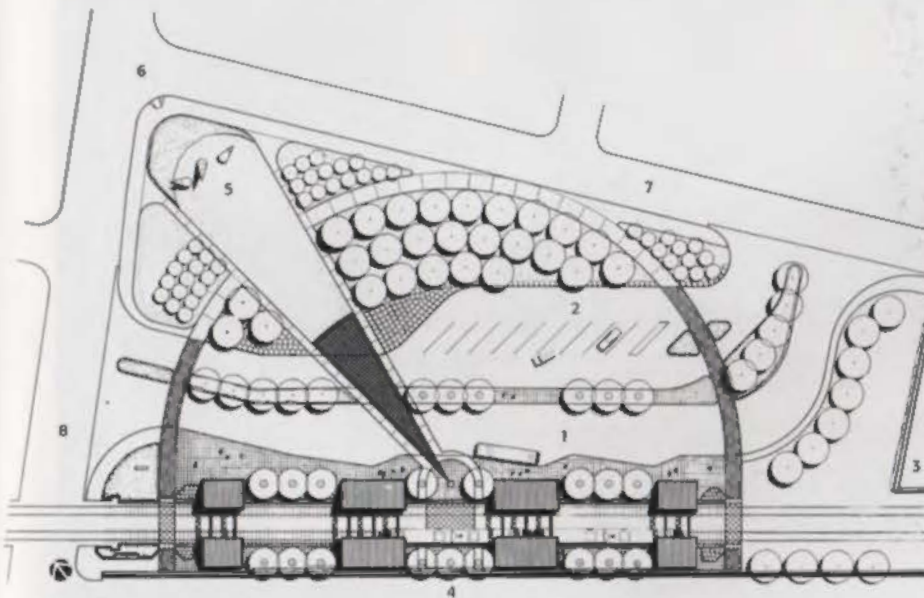
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3



4



- SITE PLAN**
- 1 BUS DROP OFF
 - 2 KISS & RIDE
 - 3 ADJACENT STRUCTURE
 - 4 ADJACENT PARKING STRUCTURE
 - 5 ART PROJECT
 - 6 VIEW TO DOWNTOWN
 - 7 WALL STREET
 - 8 BELLEVUE STREET

PROJECT Cedar Station, Dallas
CLIENT Dallas Area Rapid Transit (DART)
ARCHITECT Hellmuth, Obata & Kassabaum, Inc., Dallas (Donal R. Simpson, principal in charge; Kirk Millican, project designer; Allan Zreet, project manager; Linda W. Bernauer, project architect; William P. Lacey, director of design)
CONTRACTOR Hensel Phelps Construction Company
CONSULTANTS Huitt-Zollars, Inc. (civil and structural engineering); Campos Engineering, Inc. (mechanical, electrical, plumbing engineering); Linda Tycher & Associates, Inc. (landscape architecture); Ilium Associates, Inc. (signage and graphics); Frances Bagley (project design artist); Thomas Stancliffe (commissioned artist)
PHOTOGRAPHER Craig Blackmon

RESOURCES

Foundation: Pioneer Concrete; **structural steel:** American Steel & Aluminum Co., Inc., Vulcraft; **column cladding, wall surfacing:** Precast Concrete Services, USG; **exterior paving:** Pavestone Company; **roofing:** Berridge Manufacturing Co.; **waterproofing/sealants:** Sonneborn Building Products/ChemRex; **paint:** Tnemec Company, Inc.; **handrails:** Miscellaneous Steel Industries, Inc.; **lighting:** KIM Lighting; **furniture:** Landscape Forms, Inc., Kaspar Wire Words, Inc., Neenah Foundry Company; **signage:** American Porcelain Enamel Co., Pannier Graphics; **special construction:** GFRC Specialties, Inc.; **white cement:** Lehigh Portland Cement Co.

Community Link

By Vincent P. Hauser

Entre un campo de beisbol y un riachuelo se encuentra el Centro Recreativo del Parque Zaragoza. Obra colaborativa de Robert Jackson y Emily Little, ambos de Austin, este complejo consiste de un centro comunal de 17,500 pies cuadrados. Piedra local y techos curvilíneos de metal definen la estructura, de escala humana y que armoniza con el aspecto de su región urbana. El edificio cuenta con un gran mural de homenaje a los hombres hispanos que establecieron el parque en 1931.

1 The Bridge Room connects the activity areas at Parque Zaragoza Center.

2 The center is set within a small grove of oak trees along Boggy Creek.

3 The entrance is a symbolic bridge between neighborhood and park.

4 The entrance combines an industrial-metal vocabulary with limestone.

DESIGNED BY ROBERT JACKSON/Emily Little Joint Venture Architects of Austin, the Parque Zaragoza Recreation Center (see *TA*, July/August 1996, pp. 44-47) is the winner of a 1996 TSA Design Award. This 17,500-square-foot community center features curved-metal roofs with limestone-faced and metal exterior walls.

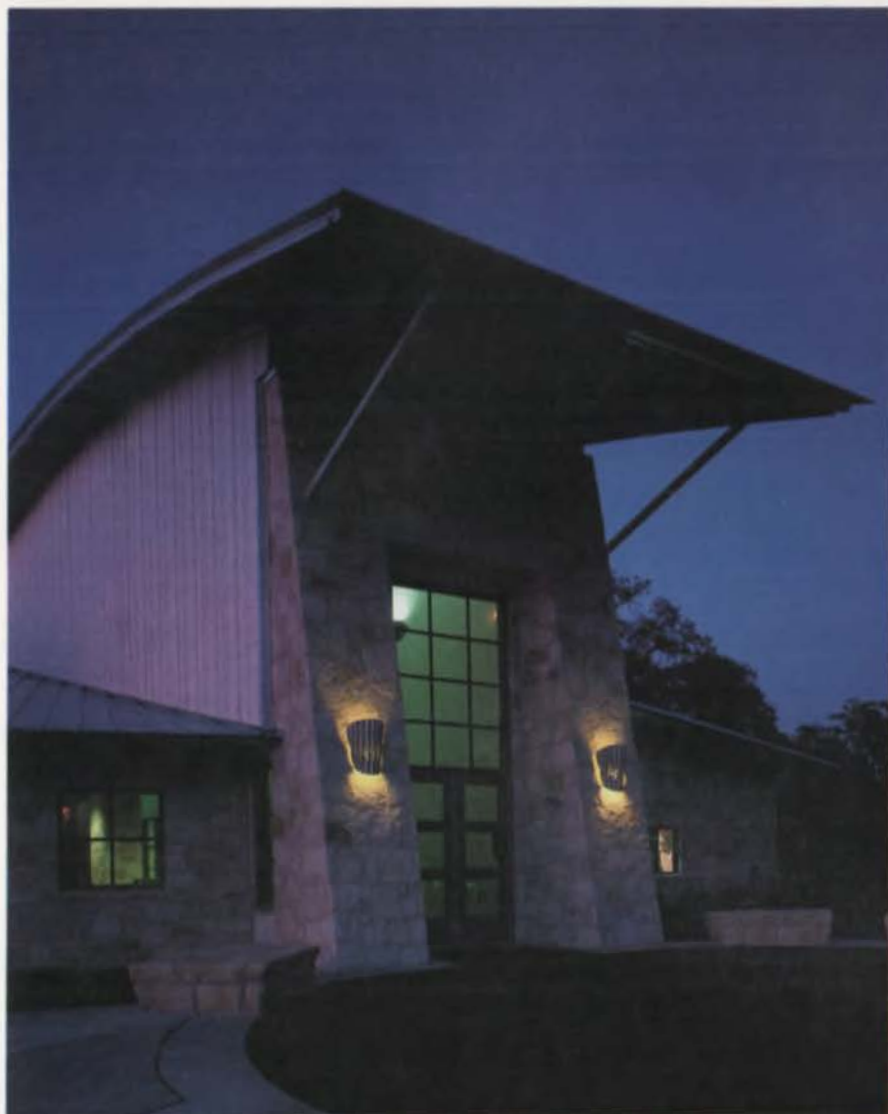
Sandwiched between a baseball field and a creek, the buildings are civically scaled, with forms and shapes that are both dramatic and familiar in the surrounding warehouse and commercial context. The entrance corridor acts as a symbolic bridge, linking an avenue with a pool, stage, and playground areas.

The main entrance and circulation space is scaled to the attached gymnasium, as well as to the murals by Austin artist Fidencio Duran. The floor-to-ceiling artwork depicts the historical figure General Ignacio Zaragoza alongside Amador Candelas, Miguel Guerrero, and Severiano Guerra, who together established the park in 1931. The artwork was commissioned by the Art in Public Places program of the City of Austin, a very successful collaboration between the city and the Austin arts community.

The interior corridor and crafts rooms are well designed with practical hard surfaces. During the summer, the center is filled with children and teens enjoying their three-month break from school. The stone-faced reception counter anchors the central corridor, often filled with craft tables and children eating lunch. Besides supporting community activities at the center itself, the building is a much-needed addition to the neighborhood swimming pool across the creek.

TA

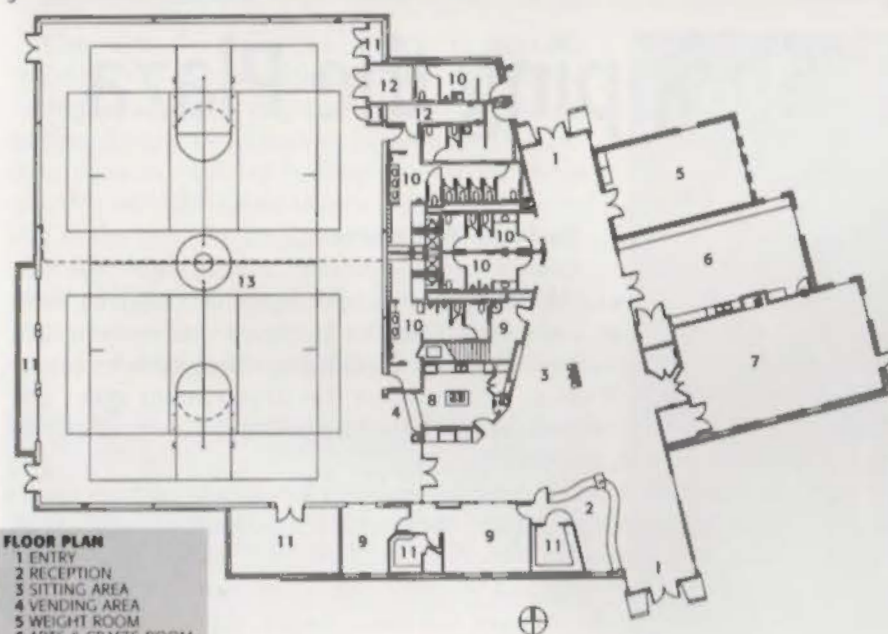




PROJECT Parque Zaragoza Recreation Center, Austin
CLIENT Parks and Recreation Department (Paul Medrano, Maria Guerra, project managers)
ARCHITECT Robert Jackson/Emily Little Joint Venture Architects, Austin (Robert Jackson, Emily Little, Emily Phillips, Michael McElbaney)
CONTRACTOR Constructors & Associates, Inc., Austin
CONSULTANTS Jose I. Guerra, Inc. (structural engineering); Tom Green & Company Engineers, Inc. (mechanical, electrical, plumbing engineering); S.A. Garza Engineering, Inc. (civil engineering); Winterwood Associates (landscape architecture); The Kent J. Cbatagnier Firm (roof consultant); Fidencio Duran (mural artist)
PHOTOGRAPHER Greg Hursley

