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(on the cover) Congressman Solomon P. Ortiz International Conference Center, Corpus Christi; photo by David Richter, FAIA. (above) Mockingbird Station, Dallas; photo by John Shipes, courtesy UC Urban.

UPCOMING ISSUES

We invite submissions of project and story ideas for upcoming issues of *Texas Architect.*

March/April 2002–"Architects + Artists" (deadline: November 7)

If you have ideas for "News" call us at 512.478.7386, fax to 512.478.0528, or e-mail to ssharpe@texasarchitect.org.

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Public Space at Risk

ALONG WITH ALL THE OTHER WAYS THE catastrophe of September 11 has affected the nation's psyche, the destruction of the World Trade Center changes how Americans think about public space, the places where people congregate for purposes as numerous as the facets to our complex society. The attack on the World Trade Center's twin towers is irrevocably etched in the collective mind; but, even more so, the dread of possible future assaults on the innocent – like those 5,000-plus who unknowingly endangered their lives by going to work in downtown Manhattan that morning – now makes all Americans wonder, if only fleetingly, what they may be risking by embarking on their next airplane trip or taking their family to a public attraction.

As this issue of *TA* goes to press, retaliatory bomb strikes by the United States and our allies have begun. Heightened security is evident in public places where, until just recently, Americans had once enjoyed the freedom of movement unknown in other parts of the world. The National Guard troops now patrolling the nation's airports are almost certainly just the beginning of the conspicuous security precautions to become a constant presence in our public places.

Minoru Yamasaki's World Trade Center, while technically private property, was the most public of places. (In contrast, the Pentagon is a public building only in the sense that we've paid for it.) Each day 50,000 people from every level of society went to work in the towers' offices. And, because the towers represented the quintessence of New York City, the World Trade Center drew more than a million visitors annually. Before that awful Tuesday, before Manhattan's most iconic landmarks were annihilated from the emblematic skyline, what tourist could resist making a pilgrimage to the 107th-floor observation deck or three more flights up to the rooftop or just to walk through the five-acre plaza at ground level to gape at the twin summits a quarter-mile above?

When the towers collapsed, the world watched as white clouds of pulverized debris swelled menacingly to envelop a wide swath of the cityscape. Reverberations of the disaster quickly wafted across the entire American landscape. Civil authorities hurriedly began considering an array of security measures for their city's public spaces, including barricades to seal off some streets to all vehicles, blast-resistant trash cans, elimination of above- and below-ground parking lots, posters promoting civil vigilance toward suspicious activity, and surveillance cameras linked to computers processing face-recognition software. And, just in case these measures are not enough, security specialists are recommending further precautions for some public spaces to counter possible chemical or biological attacks, such as air-conditioning systems equipped to neutralize air-borne contaminants with pulsing ultraviolet light and "shelter-in-place" rooms with air-lock entrances for secure refuge.

Clearly, the increased security measures now in place across the U.S. already have affected our nation's psychological well-being. Americans are still flying in commercial airplanes and attending large public events, but most people now view public spaces warily. Not only are people more cautious, but the stepped-up security creates obstacles that keep some Americans from traveling or venturing out to public events. For some, the physical difficulties – coupled with the mental anguish – will keep them from participating in society as they did before; for others, they will go on with their lives in the hope that they and their loved ones are protected. The challenge to architects is to help restore the public's confidence by designing buildings and public places that not only are secure but are places in which Americans will perceive themselves as being safe.

STEPHEN SHARPE

"Masonry Success Stories"

Design Flexibility

Project: Colleyville Heritage High School, Grapevine-Colleyville I.S.D.

Location: Colleyville, Texas

Architecture Firm: VLK Architects

Project Architect: Steve Hafer

Project Designer: Ivonne Levin, A.I.A.

General Contractor: Cadence McShane

Masonry Contractor: Mustang Masonry, Inc.

Masonry Suppliers: Acme Brick Company, brick
Palestine Concrete Tile, concrete masonry unit
Advance Cast Stone, cast stone

Why Brick Was Chosen: Brick provides a unique versatility in terms of size, color, texture, expressive qualities and durability. Using utility-sized brick offers an economical solution for this size of building. The modular nature of brick brings a human scale to a large building. People can relate to it, because it is highly textural and adds warmth to the built environment. Since the design goal was to reproduce the substance and depth of the traditional school building, brick was a natural choice.

Design Flexibility Solution: Three different brick colors articulate the façade, providing detail and scale. The darker brick forms the base; the lighter, salmon-colored brick appears on the third level; the main red brick color is the field floor for the building. The recessed and projected elements add texture to the wall, and subtle detailing enriches the design without detracting from it. With its inherent beauty and wonderful scale and color, brick carries with it feelings of stability, warmth, and permanence.

THANKS!

TSA would like to thank the following companies for their support of our 62nd Annual Convention and Design Products and Ideas Exposition.

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Constructors & Associates, Inc
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DuPont Antron
Opening General Session Speaker

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TSA/Herman Miller Design Charrette

Texas Architectural Foundation
Second General Session

Texas EIFS
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Windows make the village...

Liebrock Village, Texas Christian University, Fort Worth
architect F&S Partners, Dallas
contractor Linbeck Construction, Fort Worth

"We designed this student housing village to have a warm, residential ambiance. Marvin Windows answered that challenge with windows that balance aesthetics and quality. Painted wood frames inside complement the home feeling that we wanted, and clad exteriors with insulating low-E glass with argon met our university client's demanding performance needs. Marvin had a clean approach to putting its windows together in a bay motif on the outside stair towers. Marvin's window assemblies gave us the most open effect possible."

— G. Allen Atkinson Jr., Principal-in-Charge, F&S Partners Inc.

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No ordinary window family could fulfill the diverse needs of Liebrock Village, an 11-building residential campus. Marvin Windows' pebble gray Clad Ultimate double hung and fixed casement windows allowed architects to express a wide-ranging assortment of scales and opening sizes in one cleanly integrated system. From individual units to towering three-story bay assemblies, Marvin simply delivered. For long-lasting, durable performance, and design excellence, it's Marvin Windows! Beautifully made to order, one at a time!

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Fast Rail To Link Fort Worth and Dallas

FORT WORTH The Trinity Rail Express, after 17 years of planning, is expected to roll into downtown in early December to complete the first high-speed rail link with its sister city of Dallas.

With stations already operating in Dallas, Irving, Dallas-Fort Worth Airport, Hurst, and Richland Hills, the Trinity Rail Express (TRE) will expand service to the newly constructed Intermodal Transportation Center (ITC) and the recently renovated Texas & Pacific Station. Both downtown projects are the work of the Fort Worth architectural firm Gideon Toal. When the first high-speed train pulls into Fort Worth on Dec. 3, the TRE will inaugurate a new and much-sought-after public transportation option for commuters traveling the east-west line from Dallas. (The extension of the line to Fort Worth had been anticipated to begin Oct. 29, but delays caused the opening to be pushed back five weeks.)

The first Fort Worth TRE station completed in Fort Worth was the T & P Station renovation finished in the fall of 1999, located at Throckmorton and Lancaster Streets at the southern edge of downtown. (See article on page 32.)

On the downtown's eastern edge, at Ninth and Jones Streets, the city has funded construction of the new $12.5 million Intermodal Transportation Center in an historic warehouse district. Gideon Toal presented several contemporary schemes for the ITC, but community leaders voiced their support for a historically influenced building. "We looked at urban precedents when we sited the ITC," said Robert Adams, vice president of Gideon Toal, and the partner in charge of the project. "Traditionally the courthouse and the railroad station anchored the city. In Fort Worth, the courthouse and convention center are the anchors. We sited the ITC so if one stands at the convention center, you are directly in line with the courthouse and on a cross-axis to the ITC station." Historic rail stations certainly influenced the ITC, as evidenced by its linear organization, brick-clad exterior, and central clock tower.

Despite an exterior designed to look historic, the Intermodal Transportation Center advances all the modern transportation linkages available in downtown Fort Worth. In addition to the Trinity Railway Express, the ITC will connect commuters to Amtrak, Greyhound, city cab service, city bus routes, and automobiles.

The result of 17 years of planning and a total budget of $184 million, the advantages of the Trinity Rail Express are evident—increased access to a complete transportation network, reduced traffic congestion, less pollution, and opportunities for development of properties adjacent to these two new stations.

REBECCA BOLES

Of Note: Dallas Arts School

DALLAS Allied Works Architecture will design the $40 million expansion and remodeling of the downtown Booker T. Washington High School for the Performing and Visual Arts. The Portland, Oregon, firm was hired following a worldwide competition held by the Dallas Independent School District. Allied Works' scheme (see illustration at right) consists of several concentric and overlapping L-shaped bars which define both interior and exterior spaces with a hybrid courtyard that allows the school to have both internal focuses and to be permeable to the other activities in the neighboring Arts District. Allied Works principal Brad Cloepfil described the winning concept as a "city in itself, humming at night." Originally built in 1922, the school is sited two blocks east of the Meyerson Symphony Center, and will anchor the eastern end of the Arts District which includes the Dallas Museum of Art and the Nasher Sculpture Garden. The new arts magnet school could open in 2005.

Intel Outside: Student Art Installation

AUSTIN An apt metaphor for the economic slowdown that has transformed this high-tech city from giddy to jittery in a little more than a year, the bare skeleton of Intel Corporation's planned research and design center sits abandoned on the west side of downtown. Intel unexpectedly shut down the $124 million, 10-story project last March as construction crews were framing the poured-in-place concrete structure's sixth floor. While the building was rising, the semiconductor industry was flagging, and officials of the world's largest microprocessor manufacturer temporarily mothballed the project in hopes that the downturn would reverse by the year's end and construction could resume.

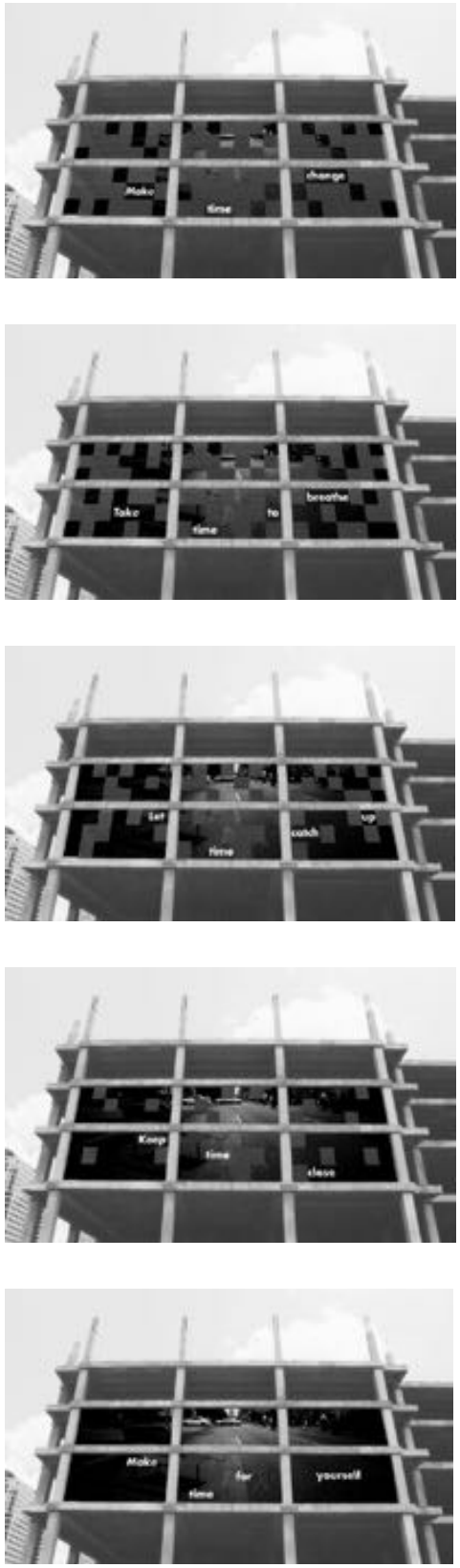
In the meantime, Intel is working with communication-design students from the University of Texas at Austin's Department of Art and Art History to camouflage the unfinished building with an art installation. The students' project, scheduled to begin in November (the same month the building was originally expected to be completed), is a dynamic work that will evolve over a period of 18-22 weeks with about 100 four-foot-square panels being attached to cables stretched horizontally across two levels of the building. "This is a temporary fix," Intel spokesman Fred Shannon said of the installation that will cover the second and third floors. "We had committed to the city of Austin to do something about the building in its current state." Shannon said the students are currently working with the architect, Graeber Simmons & Cowan of Austin, and the construction firm, DPR of Austin, to determine how to make the students' proposal a reality. "We're moving from the conceptual phase to the technical phase," Shannon said.

Titled "Take Time" and comprised of images and text printed on the panels, the installation is intended to prompt Austinites to contemplate the changes taking place in their city. "We wanted to look at it as a positive opportunity for Austin to reflect on itself as a city and the nature of change," said Daniel Olsen, a University of Texas instructor supervising the four-student design team made up of juniors in their second year of the university's communication-design program. Olsen said the panels, like magnets to a gigantic refrigerator-door poetry set, will be moved around over a 10-week period until they ultimately are configured to depict two scenes, one of Austin's cityscape and another of the city's surrounding landscape. Accompanying the images will be meditative text relative to the use of time, such as "take time to breathe," "let time fall into place," and "make time for yourself." Intel has budgeted $30,000 for materials and scholarship funds to compensate the students for their time.

Intel officials are pleased that the high-profile albeit arrested construction project – seen by many locals as an embarrassing blot on an otherwise reinvigorated downtown – will undergo a short-lived transformation while the building's fate is being decided. (Stressing that the company hopes to complete construction but also reporting to have received several unsolicited offers to purchase the project, Intel expects by year's end to announce its plans for the building.) The Intel skeleton looms over an area of downtown that is near several large construction projects, either underway or now being designed, including the new $65 million Austin Museum of Art by Richard Gluckman just a block away which is expected to open in the fall of 2003.