RESOURCES

Foundation: Ceco Concrete, Capitol City Steel; **steel frame:** Optimum Steel; **CMU:** Featherlite; **structural glazed tile:** Elgin Butler; **concrete:** Ceco Concrete; **arched steel roof trusses:** Vulcraft; **limestone veneer:** jarrell Quarry; **gypsum board:** National Gypsum; **used brick:** City of Austin; **windows:** Curries, Lexan; **doors:** J. Mar Supply, Atlas; **interior floors:** Robbins; **ceiling surfacing:** Armstrong; **roofing:** MBCI; **waterproofing:** Memeco International; **insulation:** Owens-Corning; **partitions:** Steelco, Curtition; **paint:** Devoe & Raynolds; **stain:** L.M. Scofield; **hardware:** McKinney, Sargent; **lockers:** Sentinel, Interior Medart; **signage:** Austin Architectural Graphics; **lighting:** Lithonia, Elliptpar; **lavatories, faucets:** American Standard; **flush valves:** Sloan; **toilet partitions:** Ampco; **washroom accessories:** McKinney/Parker, M.D.F.; **hot water heater:** Command-Aire; **air-conditioning system:** Trane; **carpet:** Bainbridge



- FLOOR PLAN**
 1 ENTRY
 2 RECEPTION
 3 SITTING AREA
 4 VENDING AREA
 5 WEIGHT ROOM
 6 ARTS & CRAFTS ROOM
 7 MEETING ROOM
 8 KITCHEN
 9 OFFICE
 10 RESTROOM
 11 STORAGE
 12 MECHANICAL
 13 GYMNASIUM

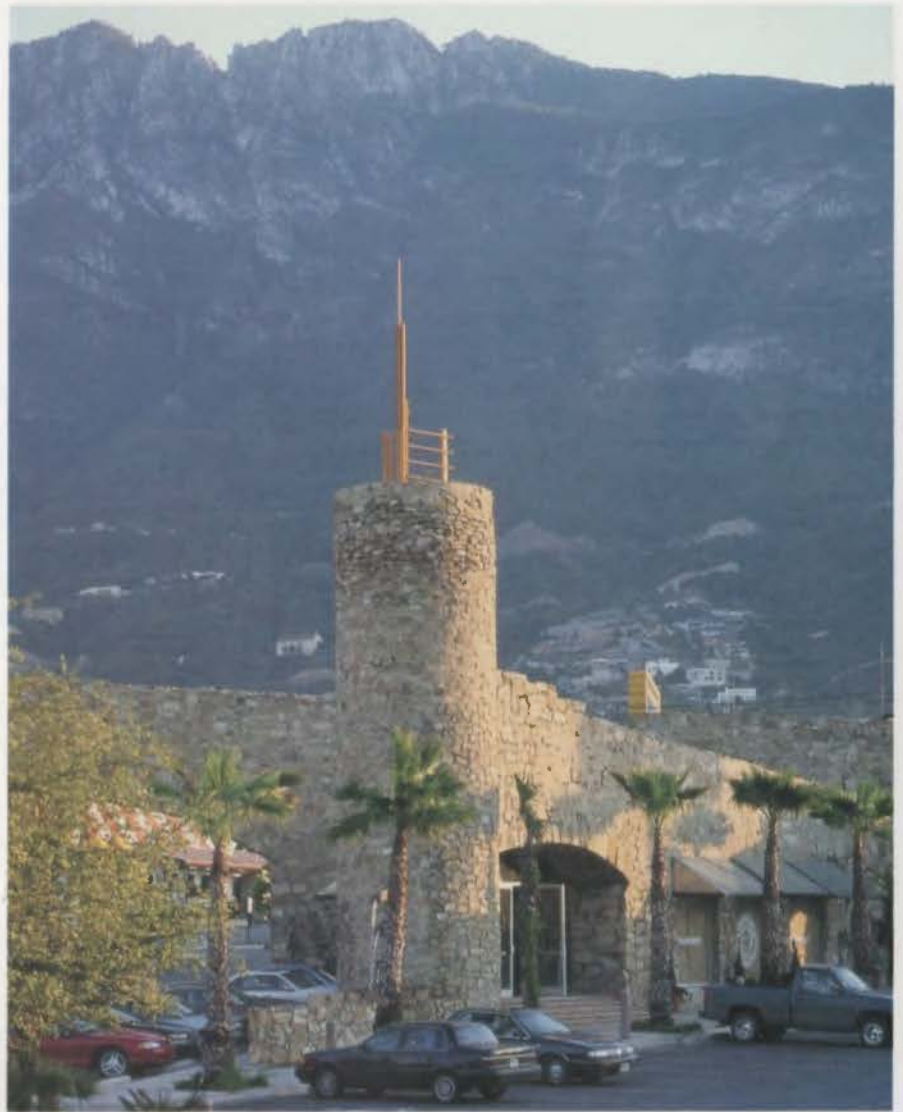




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Shopping the Plaza

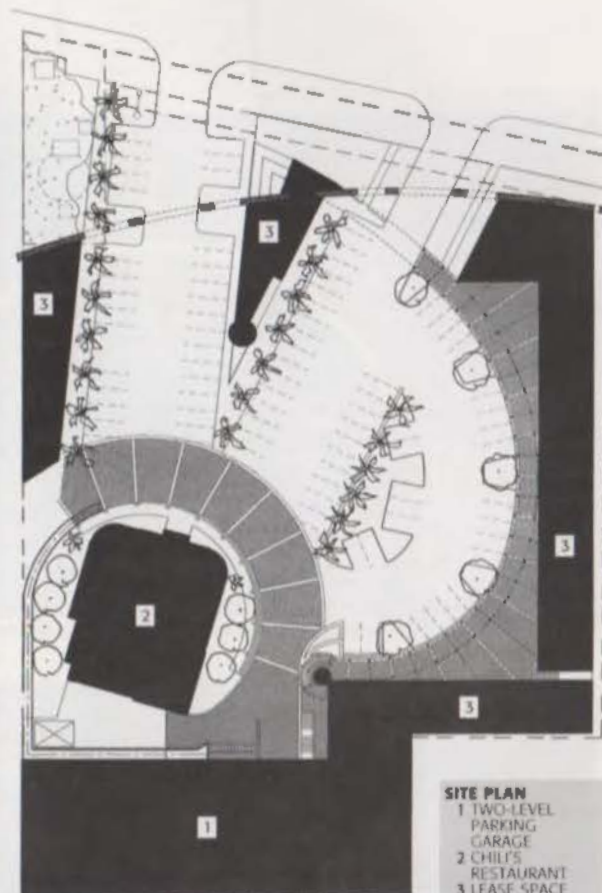
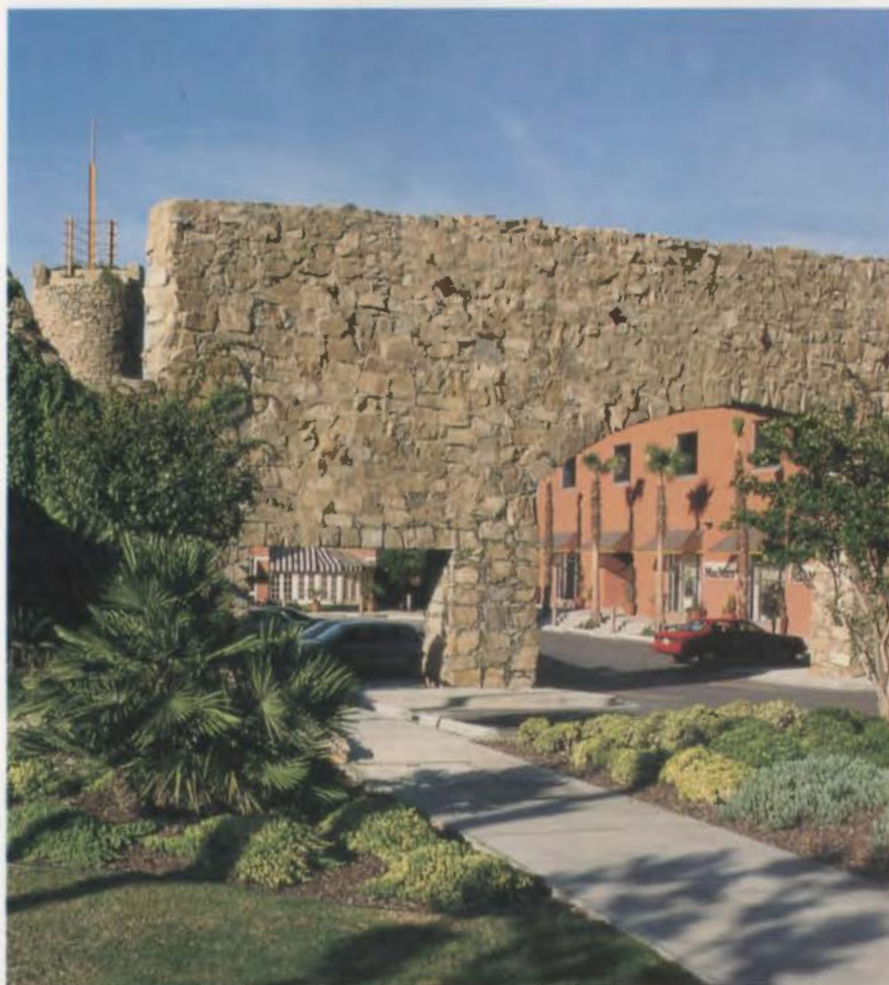
By Susan Williamson

El diseño de Plaza Kinta, un Centro Comercial en Monterrey, Méjico, reconcilia las demandas de construcción comercial con la tradición arquitectónica y la estética industrial de esta área metropolitana. El Centro esta rodeado de por ruidos urbanos y tráfico, por lo cual Overland, sus arquitectos, bloqueraron el complejo con una pared de piedra con aperturas para autos.