Intel's Shannon said the company expected to consolidate its Austin operations within the new downtown facility, bringing about 550 employees from five area campuses to work under the same roof. He said the employees, primarily engineers, design digital signal, networking, and computer microprocessors.

STEPHEN SHARPE



Computer rendering of the art installation shows the work as it unfolds over several weeks; illustrations courtesy UT Austin Department of Art.

AIA Brazos Honors Arkitex and Godbey

BRYAN In its 2001 Design Awards Program, AIA Brazos honored Arkitex Studio of College Station and L. David Godbey, AIA of Bryan with citations for design excellence for projects recently completed.

Jurors for the competition, the first held by the chapter since 1996, were William T. Cannady, FAIA, a principal of Bricker & Cannady of Houston and a professor of architecture at Rice University, and Joseph L. Mashburn, dean of the Gerald D. Hines College of Architecture at the University of Houston.

Arkitex Studio won for its two-story, 18,800-square-foot Stata Corporation Office Building, located in the College Station Business Center. To take advantage of natural light, most of the offices are located along perimiter walls and sidelights adjacent to corridor walls allow light into hallways and interior offices.

Godbey won for the Godbey Residence in Bryan, a bachelor's home with exposed wood trusses over the living/dining area that shape a double pitched roof reminiscent of Texas pioneer dwellings. The truss cantilever allows deep overhangs without any exterior supports to block the view.

Stata Corporation Office Building

Godbey Residence

New Blanton Design Wins Approval

AUSTIN Unveiled Oct. 2, the preliminary design for the Blanton Museum of Art proves that Kallmann McKinnell & Wood Architects of Boston knows how to please the University of Texas regents—namely, by planning a limestone-clad, red-tile roofed, Mediterranean-style building that blends in with the structures at the campus' core.

Firm principal Michael McKinnell presented renderings of the design in Houston during a meeting of UT regents, who approved the design.

Rather than compact the entire program under one roof, McKinnell chose to split the project in two and house the museum's administrative functions within a smaller, adjacent building. The additional structure will cost an extra $25 million. Originally budgeted at $58.5 million, construction is scheduled to begin on the gallery building (below, at center) in fall 2002, with completion expected in 2005.

Rendering courtesy Blanton Museum of Art

Houston's Heights on Tour

The American Society of Interior Designers/Gulf Coast Chapter (ASID/Houston) showcases a circa-1893 Victorian home in Houston's Heights neighborhood at 1722 Heights Boulevard. The 2001 Designer Showhouse tour benefits Darla's Learning Center, a day school for female adults with mental retardation. For information call 713/626-1970. NOVEMBER 1-18

Mayne Speaks to Dallas Architecture Forum

The Dallas Architecture Forum continues its sixth season with Thom Mayne, principal of the Los Angeles firm Morphosis, at 6 p.m. in the Horchow Auditorium at the Dallas Museum of Art, 1717 N. Harwood St. Founded in 1972, Morphosis has received 20 Progressive Architecture Awards, 39 AIA Awards and numerous other design recognitions. Admission is free to DAF members, $15 general, $10 for DMA members, $5 for students. Call 214/740-0644 for more information. The non-profit DAF is dedicated to providing challenging and on-going public discourse about architecture. NOVEMBER 2

Nouveau, Moderne, Deco at MFAH

The Museum of Fine Arts, Houston features *Defining Modern: European Design 1880-1930* which focuses on the major European movements that reflect the shift from nineteenth-century historicism to a modern aesthetic in decorative arts, including England's Arts and Crafts movement, Art Nouveau, Vienna Moderne, and Art Deco. For more information, visit *www.mfah.org* or call 713/639-7540. Located at 1001 Bissonnet, MFAH is open every day except Mondays. Admission is $5 for adults, but Thursdays are free. THROUGH NOVEMBER 11

Chinese Textiles in El Paso

The El Paso Museum of Art exhibits *Weaving China's Past: The Amy S. Clague Collection of Chinese Textiles*, organized by the Phoenix Art Museum. Running concurrently is a film series of many well-known movies associated with Chinese subjects. There will also be a lecture by Janet Baker, curator of Asian art at the Phoenix Art Museum, on Nov. 18. The museum is located at One Arts Festival Plaza and admission is free to the public. For more information visit *www.elpasoartmuseum.org* or call 915/532-1707. THROUGH DECEMBER 30

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by JAY BAKER

Hermann Park Comes Full Circle

Focal point of Kessler's 1916 master plan, construction of pool signals park's renewal

SINCE ITS INCEPTION IN 1914, HOUSTON'S Hermann Park has developed into the city's primary urban greenspace. Dramatic efforts concentrated since 1992, however, have been fundamental in transforming the park's potential from one of dormancy to one being realized. That transformation has in many ways revolved around a reflection pool originally envisioned in 1916, but until recently, never fully funded for construction. Indeed, an ongoing interest in the pool and its environs helped prompt a renewal of the park as a whole.

George Kessler's original plan for Hermann Park depicted a ceremonial entrance into the park, arriving at a linear pool, flanked by *allées* of live oak trees, and leading to a great basin. While the most basic measures of these ideas were implemented, Hermann Park developed as a location for institutional destinations, with little advocacy for the common spaces essential to the park's inception.

That changed in 1992, when three groups sponsored a national design competition intent on achieving built and lasting improvements to the park. The Rice Design Alliance (RDA) joined forces with Friends of Hermann Park (FHP) and Houston Parks and Recreation Department (HPARD) to organize *Heart of the Park*, a design competition with guidelines stressing a renewal of the park based upon its history. The RDA funded, organized, and delivered the competition, while FHP raised funds for the winning entry.

As FHP adopted the winning scheme and entered into fundraising efforts, they discovered that they would be better advised to first address the park's full 445 acres. It was then that a master plan for the park was initially discussed.

The Olin Partnership was selected in 1993 after a considerable review of qualified master planning consultants, and the consensus-driven evolution of Hermann Park developed quickly. Upon completion of the master plan in 1995, and its subsequent adoption by the Houston City Council, a development agreement was entered into for $12 million worth of capital improvements. Since that time, the public-private partnership between FHP and HPARD has achieved together that which neither entity could achieve alone.

As FHP's private contributions met and exceeded the financial base of support from the City of Houston, multiple projects and programs were initiated that have helped the park garner an award-winning, national reputation. Among them are:

• renovations and additions to Miller Outdoor Theatre added restroom facilities, while simultaneously developing pedestrian plazas serving both theatergoers and park visitors;

• expansion and renovation of Lake McGovern doubled the lake in size, added three new islands, features an aeration system, wetland planting areas, a landscaped lake edge, and a boating alcove as launch for recreational uses;

• reclamation of 80 acres across Brays Bayou has become home to FHP's environmental educational programming. Reaching 5,000 students each year, these programs use the park as an outdoor classroom, to develop future stewards of the city's green space;

• beautification and widening of North MacGregor Street has transformed the road into a parkway, while creation of the Zoo West Entrance has improved zoo access by pedestrians and public transportation.