- 1 Neon curves against the stone walls of Plaza Kinta.
- 2 Stucco buildings surround the plaza-like parking area.
- 3 A masonry tower provides a focal point for the center.
- 4 The masonry wall is pierced with arched openings.
- 5 A system of suspended screens shades the arcade.

A NEW SHOPPING CENTER in Monterrey, Mexico, designed by Overland Partners, Inc., of San Antonio, won a 1996 TSA Design Award with a picturesque twist on the conventions of retail planning. Plaza Kinta, which includes 45,000 square feet of retail shelf space, 10,000 square feet of restaurant space, and parking for 180 cars, is located on a busy, noisy street amidst the clutter of street signs, power poles, and traffic.

To overcome these shortcomings, the architect located the anchor restaurant at the rear of the site and shielded the complex from the street with a free-standing masonry wall pierced with drive-through entry arches. Beyond the wall, the complex is composed as a series of intersecting curves embracing a central plaza. The arc of the masonry wall meets the curving facade of the primary retail space, which in turn intersects the outward curve of the restaurant's shaded front courtyard. These curves are punctuated by a masonry tower topped with a metal spire that both anchors the complex and draws the eye upward, toward the view of the mountains.



Central to the project was a desire to reconcile the demands of contemporary retailing with the region's craft and architectural traditions and the industrial aesthetic of modern Monterrey. The outdoor plaza surrounded by simple stucco buildings together with the native stonework are nods to the city of the past, the architects say, while the spiral plan and industrial materials are gestures towards the city's dynamic present. Plaza Kinta is a study in contrasts: urban oasis in the midst of suburban sprawl, modern retailing meets the village plaza. **TA**

PROJECT Plaza Kinta Retail Center, Monterrey, Mexico
CLIENT Ximax, S.A. de C.V., Monterrey, Mexico
ARCHITECT Overland Partners, Inc., San Antonio
CONTRACTOR Planación Técnica
CONSULTANTS Pape Dawson (civil); Spectrum Lighting (lighting); Barron Engineering (mechanical, electrical, plumbing); Planación Técnica (structural)
PHOTOGRAPHER Ory Esbel and Bob Shemwell

RESOURCES

Structure: Concretos; **concrete slab:** Romsa; **wall & floor surfacing:** Anahuac Org. Constructora; **windows:** Ingeniería, Diseño, Alumnio y Cristal; **doors:** Cuprum; **roofing:** Galorza



Room for Celebration

By Susan Williamson

Max Levy, Arquitecto, diseñó un espacio dentro de la Biblioteca Pública de Dallas para la exhibición de un impreso bicentenario de la Declaración de Independencia. El reto principal para el arquitecto fue celebrar el frágil documento con poca luz y entre elementos técnicos de seguridad y control de humedad.

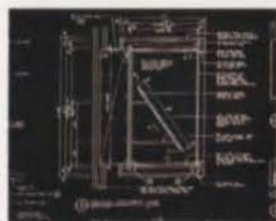
La solución consistió de una bella combinación de madera, acero inoxidable y oro iluminada por luz de fibra óptica, acentuada por gráficas explicatorias.

WHEN THE FRIENDS OF THE DALLAS PUBLIC LIBRARY asked Max Levy, Architect, of Dallas to design a permanent exhibit for a single, antique piece of paper, he was faced with a particularly difficult task. The paper, a broadside of the Declaration of Independence that is more than 200 years old, was fragile—even light could damage it—as well as valuable. “The problem became: How do you display a piece of paper in a dark room with feeling?” Levy recalls.

The architect’s solution, which won a 1996 TSA Design Award, created a room that is both shrine and celebration, a combination of beautifully detailed elements of maple, stainless steel, and gold leaf, along with the more mundane, but no less important, elements of humidity and security controls and fiber-optic lighting.

An existing 16-by-28-foot room in the downtown Dallas Public Library was reconfigured by the architects to display, preserve, and interpret the document, one of only a few remaining copies of 200 broadsides of the Declaration of Independence that were printed on July 4, 1776; the printing was authorized by





2



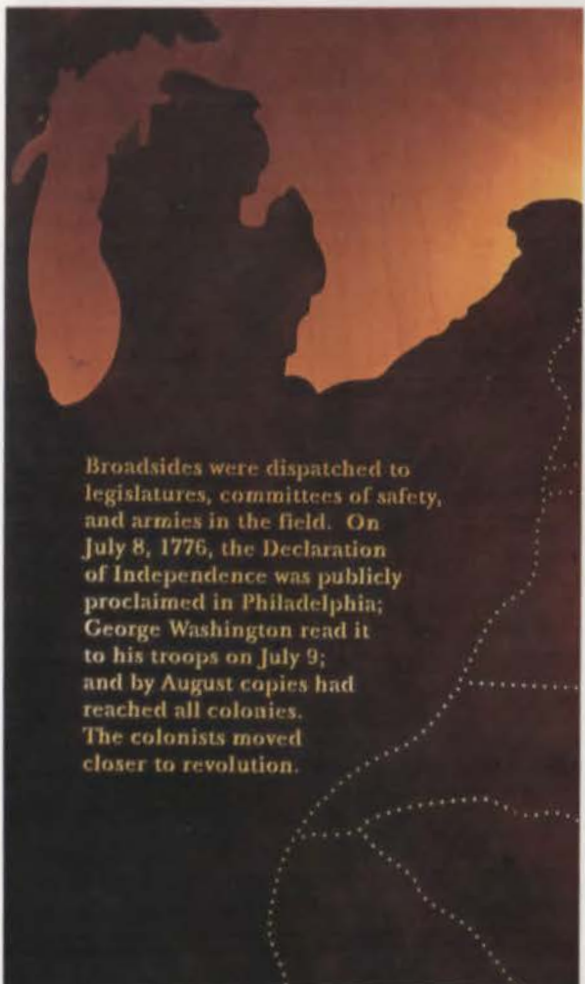
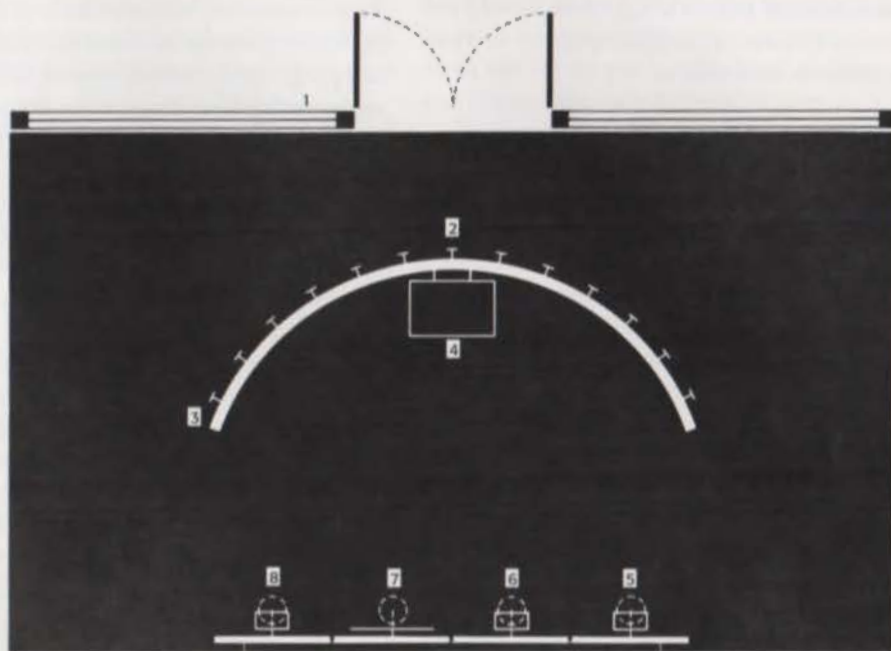
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Broadsides were dispatched to legislatures, committees of safety, and armies in the field. On July 8, 1776, the Declaration of Independence was publicly proclaimed in Philadelphia; George Washington read it to his troops on July 9; and by August copies had reached all colonies. The colonists moved closer to revolution.

the Continental Congress to spread the news about the Declaration through the 13 colonies.

The document is mounted in a protective case, lined with gold leaf, on the back side of a curved maple wall that protects it from the light of an adjacent exhibit hall. Thirteen star sconces mounted on the outside of the curved wall light the entrance.

Inside, along the back wall, also paneled in the maple that gives the room a golden glow, are information panels—backlit, laser-cut sheets of stainless steel—that explain the document's history and importance. Gold-leafed stainless steel sconces above the panels hold symbols of the four stages of the document's life: writing, printing, distribution, and finally, the revolution. All fixtures and graphics were designed by the architect. **TA**

FLOOR PLAN

- 1 EXISTING GLASS PARTITION
- 2 CURVED WALL PROTECTS DOCUMENT FROM INCOMING LIGHT
- 3 13 STAR SCONCES, REPRESENTING THE COLONIES, LIGHT THE WAY INTO EXHIBIT
- 4 DOCUMENT CASE, LINED WITH GOLD LEAF
- 5 "THE DECLARATION IS DRAFTED ON JULY 3, 1776, BY THOMAS JEFFERSON."
- 6 "ON JULY 4TH TWO HUNDRED COPIES ARE REPRODUCED ON A FRANKLIN PRINTING PRESS."
- 7 "THE TWO HUNDRED COPIES ARE DISTRIBUTED TO ALL THE COLONIES IN THREE WEEKS."
- 8 "THE DECLARATION OF INDEPENDENCE STIRS THE COLONISTS TO REVOLUTION IN AUGUST."

1 Information panels mounted on a maple wall are topped by sconces marking the four phases of the broadside's history.

2 section, document case

3 section, symbol sconce

4 The document is mounted in a gold-leafed, environmentally controlled case.

5 symbol sconce

6 The information panels are backlit, laser-cut sheets of stainless steel.

PROJECT Declaration of Independence Room, Dallas

CLIENT Friends of the Dallas Public Library

ARCHITECT Max Levy Architect, Dallas (Max Levy, architect, Susan Mackey, project manager)

CONTRACTOR Andy Reddick

CONSULTANTS J. Franklin Mowery (archivist); Andy Reddick (millwork); David Hickman (metalwork); Randy Murphy (Gilder); Dean Nottestad (graphics)

PHOTOGRAPHER Craig Blackmon

RESOURCES

Fiber optic lighting unit: Optical Display Lighting, Inc.; electronic security system: National Guardian; spanner head screws: Commercial Tool & Fastener Co.

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HERITAGE A look back at the Golden Age of San Antonio by Stephanie Cocke.