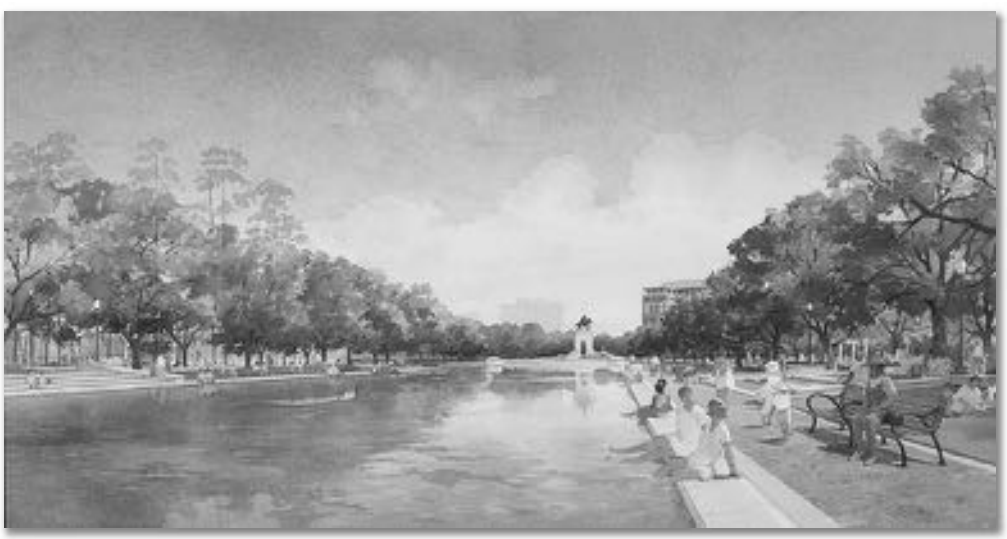
• a comprehensive access and parking charrette convened all park stakeholders with the nation's best parking and traffic consultants; and

• an aggressive reforestation effort has led to the planting of 1,250 new trees in the park, while improved visitor services feature benches, light fixtures, trash cans, drinking fountains, and way-finding signage.

As these and other projects continue, FHP and HPARD have begun to address maintenance master planning, second-phase capital projects, and the future of programming within the park. Meanwhile, dedicated professionals and devoted volunteers kept the persistent belief that the *Heart of the Park* project remained possible. And so, when ground was broken in July on the Mary Gibbs and Jesse H. Jones Reflection Pool, the event celebrated the pool as a symbol of how the master-planning of Hermann Park had come full circle. At last underway, the reflection pool is certain to be both central to Hermann Park as a place, as well as to the rediscovery of the value of public space in Houston's urban environment.

Jay Baker is an architect in Houston.

Proposed perspective view of the reflection pool from Molly Ann Smith Plaza; illustration by Elizabeth Day, courtesy Friends of Hermann Park.



by DIETMAR E. FROEHLICH

film.installation.metropolis

An evening of video projections in Houston enlivens urban sites with human interaction

THE PUBLIC REALM IS A MUCH TALKED-ABOUT phenomenon whose blurry definition renders the discussion of its value as vague and open-ended as is its existence in our cities. Public spaces have often deteriorated to public voids empty of human interaction. Houston, like any other major city, provides an ample number of these sparely functional public spaces. Experiencing these spaces most of the time through the tinted window of a moving vehicle, they seem to appear lost between the structures of the metropolis. With the attempt to revive downtown it seems desirable to put those spaces back on the mental map Houstonians have of their city.

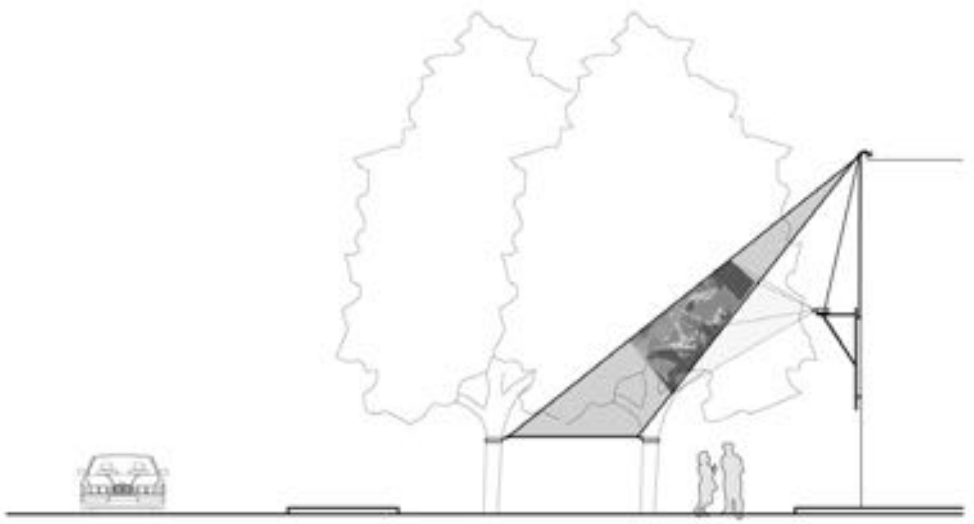
The idea of invigorating the city through artistic means has been around for a long time. Nevertheless, my colleague Dwayne Bohuslav and I deemed it appropriate to conduct an artistic insurgency on specific spaces in Houston to invest in their sense of place and thus teach our students about the metropolis and its intricate and complex functions.

For *film.installation.metropolis* we chose as our model the epiphyte, an organism that grows on a host without damaging it but rather benefiting the host. The intervention would be temporary and would cause no lasting physical change to the environment—a "soft" interaction with the site for a defined period of time. Lightweight and easily demountable materials like fabric, scaffolding, and wire were the building units of choice. This we believed would jump-start the life of the spaces again. The sites were selected for their physical qualities as well as their symbolic value: the Blaffer Gallery at the University of Houston, the Ana Dupree Sculpture Park/Project Row Houses in the Third Ward, and the Sabine Street Bridge in Buffalo Bayou Art Park near downtown. Assistance was provided through several sources (including curators from Houston museums and independent art organizations) and grants helped to finance the project.

First, preparatory and theoretical work in the seminar course focused on the representation and interpretation of the metropolis in film and art, from Walter Ruttmann's *Berlin: Symphony of a Great City* (1927) to Chip Lord's *Mapping a City of Fragments* (1997). Investigative videos by the students about each site and its characteristics helped them to generate ideas for their projects. The second part of the course introduced installation art and its implications for the city like Gordon Matta-Clark's *Conical Inter-sect* (1975) or Dwayne Bohuslav + parasite's *Organ Grinder* (2000). The majority of the seminar time went into producing the architectural pieces that would become the epiphytes transforming the spaces. Production took place in nine groups, three per site. Installation of the pieces had to comply with various parameters from time constrictions to accessibility issues and permits.

On the balmy April night when the three events were staged, the disparate sites were connected by a shuttle bus service reintroducing the benefits of public transport to the spectators.

At the April 30 event in the courtyard of the Fine Arts Building, students installed steel cables and lightweight screens for video images that filled the overhead void; photo and illustration by Alan Kitchings, Jim McSherry, and Jill Sparks.



First Stop

Inside the Blaffer Gallery one room was dedicated to displaying the architectural models and drawings which helped explain the process for creating the evening's events.

In front of the gallery multiple projections of art work on sail-like structures invited the visitors to investigate further. The projections emanated from armatures mounted on the walls of the gallery, with the sails suspended between a grove of trees. Music lured visitors toward and through the entrance to the building's courtyard. Above this entrance layers of projection surfaces were superimposed with videos. Once inside the large courtyard, the visitor's gaze was directed up twenty to thirty feet in the sky where cables dissected and reorganized the space above the ground, and abstract interpretations of its architecture were projected on canvases floating in the air between the steel lines of the cables.

Second Stop

At Ana Dupree Sculpture Park in the Third Ward, two "ghost houses" faced each other, both built on top of an earlier art piece. The CMU blocks delineated the foundations of former houses. The first full-scale fabric-clad ghost house, illuminated

"*film.installation.metropolis*" continued on page 47

Constellation

by W. MARK GUNDERSON

The transformation of the Fort Worth Cultural District is well underway.

THE MASTER PLAN FOR THE FORT WORTH Cultural District developed by EDAW Inc. and adopted by the city in May 1990 stressed the unusual diversity of activities and character represented within the area. From cattle to cosmos to Caravaggio, the opportunity to seek enlightenment by engagement with history and nature is unusually rich in this area of the city, as is the collection of structures which house these activities. The transformation and consolidation of the various component institutions in the Fort Worth Cultural District into a more complex whole is well underway. In the past two years the expansion of the Amon Carter Museum and the relocation of the Modern Art Museum to the east have, conjointly with the creation of a Western Heritage Plaza to the southwest, redefined the nature of this area in a manner which weaves the agricultural with the "cultural" in an artistic sense. The history of these institutions (see "Art and the City," *TA* 11/12 1996, pp 60-65) whether art or livestock-related is, interestingly, based upon exhibition.

With the relocation of the Modern Art Museum to a site at the northeast corner of the Cultural District the original museum-armature of West Lancaster has shifted to become an organization based upon Camp Bowie Boulevard (as noted in the 1996 *TA* article). West Lancaster still provides an east-west centerline to the district and its boulevard median has been planted with pear trees as a kind of green "spine." The so-called Great Lawn between the Amon Carter Museum and the Kimbell Art Museum – which focuses on a bronze statue of Will Rogers riding westward into the sunset and on the Pioneer Tower – still demarcates the north-south centerline of the district. This crossing lends considerable stability to the district even with the redistribution of activity to the northern edge.

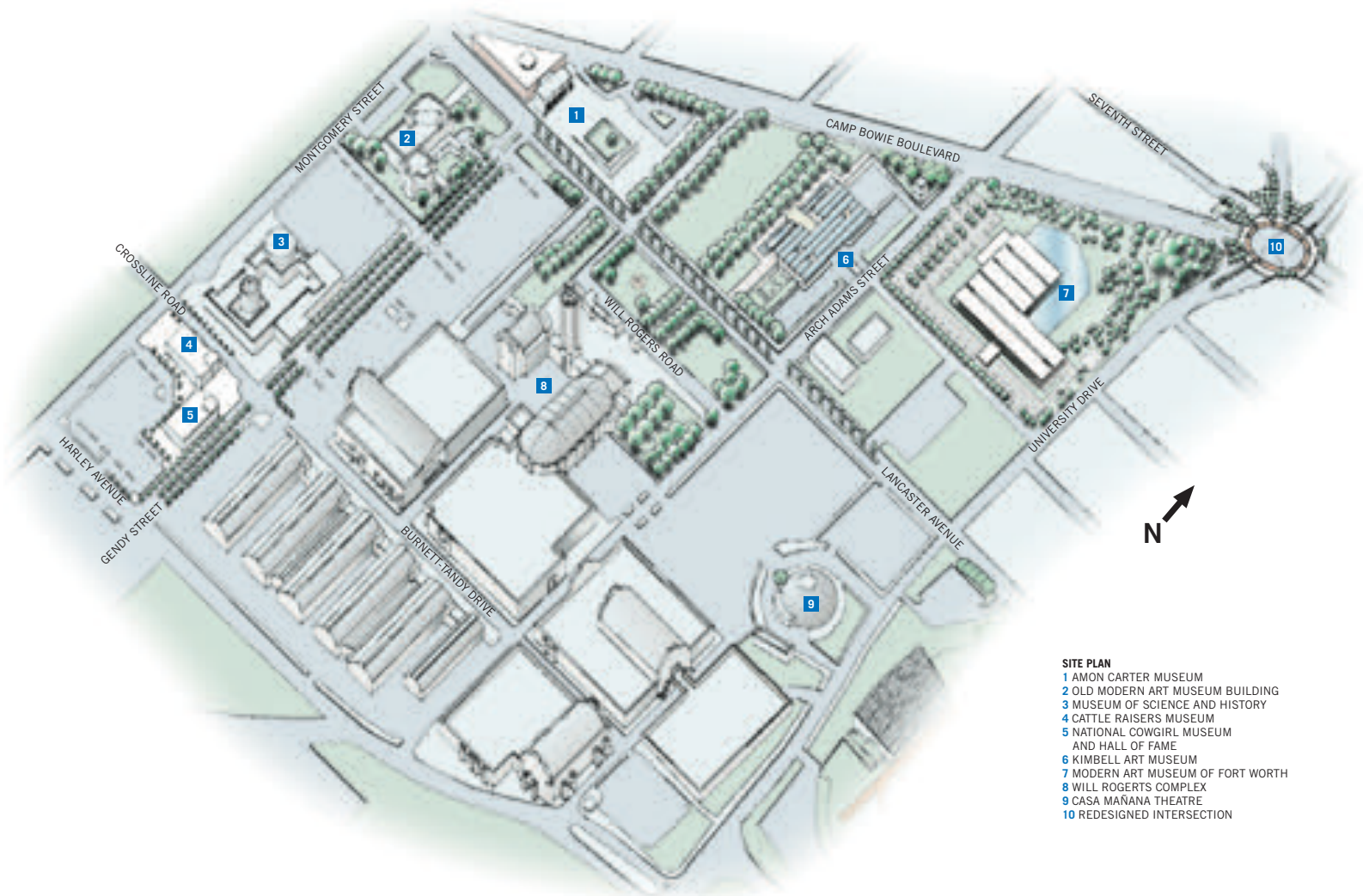
In addition, philanthropist and arts patron Anne Marion (whose donation of the 11-acre site for the new Modern changed this urban dynamic in 1996) has offered "up to $25 million" toward the redesign of the heinous 50,000-car-per-day traffic intersection at University Drive, Camp Bowie, West 7th, and Bailey. Design studies are underway towards a "roundabout" typology with a large fountain or other urban amenity at its center and, potentially at least, pedestrian-oriented structures at its periphery. (The city is currently rebuilding the intersection per earlier plans, and would presumably finish that work and begin construction again if the new concept is approved.) This would create a new primary entry to the district from downtown and would shift the present emphasis on West Lancaster even more strongly toward the north. This will have certain effect on the privileged position of the geodesic-domed Casa Mañana Theatre which is presently the first evidence of entry to the district while driving along West Lancaster and quite effectively makes the Modern the focus of arrival in a progression from the central business district. The large scale of Tadao Ando's project contributes to this redefined sense of entry as well.