Community Learning

ARCHITECTURE The 18th-century Mississippi River community of Bettendorf, Ia., is building a new home for its visual and performing-arts programs. Currently located in two 19th-century school buildings, these programs will be combined in the new Family Museum of Arts and Sciences, designed by Jackson & Ryan, Architects of Houston and Tim Downing, Architect of Bettendorf. Scheduled to open in March of 1997, the project represents another step in the community's efforts to expand arts education.

The museum is organized around a two-story central hall, and is flanked by a major exhibition space on one side and a gift shop, classrooms, and a multi-purpose room on the other. The central hall, dubbed the "free zone," is accessible to everyone without an entry fee, and is anchored by a painted kiosk.

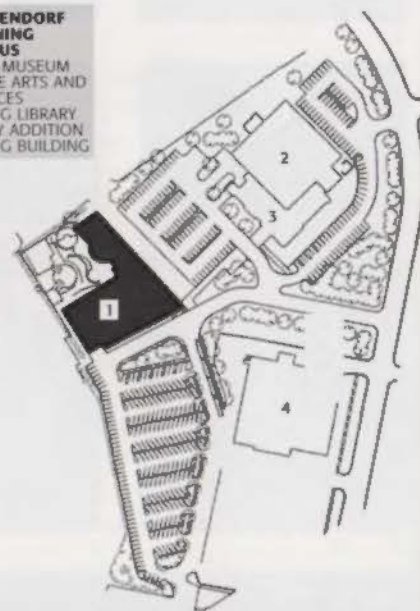
The exhibition space itself was designed as a shell; new interactive exhibits will be added and some exhibits will be adapted from the current museum. Jackson & Ryan provided conceptual design for the exhibits, which will be executed by museum staff and other exhibit designers.

The goal was to provide a "kickable" building, says architect Jeff Ryan of Jackson & Ryan, following up on their experience with the Houston Children's Museum (see *TA*, July/August 1993). By utilizing durable finishes in the new museum space, such as plaster, glass-fiber-reinforced plaster (GFRP) columns, terrazzo floors, solid birch doors, and automotive-type finishes, the architects expect a long life expectancy from the polychromed public spaces. The ceiling grid in the central hall will also serve as a structural grid from which to suspend banners and artwork, the architects add, hopefully creating a memorable

public space for this river community of 35,000 people.

Three-dimensional, computer-generated perspective images (like those seen here) were

THE BETTENDORF LEARNING CAMPUS
 1 FAMILY MUSEUM OF THE ARTS AND SCIENCES
 2 EXISTING LIBRARY
 3 LIBRARY ADDITION
 4 EXISTING BUILDING



all images by Jackson & Ryan Architects

1 SOUTH ELEVATION



2 EAST ELEVATION



1 a computer image of the central hall of the new museum looking toward the entrance
 2 elevations of the new building from the south and east

used in client project presentations. These images were generated by importing elevations created in MiniCad into formZ. To these images, lighting and textures were

added using StudioPro software, forming the images used to generate Quicktime VR panoramas. The panoramas were used to develop parts of the design and to present the design

to the client, according to design team member Merrill Aldrich of Jackson & Ryan. The interior panorama file sizes are two megabytes and can be easily stuffed and carried on one floppy disk, says Aldrich.

From a programmatic standpoint, the museum combines a very active children's museum with a well-established program of studio arts and dance classes for children and adults. According to the architects, the city of Bettendorf has a tradition of investing in youth programs of this type, matched with state funding in order to avoid youth detention and similar facilities. The Family Mu-



3

FLOOR PLAN
1 FREE ZONE
2 ORIENTATION
3 EXHIBITS
4 WORKSHOP
5 GIFT SHOP
6 CLASSROOMS
7 MULTI-PURPOSE ROOM



4

A Second Look

Eric Owen Moss: Buildings and Projects 2
with essays by Eric Owen Moss
Rizzoli (New York, 1996)
224 pages, \$60.00 hardback/\$40.00 paperback

BOOKS Eric Owen Moss's sequel to his original monograph (Rizzoli, 1991) presents his last five years of projects and built work. In the first book's preface, Philip Johnson referred to Moss as the "jeweler of junk" when his oeuvre primarily featured the deconstructivist warehouse development projects for Frederick Smith.

Again Rizzoli, consistent with its reputation, has published an immaculately produced architecture book featuring 25 of Moss's artfully presented projects that include plan, section, and elevation drawings, coupled with images of the built projects and models. In this second book, with a broader range of building types featured, Anthony Vidler's preface distinguishes the latest work as modern baroque and writes that the ever-evolving Moss should be viewed as a contemporary purveyor of modern space, suggesting the equation that "spatial imagination + structural invention = progress."



an artist obviously goes beyond what is typically accepted as architecture by challenging every sort of building convention imaginable. Windows have glass butt-jointed at the corners of the walls and roof that also overlap the head, sill, and jambs to make those more practical among us wonder "why and how does he do that and how does he make it not leak?"

Moss's projects are full of primitively conceived extraordinary forms and details that architects can only marvel at. His latest book is a catalyst for the more curious reader to view his work, like a sculptor's, the way it should be—by seeing it in person and not through the two-dimensional constraints of a book.

Lawrence Connolly

Lawrence Connolly is an architect practicing in Midland.

Beyond the preface, Moss's accompanying poetic and cryptic essays contribute little to the understanding of his work even though the projects are thoroughly and exquisitely documented. Moss as

museum is owned and operated by the City of Bettendorf, whereas most children's museums are organized as non-profit organizations. In order to raise funds for the project, the community held a series of dinner dances and other events, raising much of the \$4.4 million construction cost locally. The project is operated by the City of Bettendorf, and is located near the central public library, forming a campus environment, thought of as a family learning center by the community.

Vincent P. Hauser

3 computer-generated 4 the kiosk viewed from
panorama of the kiosk above

PROJECT *Family Museum of Arts and Sciences, Bettendorf, Ia.*

CLIENT *The City of Bettendorf, Ia.*

ARCHITECT OF RECORD *Tim W. Downing, Architect, PC, Bettendorf, Ia.*

DESIGN CONSULTANTS *Jackson & Ryan Architects, Houston (Jeffrey D. Ryan, principal-in-charge, John Clements, project architect, Chris West, John Blackmon, Merrill Aldrich, Karen Shelton)*

CONTRACTOR *Estes Company*

CONSULTANTS *KJWW Engineering Consultants, PC (consulting engineering); Beling Consultants (civil engineering)*

Orlando Magic

ARCHITECTURE The Xerox Corporation Area Sales Office in Orlando, Fla., is one of the first implementations of a new prototype office environment developed by the company in conjunction with Haldeman Powell + Partners (HPP) of Dallas. Working with Xerox's XSERV Strategic Services division, HPP developed the Field Operations Work Place Model (see *TA*, Jan/Feb 1996, pp. 48-49), a set of guidelines outlining a new approach to designing Xerox's office environments.

The Orlando offices are a site-specific application of those guidelines, which emphasize the importance of the task over the location, creating, the developers say, a synthesis of the virtual and the physical workplace. Rather than allocating physical office space to each employee, the Orlando plan allocates space for each task.

Several themes are evident in the project. Selecting a ground-floor sales-focused space in an atrium building provides an ever-present image, showcasing not only the product but the work. Phone booth and cockpit offices face the atrium in angular formations. Group work areas provide a soft foreground to the rather starkly-finished booths, an efficient use of color and fabric. Conference areas recede to the background, allocating the more desirable perimeter space to the sales-force work areas and areas of primary client contact. PC networks connect to the production equipment, fax and other machines, providing the in-use demonstration areas that replaced dedicated showrooms.

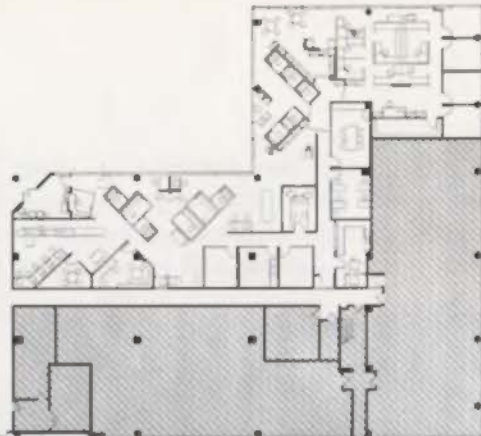
The price for this density and theater is not small. The phone booths and cockpits are enclosed from floor to ceiling and require dedicated HVAC-system diffusers. The more highly-finished demonstration areas require more attention to detail than traditional back offices, adding to the per-square-foot costs. However, this effort has resulted in dramatic reductions in the space required per sales employee, Pam Allen of HPP says, and a more efficient and effective workspace. **VPH**

PROJECT Xerox Orlando ASO, Orlando, Fla.
CLIENT Xerox Corporation, Lewisville
ARCHITECT Haldeman Powell+Partners, Dallas (Don Powell, Pam Allen, Tim Norton, Christine Barnes)
CONTRACTOR Southeast Commercial Systems, Inc.
CONSULTANTS James Johnston & Associates (mechanical and electrical design); Landmark Center/Faison Realty (property manager); Ronald Edward Blair, Architect (construction administration); Business Interiors (furniture provider);
PHOTOGRAPHER John J. Unrue

Community



1 Xerox sales office with conference area next to production equipment



2 The alternative office plan includes phone booths at glass line.

3 informal work areas near cockpit offices



3 informal work areas near cockpit offices

A Rousing Revival

ARCHITECTURE Exxon Company, USA, has recently completed the renovation of its corporate cafeteria located in its 800 Bell Street headquarters in downtown Houston. Designed by Planning Design Research Corporation (PDR) of Houston, the new cafeteria replaces the original facility located in the lower level of the building, which was designed as the Humble Building by Welton Beckett & Associates (Los Angeles), Architects, and Golemon & Rolfe, Associate Architects in 1962.

The finished design, selected through a competition, features strong curvilinear shapes, completely updated service and food preparation lines, and modifications to accommodate special corporate functions. **VPH**



1 servery of the Bell Street Cafe



2 original cafeteria



3 exterior of the Exxon Company headquarters building at 800 Bell Street

1 servery of the Bell Street Cafe

3 exterior of the Exxon Company headquarters building at 800 Bell Street

PROJECT Bell Street Cafe, Houston
ARCHITECT Planning Design Research Corporation, Houston (Drew Patton, Larry Lander, Corvin Alstut, Dave Woodard, Peter Fisher)
CONTRACTOR D.E. Harvey Builders
CONSULTANTS The McCleary Partnership (foodservice); Burns Delatte & McCoy, Inc. (mechanical, electrical, plumbing engineering); Bon Apetit Management Corp. (foodservice operator); Walter P. Moore and Associates, Inc. (structural engineering)
PHOTOGRAPHER Mark Scheyer, except where noted

In With the New

ARCHITECTURE A new gymnasium and 800-seat auditorium complex designed by Thacker Architects, Inc., of Longview, for a K-12 campus in Diana in northeast Texas replaced an existing gymnasium, built of red iron-ore rock, that had served as an area landmark for decades. The old gym, too unstable to be renovated, was demolished, and the new 20,815-square-foot structure was built on the resulting tight site.