The Kimbell Art Museum has purchased a site immediately to its east once used by the Fort Worth Independent School District; which is bounded by University Drive, Darnell Street, Arch Adams, and West Lancaster. This site is opposite and south of the new site for the Modern and is the likely location for any future expansion of the Kimbell. With the Modern's move to become the first perception of the district, one may imagine that the Kimbell will be even more strongly pressed toward the use of this opposing site. At least until the construction of the other museums is completed, however, the Kimbell has no plans for the site besides surface parking and the use of an existing Miesian FWISD meeting space designed by Martin Growald of Fort Worth. Kay Fortson, president of the Kimbell Board of Trustees, stated during the 1998 AIA 25-Year Award ceremony that it is her desire, and has been all along, to take care of Louis Kahn's building in perpetuity.

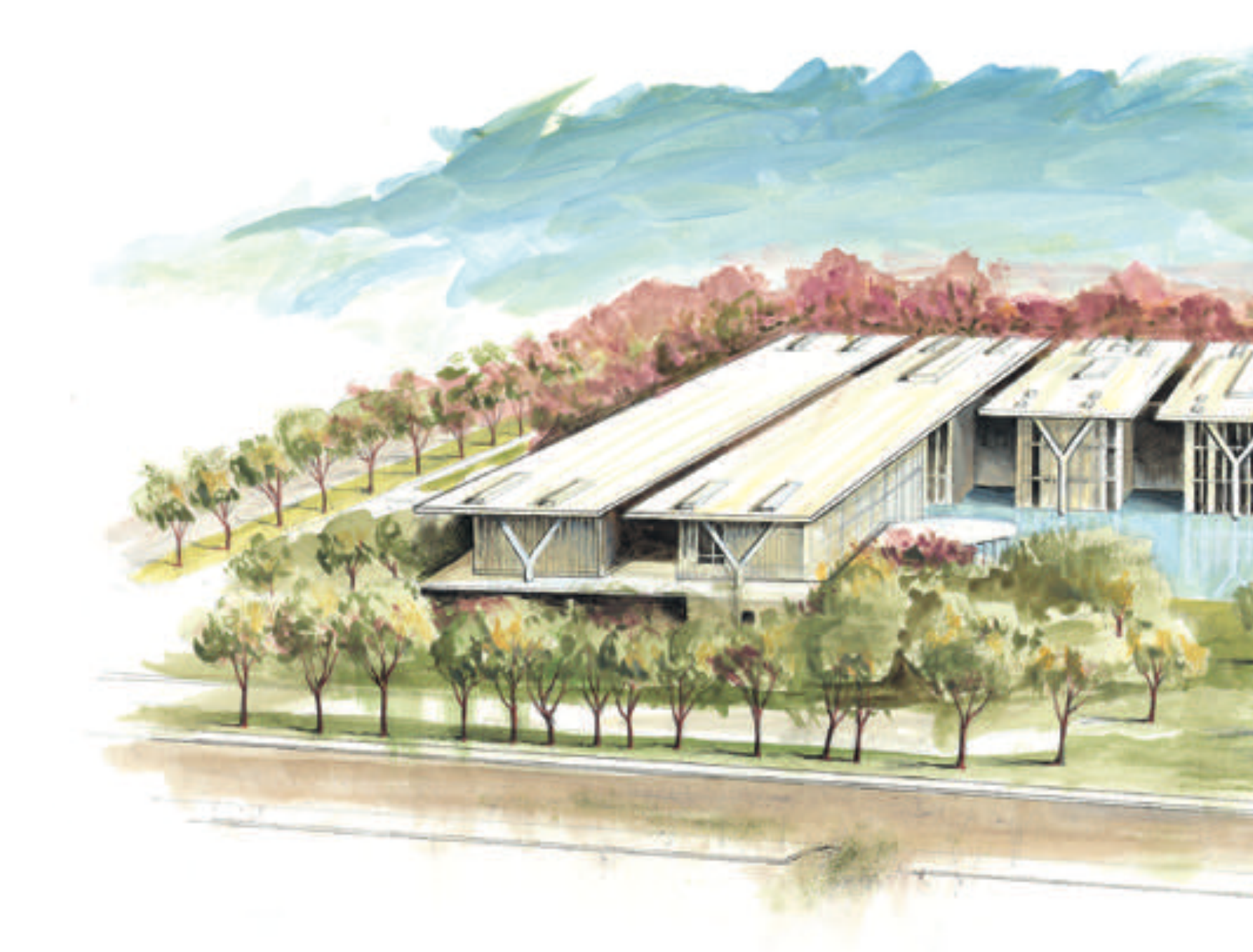
The Amon Carter Museum's expansion (see "New Amon Carter Museum Opens," *TA* 9/10 2001, p. 13) has provided this institution with much needed display and storage space while holding its focal point at the northwest corner of the district. This is the museum's third expansion since 1961, and future growth will require a complete new strategy as the new addition fills every available inch of its site. The museum, with the pedestrian circulation within the district in mind (particularly towards the Kimbell, downhill to its east), has reconfigured the parking area north of the open court containing Henry Moore's *Upright Motives*.

All three museums contend with the "university or Disneyland" opposition noted in a recent *New York Times* article by Michael Kimmelman, in particular the critic's emphasis on the return to quality as a social value seemingly lost to quantity. And most, if not all, American museums routinely market themselves as though in competition with forms of entertainment. The Fort Worth museums seem to coexist admirably with rodeos and cutting-horse shows—an interesting cross-fertilization takes place to the benefit of both.

Completion of the many ongoing and planned museum projects will result in a more consolidated cultural district; map by Jim Atherton, courtesy *Fort Worth Star-Telegram.*



SITE PLAN
1 AMON CARTER MUSEUM
2 OLD MODERN ART MUSEUM BUILDING
3 MUSEUM OF SCIENCE AND HISTORY
4 CATTLE RAISERS MUSEUM
5 NATIONAL COWGIRL MUSEUM AND HALL OF FAME
6 KIMBELL ART MUSEUM
7 MODERN ART MUSEUM OF FORT WORTH
8 WILL ROGERTS COMPLEX
9 CASA MAÑANA THEATRE
10 REDESIGNED INTERSECTION



The Fort Worth Modern Art Museum is scheduled to open in October 2002; painting by Mark Hoffer, courtesy *Fort Worth Star-Telegram.*

While the Stockyards north of downtown are still the heart of the "trail drive" aspect of Fort Worth's past, the Will Rogers Coliseum and Auditorium have been expanded over the last decade or so and now hold claim as site of the ongoing public shows of horses, guns, and other elements of the "Western" lifestyle. Will Rogers Coliseum has long since displaced the original 1908 Northside Coliseum as the site of the annual Rodeo/Stock Show, and due to its size and qualities as a venue for performance the Auditorium has hosted artists as un-western as Jimi Hendrix, the Rolling Stones, Emerson Lake & Palmer, King Crimson, and more recently, Sheryl Crow and Melissa Etheridge. As with other entities in the district, there is conversation at the moment proposing a new Coliseum to handle the larger crowds that have become the norm.