The architects used elements from the old gym—a barrel vault, deep red color, and massing—to define the new building. The lobby, auditorium, and gymnasium were developed as distinct masses, while support areas like the control room, offices, and storage rooms act as separation zones.

Susan Williamson

PROJECT *New Diana Independent School District Auditorium and Gymnasium, Diana*

CLIENT *New Diana Independent School District*

ARCHITECT *Thacker Architects, Inc., Longview*

CONTRACTOR *WRL General Contractors*

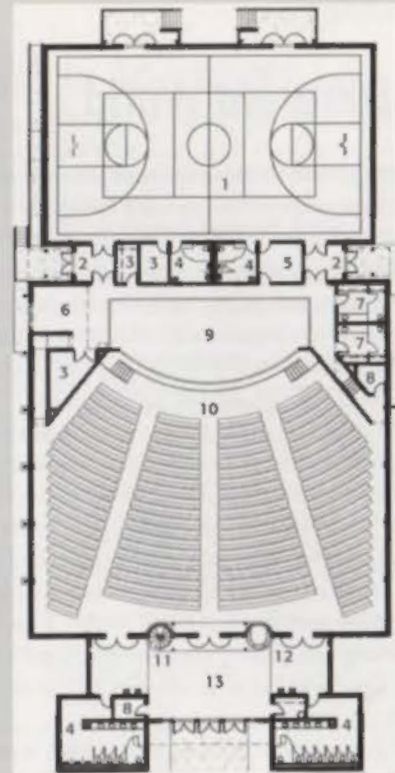
CONSULTANTS *TMPB Consulting Engineers (structural and civil engineering); Purdie and Associates (mechanical, electrical, and plumbing)*

PHOTOGRAPHER *Sam Smead*



1 Scored concrete panels, red brick, and unpainted concrete masonry units were used on the exterior of the gym and auditorium complex.

2 The exterior materials continue into the building's lobby, which also features exposed columns and beams and mechanical ducts.



NEW DIANA AUDITORIUM & GYMNASIUM

- 1 GYMNASIUM
- 2 VESTIBULE
- 3 STORAGE
- 4 RESTROOM
- 5 OFFICE
- 6 WING AREA
- 7 DRESSING
- 8 ELECTRIC ROOM
- 9 STAGE
- 10 AUDITORIUM
- 11 STAIR
- 12 CASHIER BOOTH
- 13 LOBBY

Suburban Woodland

ARCHITECTURE In a heavily wooded site on the edge of a meandering ravine, Frank Welch & Associates, Architects, of Dallas has designed a house for a suburban Houston family. Clad with redwood clapboard siding, the gabled, one-story main house is connected to a two-story garage and bedroom volume. In its siting among the pines, in the stair details, and by alternating solids and voids beneath a simple roof line, the house seems influenced by the traditional Japanese pavilion, as well as the Texas dog-trot, all detailed with a modernist's sensibility. Large expanses of mullionless glass facing the north part of the site and numerous skylights in the main living areas provide a constant connection with the dense pine forest. The interior volumes are generously scaled to the views beyond.

Oak-strip flooring in the kitchen and dining areas provides a warm counterpoint to the Leuders limestone floor in the family room, and redwood decks visually extend the plane of the floor, as well as the interior spaces, into the woods beyond. Modestly tucked within the pines, the McFarland House seems much more comfortable in its surroundings than the nearby descendents of Mansart and Palladio.

VPH



PROJECT *McFarland Residence, Houston*
CLIENT *Joan and Robert McFarland*
ARCHITECT *Frank Welch & Associates, Dallas (Ken Herbert, project architect)*

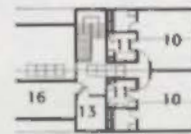
CONTRACTOR *Windbam Builders*

CONSULTANTS *Structural Consulting Co. Inc. (structural); Daniel C. Herndon (mechanical); Herbert Pickworth (landscape architecture); Robbins Black (interiors)*

PHOTOGRAPHER *Paul Hester*

1 The gabled one-story McFarland Residence is sided in redwood clapboard in a West Houston neighborhood.

2 The house makes use of skylights throughout; here, a view from the family room through the breakfast area.



McFARLAND RESIDENCE PLAN

- 1 ENTRY
- 2 POWDER ROOM
- 3 DINING
- 4 BREAKFAST
- 5 KITCHEN
- 6 FAMILY ROOM
- 7 UTILITY
- 8 LIBRARY
- 9 MASTER BEDROOM
- 10 BEDROOM
- 11 BATH
- 12 BAR
- 13 STORAGE
- 14 LIVING
- 15 GARAGE
- 16 MECHANICAL



A Different World

ARCHITECTURE When a California-based savings and loan corporation decided it needed to expand and consolidate its operations facility, it undertook an analysis of issues related to real-estate costs and quality of life for its employees. Ultimately a decision was made to relocate the operations center from San Leandro, Calif., to a hillside campus outside San Antonio.

World Savings operates 200 branches across the United States; the Customer Operations Center is a 350,000-square-foot facility that includes open and closed office areas, a data center, and a distribution and storage warehouse, as well as common reception, training, and food-service areas. The five-building complex is organized around a central courtyard and is located to harmonize with the rolling terrain of its site.

The operations complex, which was designed by DES Architects + Engineers of Redwood City, Calif., in association with Marmon Mok of San Antonio, was to be inexpensive and efficient, but also visually appealing, the architects say. The exterior features

smooth and split-face concrete masonry units and diagonally patterned reddish brick along with arcing and curving blue metal shade structures. Inside, materials and colors are used to provide clues to orientation and function, the architects say. In addition, interiors were designed to respond to the exterior environment and to keep distractions in the work areas to a minimum.

The Operations Center supports customer service, loan services, savings operations, central processing, and digital imaging for all of the World Savings branches nationwide. The office areas, which are the heart of the complex, had to be designed, therefore, to be responsive to market and technological changes as well as to the impact of future acquisitions or reorganizations. In order to provide this flexibility, most of the office space was designed as open-plan areas including three configurations of office cubicles: staff, supervisor, and manager.

The architects were asked to design a work environment that would enhance efficiency as well as encourage employees to re-

main on-site throughout the day. Since the campus is relatively isolated, inclusion of employee relaxation and food-service areas were an important part of the plan. *SW*



1

Brewing It Up

HISTORIC PRESERVATION Eubanks/Bohnn Associates, Architects of Houston has designed an addition to the historic Armour & Company Building in Galveston, originally designed by R.C. Clark and constructed in 1916. Renamed the Strand Brewery by its owners, the project represents the continuing economic development of the Strand, as well as the pressures on the local historic fabric. The brick-clad, two-story concrete-framed structure was constructed to house the Armour Company's meat packing operations after a fire consumed earlier buildings during a 1915 storm. Simply detailed in brick and cast stone, its original architectural character was derived from its utilitarian structural system and materials, and from its integration into a largely intact warehouse district.

The first floor includes the main kitchen, brew tanks, the primary bar and dining areas, and a raised exterior patio facing Saengerfest Park. The wood and concrete bar is integrated with the concrete column system and topped with a pine bar top. The second floor houses additional seating and bar spaces, a stage for live music, and fermentation tanks and other equipment, separated from the seating areas by a

glass wall. At the third floor, dining and exterior deck areas face the street below, and provide views to the Strand and the park. The architects feature existing building materials, staining and sealing concrete floors and ceilings and keeping the original brick walls where possible.

While the interior design of the brew pub and the adaptation of the original brick structure seem very comfortable together, the new stucco tower containing the entry, elevator, and exit stairs is problematic from a historic preservation perspective. Wrestling with difficult building code issues for the brew pub use, the design, including the selection of colors, was reviewed and approved by the Strand/Mechanic Historic District Review Board, the architects say. Despite the light colors, the stepped massing, and hipped-roof shapes, the stuccoed tower design



1



2

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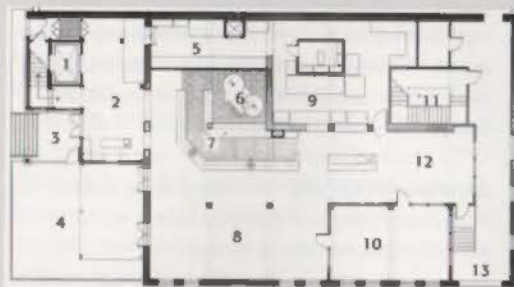
PROJECT *World Savings and Loan Association, San Antonio*
CLIENT *World Savings and Loan Association*
DESIGN/PRODUCTION ARCHITECT *DES Arch. + Eng., Redwood City, Calif.*
CONSTRUCTION ADMINISTRATION ARCHITECT *Marmion Mok, San Antonio*
CONTRACTOR *Lyda Construction, Inc.*
CONSULTANTS *DES (structural engineering); James E. Keeter, FSLA (landscape architecture); Cooper Preuit (mechanical engineering); Engineering Enterprise (electrical engineering); Rockridge Group (construction manager); Charles Salter Assoc. (acoustician)*
PHOTOGRAPHER *Paul Bardagjy*

- 1 exterior of center
- 2 interior of center



visually overwhelms the former meat packing plant, at odds with the scale of the surrounding renovated warehouses and hotel structures. Faced with too much program, it may have been impossible to retain the building's dominant historic character when viewed from the park. From an economic and restaurant-design perspective, the project is surely a success, making the most of its straightforward concrete structure and utilitarian character. *VPH*

PROJECT *Strand Brewery, Galveston*
CLIENT *George and Cynthia Mitchell*
ARCHITECT *Eubanks/Bohn Associates, Houston*
CONTRACTOR *J.W. Kelso Co., Inc.*
CONSULTANTS *KJWW Engineering Consultants, PC (consulting engineering); Beling Consultants (civil engineering)*
PHOTOGRAPHER *Gary Fennan*



STRAND BREWERY

- 1 ELEVATOR
- 2 LOBBY
- 3 ENTRY
- 4 PARK DECK #1
- 5 PREP KITCHEN
- 6 BREW TANKS
- 7 BAR
- 8 MAIN DINING
- 9 KITCHEN
- 10 PRIVATE DINING
- 11 FIRE STAIR
- 12 DINING
- 13 ARCADE

- 1 the second floor bar of the Strand Brewery
- 2 the Strand Brewery at Saengerfest Park
- 3 third floor deck and terrace dining

Resources

Xerox Orlando, Orlando, Fla.

Haldeman Powell+Partners, Dallas

page 70

Floor surfacing: Armstrong World Ind.; **interior floors:** Roppe Corporation; **paint:** Sherwin-Williams, Inc., California Products Corp.; **signage:** Southeast Commercial Systems; **carpets/rugs:** Karastan/Bigelow, Lee's Commercial Carpet; **lamps:** Details; **furniture:** Revest, Steelcase, Metro, Gilbert, Southeast Commercial Systems, Krueger; **upholstery:** DesignTex, Steelcase; **custom millwork:** Laminart, Wilsonart, Nevamar; **ceiling hung AV:** Southeast Commercial Systems; **glass sliding doors and hardware:** DomaGlas, Inc.

Bell Street Cafe, Houston

Planning Design Research Corporation,

Houston

page 70

Wall surfacing: Fuller Phoenix Architectural Products, Camegie, Accutrack, National Tile and Terrazzo, Architectural Woodwork Corporation, Buchtal, American Olean, Sequentia; **doors:** Architectural Woodwork Corporation; **floor surfacing:** National Tile and Terrazzo, American Olean; **ceiling systems:** Armstrong, Equentia, USG; **hardware:** H. Soss, Sargent, Norton, Trimco, Glynn-Johnson; **custom millwork:** Architectural Woodwork Corporation, Metal Concepts Fabricators, Corian; **lighting:** Elliptipar, NL, Norbert Belfer, Guth, Lightolier, Precision Architectural Lighting, ETC, Artemide; **electrical distribution:** Melton Electric; **plumbing and sanitary:** Cowan, Bobrick; **heating, ventilation, and air conditioning:** Graves Mechanical; **carpet:** Lees; **furniture:** The Knoll Group, Modernica, Versteel, Pionite Plastics, Nevins; **upholstery:** Knoll Textiles; **videowall:** Electrosonic; **water feature:** The Fountain People

New Diana Independent School District Auditorium and Gymnasium, Diana

Thacker Architects, Inc., Langview

page 71

Foundation: LaFarge; **structure:** Tyler Steel, Huffhines Steel Co., LaFarge, Palestine Concrete and Tile, Boral Brick, Henderson, Vulcraft; **wall surfacing:** LaFarge, Palestine Concrete and Tile, Boral Brick, Henderson, Dal-Tile, National Gypsum Co.; **windows:** US Aluminum; **doors:** US Aluminum, Piper-Weatherford, Algoma Hardwoods, Overhead Door; **carpet:** Stratton; **gym floor:** SportCourt; **stage:** Superior Floor Co.;

ceiling surfacing/system: National Gypsum Co.; **roofing:** MuleHide Products Co.; **waterproofing:** Sonneborn Building Products, Phoenix Building System; **insulation:** Manville; **partitions:** National Gypsum Co.; **paint:** Sherwin-Williams; **hardware:** Corbin Russwin; **intercom:** Rauland-Borg Corp.; **fire alarm:** Thorn; **auditorium seating:** American Desk; **plaque:** A.R.K. Ramos; **spiral stair:** Stairways Inc.; **lighting:** Lithonia, Abolite Lighting, LSI Industries, Zumtobel; **panelboards:** Square-D; **lavatories:** Kohler; **water closets:** Kohler; **flush valves:** Sloan; **lam part.:** Aamco; **accessories:** A.S.I.; **eq:** Elkay Manufacturing Co.; **water heaters:** Rheem Manufacturing; **boilers:** Teledyne Laars; **chiller:** Carrier Boch; **millwork:** Tyler Woodwards; **stage lighting:** Electronic Theater Controls; **clock:** Electronic Time Co.; **volleyball inserts:** Aalco; **gym wall pads:** Aalco; **fire extinguisher cab:** Larsen's

McFarland Residence, Houston

Frank Welch & Associates, Dallas

page 71

Foundation vents: Construction Specialties, Inc.; **skylights:** Naturalite/EPI, Inc.; **interior doors:** U.S. Plywood; **windows:** Pella; **paint:** Pittsburgh Paints; **stain:** Cabot's; **limestone:** Featherlite Corp.; **HVAC:** Carrier; **lavatories:** Bates and Bates, Kohler; **toilets:** Kohler; **tubs and whirlpool:** Kohler; **sinks:** Elkay; **lighting:** Lightolier, Atelier, Boyd; **appliances:** Thermador, Sharp

Strand Brewery, Galveston

Eubanks/Bohnn Associates, Houston

page 72

Floor surfacing: Armstrong, American Olean; **doors:** Buffalo Cabinet Shop; **skylights:** Velux; **windows:** Marvin; **wall surfacing:** Finestone, Berridge Manufacturing; **structure:** Broome Welding; **foundation:** LG Barurs; **elevators:** Schindler; **stairs:** Wooster Products; **handrails:** Broome Welding; **lighting:** Abolite, Times Square, Lightolier, Daybrite, Lumec; **electric distribution:** Lite Touch 2000; **plumbing and sanitary:** American Standard; **air conditioning system:** Carrier; **furniture:** Eagle Products; **brew equipment:** The Pub Company; **audio-visual:** Home Entertainment; **paint and stain:** Sherwin Williams; **hardware:** Hager, Corbin-Russwin; **gas range:** Southbend; **refrigerator:** Victory; **dishwasher:** Hobart; **ice machine:** Hoshizoki; **stainless tops:** Texas Metal; **pizza oven:** Rondto; **signage:** Judson Design

Products and Information

The companies listed in "Products and Information" are exhibitors in the 57th Annual TSA Design Products & Ideas Exposition in San Antonio, Oct. 10-12.

A+ CADD Services, Inc., booth 303

4300 Sigma Rd., Suite 116, Dallas, TX 75244

214/392-1334, fax 214/392-1337

Circle 5 on reader inquiry card

A.D. Willis Company, Inc., booth 402

4266 Felter Lane, Austin, TX 78744

512/385-3993, fax 512/385-3733

Full service exterior construction, restoration, roofing, and sheet metal contractor; specialize in historic restorations, skylights, building envelope, roofing, waterproofing, masonry restoration, specialty ornamental sheet metal, and woodwork.

Circle 171 on reader inquiry card

Acme Brick, booth 517, 519, 521, 523

2821 W. 7th St., Fort Worth, TX 76107

817/332-4101, fax 817/390-2404

Circle 9 on reader inquiry card

Acoustics & Specialty Systems, booth 327

1028 Garraty Rd., San Antonio, TX 78209

210/822-9104, fax 210/820-0932

Circle 15 on reader inquiry card

Aker/Zvonkovic Photography, booth 815

4710 Lillian, Houston, TX 77007

713/862-6343, fax 713/862-3772

The finest in interior, exterior, and model photography. Work for major Texas and national firms has appeared regularly in all major architectural magazines. Photograph every size of project and have a full in-house lab.

Circle 17 on reader inquiry card

Alenco, booth 100

201 N. FM 2818, Bryan, TX 77803

409/823-6557, fax 409/775-3645

Circle 18 on reader inquiry card

American Buildings Roofing and Architectural Products, booth 408

State Docks Rd., Eufaula, AL 36027

334/687-2032, fax 334/687-0298

Metal roofing and wall systems for retrofit and new construction, backed by marketing, sales, engineering, technical support, and the best warranty in the industry.

Circle 21 on reader inquiry card

American Desk Mfg. Co., booth 306, 308

POB 6107, Temple, TX 76503-6107

817/773-1776, fax 817/7773-7370

Designing your next science lab, lecture hall, medical

center, auditorium or stadium? Specify American Desk for Science Lab Furniture—Taylor Division, Lecture Hall Furniture, Brodart Library Furniture, Scholar Auditorium Seating, and Spectator Stadium Seating.

Circle 23 on reader inquiry card

Ameristar Fencing Products, booth 424

POB 58100, Tulsa, OK 74158-1000

918/835-0898, fax 918/835-0899

Manufacturer of Aegis residential and industrial ornamental-steel fencing and gates, and aluminum-transport-cantilever and estate-entry gates.

Circle 24 on reader inquiry card

APCO Graphics, Inc., booth 504

1250 Copeland Rd. #710, Arlington, TX 76011

817/548-1048, fax 817/548-1304

APCO's ADA Process 1 feature, available on its IM System® of modular sign components, provides the braille and tactile characters required by ADA; includes a broad range of components, from personnel signs to space identification and directional modules.

Circle 27 on reader inquiry card

Architects' First Source for Products, booth 207

3577 Parkway Lane, Suite 110, Norcross, GA 30092

770/246-9040, fax 770/246-0504

Circle 30 on reader inquiry card

Architectural Building Components, booth 427

11625 N. Houston Rosslyn Rd., Houston, TX 77086

713/931-3986, fax 713/931-3989

Manufacturer of nine (concealed fastener) roofing panels; 24-gauge Galvalume, available in 16 standard Kynar 500 colors; include panels with structural and solid deck applications; systems are integral male-female snap-together, straight leg mechanically seamed, snap-on batten, curved roof panel, and flush soffit panels.

Circle 34 on reader inquiry card

Archive Supplies Inc., booth 101, 200

2975 Ladybird Lane, Dallas, TX 75220

214/351-2183, fax 214/351-2103

Circle 35 on reader inquiry card

Azrock Industries Inc., booth 515

4103 Parkway Drive, Florence, AL 35630

205/766-0234, fax 205/766-1162

Azrock's Integrated Commercial Flooring System features six product lines: Vinyl Composition Tile, Luxury Vinyl Tile, Solid Vinyl Tile, Inlaid Commercial Sheet Vinyl, Mipolam Homogeneous PVC Flooring, Wall Base; individually, products offer superior styling and performance; combined products save specification time and assure project continuity.

Circle 36 on reader inquiry card

Benjamin Moore & Co., booth 202

700 W. Kearney St., Mesquite, TX 75149

800/392-4931, fax 800/889-6226

Established 1883; architectural and industrial coatings.

Circle 37 on reader inquiry card

Billy Cooper Stone Co., Inc., booth 322

3788 West FM 487, Jarrell, TX 76537

512/746-2210, fax 512/746-2270

Circle 40 on reader inquiry card

Blue Heron Designs, Inc. dba Specialty Concrete, booth 204

11805 Old Perrin Beitel Rd., San Antonio, TX 78217

210/646-8124, fax 210/646-0556

Circle 41 on reader inquiry card

Boral Bricks, Inc., booth 416

POB 2110, Henderson, TX 75653

800/443-8507, fax 903/657-1195

As the largest manufacturer of brick in the United States, Boral Bricks, Inc., is committed to providing quality brick to architectural and residential markets. In conjunction with other manufacturing plants across the nation, the Henderson facility offers a wide array of products and services. Our combination of colors, shapes, and textures offers the architectural community unlimited design opportunities.