The newly defined Western Heritage Plaza, located immediately south of the existing Fort Worth Museum of Science and History, will include that museum, which plans a $26 million expansion of exhibit space designed by Lake/Flato Architects of San Antonio. That expansion will include 7,000 square feet of space dedicated to the legacy of the Texas cowboy/cowgirl in addition to 7,000 square feet of gallery space for traveling science exhibitions and another 10,000 square feet for display of recently discovered dinosaur fossils from the Fort Worth area.

The plaza will also contain the new National Cowgirl Museum and Hall of Fame which is currently under construction and expected to be completed in spring of 2002. This $21 million project was designed by David M. Schwarz Architectural Services, Inc. of Washington, D.C., with Gideon Toal Architects of Fort Worth and includes 33,000

square feet of gallery space, theaters, and a library. Located in Hereford, Texas, until a few years ago, this museum moved to Fort Worth with the city's promise of a future high-profile site. The plaza will also be the new site for the Cattle Raisers Museum which will relocate from its present location on West 7th Street into an estimated $20 million structure also designed by Schwarz. It is expected to be approximately 24,000 square feet in size and the two built forms will create a focal urban entry point into the Will Rogers complex from Montgomery Street to the west. Few images have been released of the two-story structures but they are vaguely reminiscent of other 1930s pilaster-and-spandrel Deco structures in the area. Each is shown to have a faceted tower as entry marker.

This southwest entry to the Cultural District becomes in effect a "Western" entry, pun intended; and prefaces the Will Rogers Exhibit Hall as well as the livestock exhibition structures so well known for their linear clerestories and simple, unpretentious agricultural forms. One of the sites under consideration for a new Coliseum would engage this entry plaza and reinforce the concept.

At the south end of the Kimbell is the lower court with Isamu Noguchi's "Constellation (for Louis I. Kahn)" consisting of four uniquely shaped basalt blocks placed by the artist and held in delicate tension and subtle spatial conversations—actors in Kahn's "grass theater." This work might serve as an apt metaphor for the Cultural District as a whole – institutions in careful, and now refined, internal and external balance – within the urban field.

W. Mark Gunderson is an architect practicing in Fort Worth.

Fort Worth Cultural District New and Planned Projects

Amon Carter Museum (October 2001)

Design Architect

Philip Johnson/Alan Ritchie (New York)

Associate Architect

Carter & Burgess (Fort Worth)

National Cowgirl Museum (June 2002)

Design Architect

David M. Schwarz Architectural Services (Washington, D.C.)

Associate Architect

Gideon Toal, Inc. (Fort Worth)

Modern Art Museum of Fort Worth (October 2002)

Design Architect

Tadao Ando (Osaka, Japan)

Associate Architect

Kendall-Heaton Associates (Houston)

Fort Worth Museum of Science and History expansion (2004)

Design Architect

Lake/Flato Architects (San Antonio)

Cattle Raisers Museum (2004)

Design Architect

To be named

Urban Living at Its Most Vibrant

by WILLIS WINTERS

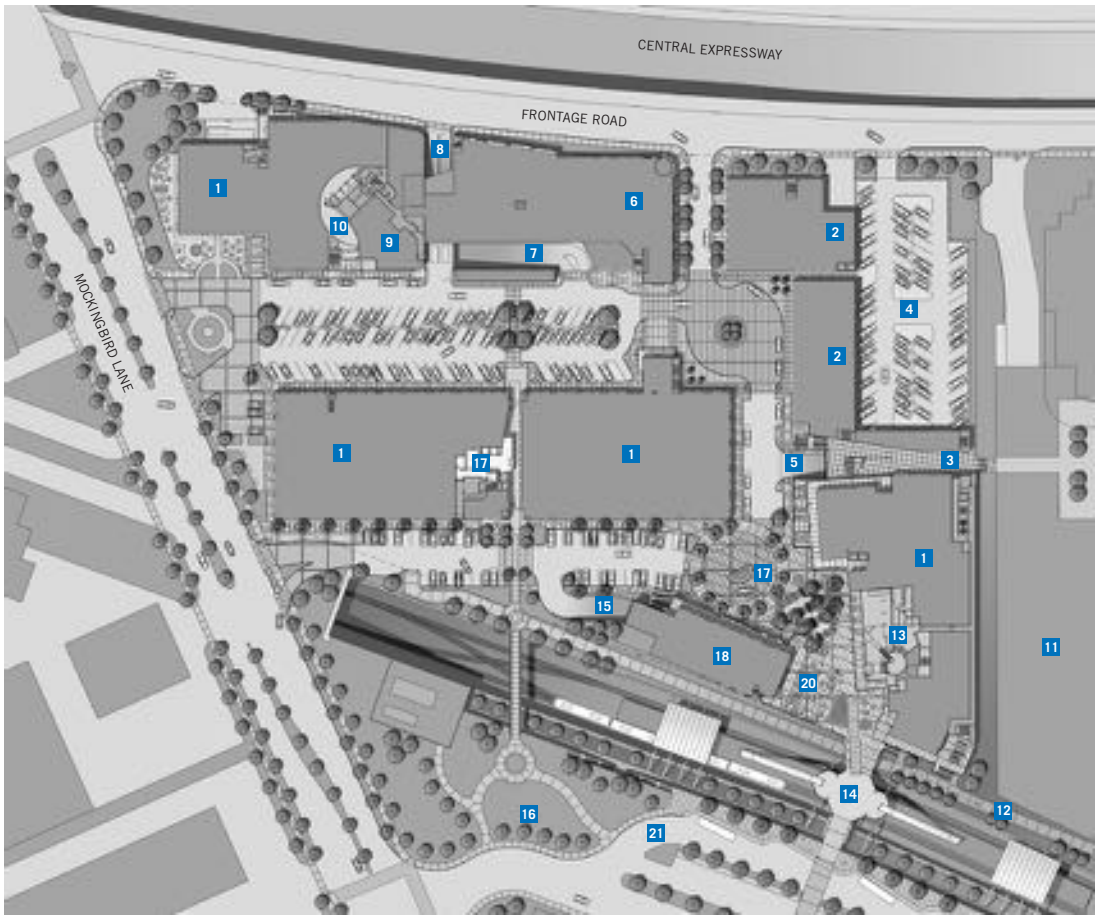
PROJECT Mockingbird Station, Dallas
CLIENT UC Urban
ARCHITECT RTKL Associates
ARCHITECT OF RECORD Selzer Associates
CONTRACTOR CD Henderson
CONSULTANTS Taub Associates (MEP); Turner Engineering (structural & MEP), Stenstrom Schneider (structural; Veselka Mycoskie Associates (landscape); Lighting Design Alliance (lighting); Brockette, Davis Drake (civil)
PHOTOGRAPHERS Craig Blackmon; Randall H. Shortridge; John Shipes

SELDOM HAS A PROJECT BEEN CONFRONTED by the challenges that faced Dallas developer Ken Hughes following his acquisition in 1997 of a 10-acre site for the city's first mixed-use development adjacent to a DART station. And seldom have expectations for success been higher, given the project's prominent location on Mockingbird Lane across Central Expressway from Southern Methodist University and the Park Cities. These expectations – financial as well as architectural – have not only been fulfilled, but exceeded, with the opening in May of the city's most exciting new urban development—Mockingbird Station.