Circle 43 on reader inquiry card

Bovard Studio, booth 809

401 Rockford Dr., Waco, TX 76712

817/772-1132, fax 817/666-7511

Full-service stained glass studio specializing in churches, court houses, libraries, and other public buildings; complete restoration and repair services and original stained glass in traditional and contemporary designs; also designs, fabricates, and installs protective covering, new frames, and ventilators for all windows.

Circle 44 on reader inquiry card

C-Cure Corporation, booth 407

16-25 Park Ten Pl. #850, Houston, TX 77084-5155

713/492-5100, fax 713/492-5120

Manufacturer of fiber reinforced basecoats, synthetic finishes and adhesives, EIF systems; C-Cure's basecoats and EIFS are code-approved, manufactured in Texas.

Circle 45 on reader inquiry card

Carlisle SynTec Systems, booth 310

2399 Midway Rd., Carrollton, TX 75006

800/645-2094, fax 214/248-0293

Single ply E.P.D.M. roofing.

Circle 47 on reader inquiry card

Ceramic Tile International, booth 313

2682 Forest Lane, Dallas, TX 75234

214/503-5400, fax 214/503-5489

One of the largest selections of floor and wall tile products in the Southwest; several innovative designer showrooms throughout Texas and Georgia; a fully staffed, professional team of architectural sales representatives to assist with all commercial tile requirements.

Circle 48 on reader inquiry card

Chemprobe Technologies, Inc., booth 606

2805 Industrial Lane, Garland, TX 75041

214/271-5551, fax 214/271-5553

Advanced coatings for the concrete, brick, and masonry industries; water repellents and stains for above-grade walls and decks.

Circle 49 on reader inquiry card

Chicago Metallic & Inter Finish, booth 321

363 N. Briery, Irving, TX 75061

708/563-4600, fax 214/513-1904

Circle 50 on reader inquiry card

Citadel Architectural Products, booth 510

5833-C East University, Dallas, TX 75206

214/363-0911, fax 214/363-1696

Laminated composite panels for exterior use in soffits, fascias, window infills, and exterior panel system.

Circle 57 on reader inquiry card

Clifford Tile, Slate & Stone, booth 423, 425

7114 Hawn Freeway (175E), Dallas, TX 75217

214/748-4286, fax 214/391-0283

Circle 58 on reader inquiry card

Cold Spring Granite Company, booth 104

202 South Third Avenue, Cold Spring, MN 56320

612/685-5019, fax 612/685-8490

Full-service supplier of domestically quarried granite for building facing, paving, landscape areas, and industrial uses; product line also includes slabs and thin tile.

Circle 59 on reader inquiry card

Construction Estimating & Claims, booth 604

500 NE 23rd St., Fort Worth, TX 76106

817/624-4160, fax 817/740-0646

Circle 60 on reader inquiry card

Consumer Brands—Dealer Group, booth 502

512 W. Hickory, Suite 209, Denton, TX 76201

817/484-6583, fax 817/484-6584

Quality paint and coating products including Pratt + Lambert, Martin-Senour, Ralph Lauren, H+C Stain, Cupainol Stain, ML Campbell Laquers, and Fabulon Floor Finishes; the latest technology, colors and finishes.

Circle 61 on reader inquiry card

Resources

Xerox Orlando, Orlando, Fla.

Haldeman Powell+Partners, Dallas

page 70

Floor surfacing: Armstrong World Ind.; **interior floors:** Roppe Corporation; **paint:** Sherwin-Williams, Inc., California Products Corp.; **signage:** Southeast Commercial Systems; **carpets/rugs:** Karastan/Bigelow, Lee's Commercial Carpet; **lamps:** Details; **furniture:** Revest, Steelcase, Metro, Gilbert, Southeast Commercial Systems, Krueger; **upholstery:** DesignTex, Steelcase; **custom millwork:** Laminart, Wilsonart, Nevamar; **ceiling hung AV:** Southeast Commercial Systems; **glass sliding doors and hardware:** DormaGlas, Inc.

Bell Street Cafe, Houston

Planning Design Research Corporation,

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ceiling surfacing/system: National Gypsum Co.; **roofing:** MuleHide Products Co.; **waterproofing:** Sonneborn Building Products, Phoenix Building System; **insulation:** Manville; **partitions:** National Gypsum Co.; **paint:** Sherwin-Williams; **hardware:** Corbin Russwin; **intercom:** Rauland-Borg Corp.; **fire alarm:** Thorn; **auditorium seating:** American Desk; **plaque:** A.R.K. Ramos; **spiral stair:** Stairways Inc.; **lighting:** Lithonia, Abolite Lighting, LSI Industries, Zumtobel; **panelboards:** Square-D; **lavatories:** Kohler; **water closets:** Kohler; **flush valves:** Sloan; **lam part.:** Aamco; **accessories:** A.S.I.; **eqc:** Elkay Manufacturing Co.; **water heaters:** Rheem Manufacturing; **boilers:** Teledyne Laars; **chiller:** Carrier Boch; **millwork:** Tyler Woodwards; **stage lighting:** Electronic Theater Controls; **clock:** Electronic Time Co.; **volleyball inserts:** Aalco; **gym wall pads:** Aalco; **fire extinguisher cab:** Larsen's

McFarland Residence, Houston

Frank Welch & Associates, Dallas

page 71

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Strand Brewery, Galveston

Eubanks/Bohnn Associates, Houston

page 72

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Circle 5 on reader inquiry card

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4266 Felter Lane, Austin, TX 78744

512/385-3993, fax 512/385-3733

Full service exterior construction, restoration, roofing, and sheet metal contractor; specialize in historic restorations, skylights, building envelope, roofing, waterproofing, masonry restoration, specialty ornamental sheet metal, and woodwork.

Circle 171 on reader inquiry card

Acme Brick, booth 517, 519, 521, 523

2821 W. 7th St., Fort Worth, TX 76107

817/332-4101, fax 817/390-2404

Circle 9 on reader inquiry card

Acoustics & Specialty Systems, booth 327

1028 Garraty Rd., San Antonio, TX 78209

210/822-9104, fax 210/820-0932

Circle 15 on reader inquiry card

Aker/Zvonkovic Photography, booth 815

4710 Lillian, Houston, TX 77007

713/862-6343, fax 713/862-3772

The finest in interior, exterior, and model photography. Work for major Texas and national firms has appeared regularly in all major architectural magazines. Photograph every size of project and have a full in-house lab.

Circle 17 on reader inquiry card

Alenco, booth 100

201 N. FM 2818, Bryan, TX 77803

409/823-6557, fax 409/775-3645

Circle 18 on reader inquiry card

American Buildings Roofing and Architectural Products, booth 408

State Docks Rd., Eufaula, AL 36027

334/687-2032, fax 334/687-0298

Metal roofing and wall systems for retrofit and new construction, backed by marketing, sales, engineering, technical support, and the best warranty in the industry.

Circle 21 on reader inquiry card

American Desk Mfg. Co., booth 306, 308

POB 6107, Temple, TX 76503-6107

817/773-1776, fax 817/7773-7370

Designing your next science lab, lecture hall, medical

center, auditorium or stadium? Specify American Desk for Science Lab Furniture—Taylor Division, Lecture Hall Furniture, Brodart Library Furniture, Scholar Auditorium Seating, and Spectator Stadium Seating.

Circle 23 on reader inquiry card

Ameristar Fencing Products, booth 424

POB 58100, Tulsa, OK 74158-1000

918/835-0898, fax 918/835-0899

Manufacturer of Aegis residential and industrial ornamental-steel fencing and gates, and aluminum-transport-cantilever and estate-entry gates.

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APCO Graphics, Inc., booth 504

1250 Copeland Rd. #710, Arlington, TX 76011

817/548-1048, fax 817/548-1304

APCO's ADA Process 1 feature, available on its IM System® of modular sign components, provides the braille and tactile characters required by ADA; includes a broad range of components, from personnel signs to space identification and directional modules.

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3577 Parkway Lane, Suite 110, Norcross, GA 30092

770/246-9040, fax 770/246-0504

Circle 30 on reader inquiry card

Architectural Building Components, booth 427

11625 N. Houston Rosslyn Rd., Houston, TX 77086

713/931-3986, fax 713/931-3989

Manufacturer of nine (concealed fastener) roofing panels; 24-gauge Galvalume, available in 16 standard Kynar 500 colors; include panels with structural and solid deck applications; systems are integral male-female snap-together, straight leg mechanically seamed, snap-on batten, curved roof panel, and flush soffit panels.

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2975 Ladybird Lane, Dallas, TX 75220

214/351-2183, fax 214/351-2103

Circle 35 on reader inquiry card

Azrock Industries Inc., booth 515

4103 Parkway Drive, Florence, AL 35630

205/766-0234, fax 205/766-1162

Azrock's Integrated Commercial Flooring System features six product lines: Vinyl Composition Tile, Luxury Vinyl Tile, Solid Vinyl Tile, Inlaid Commercial Sheet Vinyl, Mipolam Homogeneous PVC Flooring, Wall Base; individually, products offer superior styling and performance; combined products save specification time and assure project continuity.

Circle 36 on reader inquiry card

Benjamin Moore & Co., booth 202

700 W. Kearney St., Mesquite, TX 75149

800/392-4931, fax 800/889-6226

Established 1883; architectural and industrial coatings.

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Billy Cooper Stone Co., Inc., booth 322

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11805 Old Perrin Beitel Rd., San Antonio, TX 78217

210/646-8124, fax 210/646-0556

Circle 41 on reader inquiry card

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POB 2110, Henderson, TX 75653

800/443-8507, fax 903/657-1195

As the largest manufacturer of brick in the United States, Boral Bricks, Inc., is committed to providing quality brick to architectural and residential markets. In conjunction with other manufacturing plants across the nation, the Henderson facility offers a wide array of products and services. Our combination of colors, shapes, and textures offers the architectural community unlimited design opportunities.

Circle 43 on reader inquiry card

Bovard Studio, booth 809

401 Rockford Dr., Waco, TX 76712

817/772-1132, fax 817/666-7511

Full-service stained glass studio specializing in churches, court houses, libraries, and other public buildings; complete restoration and repair services and original stained glass in traditional and contemporary designs; also designs, fabricates, and installs protective covering, new frames, and ventilators for all windows.

Circle 44 on reader inquiry card

C-Cure Corporation, booth 407

16-25 Park Ten Pl. #850, Houston, TX 77084-5155

713/492-5100, fax 713/492-5120

Manufacturer of fiber reinforced basecoats, synthetic finishes and adhesives, EIF systems; C-Cure's basecoats and EIFS are code-approved, manufactured in Texas.

Circle 45 on reader inquiry card

Carlisle SynTec Systems, booth 310

2399 Midway Rd., Carrollton, TX 75006

800/645-2094, fax 214/248-0293

Single ply E.P.D.M. roofing.

Circle 47 on reader inquiry card

Ceramic Tile International, booth 313

2682 Forest Lane, Dallas, TX 75234

214/503-5400, fax 214/503-5489

One of the largest selections of floor and wall tile products in the Southwest; several innovative designer showrooms throughout Texas and Georgia; a fully staffed, professional team of architectural sales representatives to assist with all commercial tile requirements.

Circle 48 on reader inquiry card

Chemprobe Technologies, Inc., booth 606

2805 Industrial Lane, Garland, TX 75041

214/271-5551, fax 214/271-5553

Advanced coatings for the concrete, brick, and masonry industries; water repellents and stains for above-grade walls and decks.

Circle 49 on reader inquiry card

Chicago Metallic & Inter Finish, booth 321

363 N. Briery, Irving, TX 75061

708/563-4600, fax 214/513-1904

Circle 50 on reader inquiry card

Citadel Architectural Products, booth 510

5833-C East University, Dallas, TX 75206

214/363-0911, fax 214/363-1696

Laminated composite panels for exterior use in soffits, fascias, window infills, and exterior panel system.

Circle 57 on reader inquiry card

Clifford Tile, Slate & Stone, booth 423, 425

7114 Hawn Freeway (175E), Dallas, TX 75217

214/748-4286, fax 214/391-0283

Circle 58 on reader inquiry card

Cold Spring Granite Company, booth 104

202 South Third Avenue, Cold Spring, MN 56320

612/685-5019, fax 612/685-8490

Full-service supplier of domestically quarried granite for building facing, paving, landscape areas, and industrial uses; product line also includes slabs and thin tile.

Circle 59 on reader inquiry card

Construction Estimating & Claims, booth 604

500 NE 23rd St., Fort Worth, TX 76106

817/624-4160, fax 817/740-0646

Circle 60 on reader inquiry card

Consumer Brands—Dealer Group, booth 502

512 W. Hickory, Suite 209, Denton, TX 76201

817/484-6583, fax 817/484-6584

Quality paint and coating products including Pratt + Lambert, Martin-Senour, Ralph Lauren, H+C Stain, Cupainol Stain, ML Campbell Laquers, and Fabulon Floor Finishes; the latest technology, colors and finishes.

Circle 61 on reader inquiry card

Copperworks Lighting, booth 106

POB 6760, San Antonio, TX 78209
210/824-1449, fax 210/824-0446

Copperworks light fixtures are hand-crafted copper wall sconces for interior and exterior in residential, hotels, restaurants, churches, funeral homes, and commercial and hospitality locations; capable of working with architects and designers to produce custom-designed fixtures.

Circle 62 on reader inquiry card

Crossville, booth 505

POB 1168, Crossville, TN 38557
615/484-2110, fax 615/484-8418

Manufacturer of porcelain stone tile.

Circle 63 on reader inquiry card

Custom Window Company, Inc., booth 426

2700 S. Valjejo Street, Englewood, CO 80110
303/761-2909, fax 303/789-0111

Manufacturer of commercial grade extruded aluminum window systems; nationally recognized in historic renovation; supplied windows for several prestigious colleges and universities; full line of "standard" aluminum window systems for new construction or retrofit projects.

Circle 64 on reader inquiry card

D'Hanis Clay Products, Inc., booth 507

311 E. Nakoma, San Antonio, TX 78216
210/525-8142, fax 210/349-2833

Manufacturer of real clay roof tile, floor tile, pavers, and architectural face brick since 1905; perfect for homes with Mediterrean, Spanish, or Southwest architecture; all products are real clay, hard fired, colored throughout the body, and will last a lifetime.

Circle 65 on reader inquiry card

Dal-Tile, booth 203

136 El Mio, San Antonio, TX 78216
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Hausmann & Hausmann, booth 400

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The heritage movement in this era was not merely a local phenomenon. In the 1920s, Williamsburg was created and the restoration of Mount Vernon and Monticello began. The preservation of Charleston, S.C., and New Orleans' *Vieux Carre* were begun with vigor in this decade. Citizens launched the famed Natchez, Miss., Garden Pilgrimage in 1931, the same year in which Monterey, Calif., formed the Monterey History and Art Association. An ambitious restoration program in St. Augustine, Fla., was launched in 1936.

In San Antonio, a series of events and anniversaries that took place from approximately 1918 through the 1930s brought attention to the city's 18th-century past. In May of 1918, for example, the city of San Antonio commemorated the bicentennial of the establishment of a mission (the Alamo) and presidio at San Antonio. A group of determined volunteers founded the San Antonio Conservation Society in 1924 as a result of the proposed paving over of the San Antonio River. In 1923, San Antonio was chosen as the national headquarters for the Old Spanish Trail Beautification Department, created to re-identify the old mission trail from St. Augustine, Fla., to San Diego.

March of 1931 marked the commemoration of two major events: the bicentennial of the founding of the city and the bicentennial of the establishment of three of the five local missions: Conception, San Juan de Capistrano, and San Francisco de la Espada. The heritage movement was further fueled by the centennial celebration of Texas independence in 1936, commemorated with more pageants, fairs, festivals, and the erection of buildings and monuments.

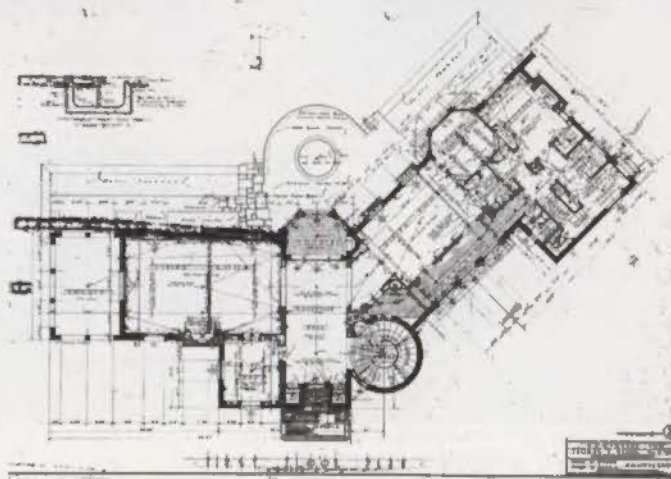
Simultaneously, depression-era government programs funded the documentation and conservation of many of San Antonio's landmarks.



The restoration of the missions, which had begun slowly in 1911, continued at a busy pace during the 1930s. In 1934, the newly created Historic American Building Survey (HABS) led to extensive documentation, for the first time, of San Antonio's Spanish legacy. Further, after languishing for decades, the misnamed Spanish Governor's Palace (actually headquarters of the presidio), erected in 1749, was restored and reopened amidst great fanfare in 1930.

Beginning in the early 1920s, charismatic Atlee B. Ayres became an outspoken advocate for the Spanish colonial revival. He observed the way San Diego's Panama Pacific Exposition of 1915 had provided Chief Architect Bertram Goodhue and others with the opportunity to develop an architectural expression reflective of California's heritage, and how, ironically, the exposition's designs drew their inspiration in large measure from San Antonio's Mission San Jose. He championed the mode as highly appropriate for San Antonio and, together with his son, produced designs that featured its defining characteristics: gabled and tiled roofs; carved doors with patterned tiles, carved stonework, and spiral columns; window grilles of iron or wood; tiled-roof chimneys; fountains; arcades; round towers; iron sconces and door knockers; and patios.

While California architects like George Washington Smith and Wallace Neff designed unadorned surfaces in homage to the California mission style, Ayres & Ayres developed a more picturesque style replete with scrolls, shells, crests, and wildly colorful tiles.



The plans of these homes differed as well; Ayres & Ayres devised a trademark hinged plan so that their residences could take advantage of the prevailing southeastern breezes in a sultry climate less forgiving than that of Santa Barbara and other locales.

Through their development of this regionally appropriate mode, Ayres & Ayres achieved widespread renown as their Spanish homes were routinely published in the era's leading periodicals. By 1940, as Dallas and Houston surpassed San Antonio in population, the heritage movement and interest in period revival styles waned. What remains is a fine legacy of homes in a region that boasts the largest concentration of missions of any city in America.

Stephanie H. Cocke

Stephanie H. Cocke is a historian and consultant in San Antonio.

1 WPA workers rebuilding collapsed dome at Mission San Jose, ca. 1930 Administration Building, Randolph Air Force Base.

2 Robert M. Ayres (left) constructing a model of the Main 3 first floor plan of the Thomas Hogg residence, San Antonio, 1923

Time waits for no one...

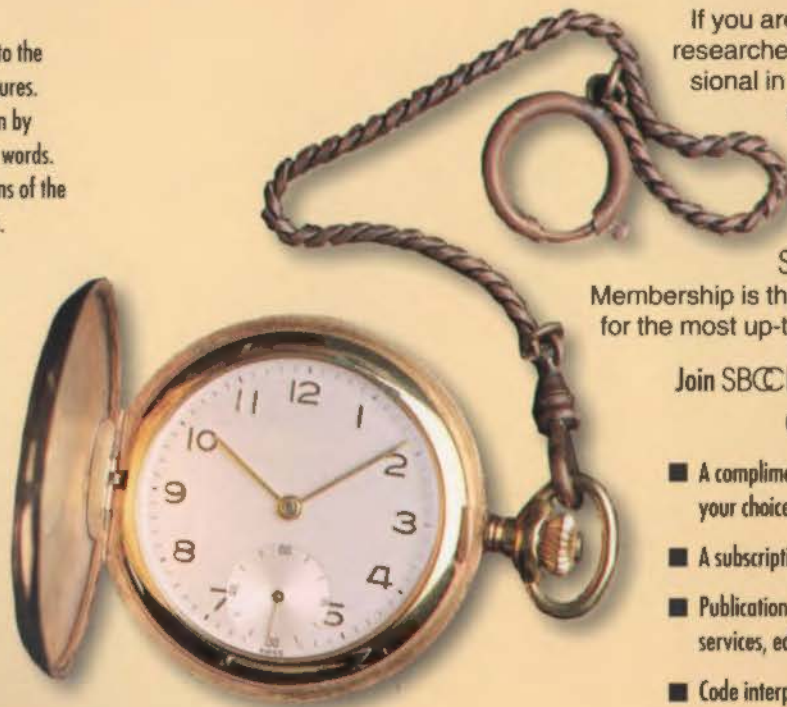
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