It is easy to understand Hughes' initial uncertainties about the site, as he surveyed it four years ago with Bart Chambers, a principal in the Los Angeles office of RTKL Associates. Facing the developer and design architect was a motley collection of existing structures, including a 10-story bank office building with an attached parking garage and a three-story brick telephone-company warehouse dating to the 1940s. The trapezoidal site was also sandwiched between two transportation "canyons"—Central Expressway (still under construction in 1997) on the west and on the east the recently completed DART line (and namesake station) where it emerged from its three-mile-long tunnel to downtown. Proximity to the light-rail station was obviously the main attraction and driving force behind the $105 million Mockingbird Station project, presenting Hughes and his team (including Selzer Associates as architect of record) with the opportunity to fulfill the promise of transit-oriented development in Dallas. With the exception of DART's The Cedars station south of downtown,

(opposite page) A new office pavilion with ground-floor restaurant space is located on the site's most prominent corner. The materials and fenestration echo those of the nearby residential loft building; photo by Craig Blackmon. (left) Cinema patrons descend to street level from the raised plaza overlooking the northeast corner of the site. Beyond this plaza is the connecting bridge to DART's Mockingbird light-rail station; photo by Randall H. Shortridge.


Urban outfitters



SITE PLAN
1 SHOPS AND RESTAURANTS
2 FUTURE SHOPS AND RESTAURANTS WITH HOTEL ABOVE
3 ACCESS TO NEIGHBORING OFFICE TOWER
4 PARKING STRUCTURE
5 RETAIL AND FILM CENTER PARKING AND SERVICE ACCESS
6 VIRGIN ENTERTAINMENT
7 RESIDENTIAL PARKING ACCESS
8 OFFICE PARKING ACCESS
9 BANK
10 OFFICE LOBBY
11 EXISTING PARKING STRUCTURE
12 KATY BICYCLE TRAIL
13 ANGELIKA FILM CENTER LOBBY
14 DART STATION PLATFORM
15 RETAIL AND FILM CENTER PARKING ACCESS
16 MINI-PARK
17 RESIDENTIAL LOFTS LOBBY
18 TWO-STORY RESTAURANT BUILDING
19 DROP-OFF AND GRAND STAIR
20 PLAZA WITH SHADE STRUCTURE
21 DART BUS PLAZA

(opposite page, clockwise) Interior of a penthouse corner loft unit; photo by John Shipes, courtesy UC Urban. A new retail facade incorporates pseudo-industrial materials and detailing, yet is easily distinguishable from the original brick warehouse in the background; photo by Craig Blackmon. Light-rail riders ascend to Mockingbird Station via escalator from the below-grade station platform. A wedge-shaped restaurant pavilion overlooks DART. The converted loft apartment building is beyond; photo by Craig Blackmon.

there has been surprisingly little collateral development at any of the 15 light-rail stations located outside of the central business district. As DART currently prepares to open two trunk-line extensions northward to Richardson, Plano, and Garland, Mockingbird Station decisively sets the standard for medium- to high-density redevelopment of underutilized property adjacent to both existing and future stations.

RTKL's master plan re-organizes the site's existing structures into two parallel building masses comprising the bulk of the development's 675,000 square feet. The ground floors of each structure are dedicated primarily to restaurant and retail tenants, with office space remaining in the expanded bank building and new loft apartments located on top of the old brick warehouse. The residual area between these two buildings features the project's essential element—a long shaft of space devoted to vehicular circulation and parking, allowing visitors to comprehend the massive project, make visual connection with their destination, and, if fortunate, park close by. The vehicular court is defined at its northern end by extensions of the retail facades on both sides of the street—an effective use of the figure-ground plan to enrich the spatial experience of the entire development at the pedestrian level. In the future, this parking street will be visually terminated by an 18-story hotel. Currently, a mid-rise office building abutting the property's northern boundary dominates the overall vista. Adjacent to the future hotel, and wedged into the northeast corner of the site closest to the DART station, is the development's only new freestanding construction—an eight-screen art-house cinema and nearby restaurant pavilion.

The visual centerpiece of Mockingbird Station is the loft apartments, which seem to explode from the top of the masonry warehouse in a panoply of shiny galvanized metal and glass. The sleek upper levels are uniformly set back from the brick parapet, giving the building the look of a massive ocean liner, including a pool on its stern deck, overlooking Mockingbird Lane. The interiors of the 211 loft units are predictably more industrial in character than nautical, with exposed concrete surfaces and round columns. The two lowest levels of apartments have been reclaimed from the upper two floors of the old warehouse, endowing the units located there with a more gritty "loft" feel than is found in the upper-floor units, which are sophisticated and spacious urban aeries. The building's original structural loading (300 psf) allowed for vertical expansion of three and five floors respectively, on the structure's northern and southern halves. The penthouse floor of each half consists of two-story mezzanine units sporting dramatic views toward downtown and the SMU campus to the west. With rent for these units exceeding $2 per square foot (30 percent over current market rates), it is

"Mockingbird Station" continued on page 46

RESOURCES **CONCRETE PAVEMENT:** Texas Industries; **SITE, STREET, AND MALL FURNISHINGS:** TexaCraft, Landscape Forms; **FOUNTAINS, POOLS, AND WATER DISPLAYS:** Greenscape Pump Services; **RETAINING WALLS:** Pavestone; **CEMENTIOUS DECKS:** Gypsum Floors of Texas; **GRANITE COUNTERTOPS:** Belstone; **CAST STONE:** Advanced Cast Stone; **LUMBER:** Greenheart Durawood; **GLUE-LAMINATED TIMBER:** Structural Wood Systems; **WATERPROOFING AND DAMPPROOFING:** Pacific Polymers, MiraDri; **EXTERIOR INSULATION AND FINISH SYSTEMS:** TEC Specialty Products; **SIDING:** Galvalume Sheet Metal; **METAL DOORS AND FRAMES:** S.W. Fleming; **PREASSEMBLED METAL DOOR AND FRAME UNITS:** Fleetwood Windows & Doors; **GLASS:** PPG Industries; **ENTRANCES AND STOREFRONTS:** Kawneer; **DECORATIVE GLAZING:** Bendheim Glass

Re-Restored Landmark

by GREG IBAÑEZ

PROJECT Hood County Courthouse Exterior Restoration, Granbury
CLIENT Hood County
ARCHITECT Arthur Weinman Architects (restoration and design)
CONTRACTOR Walker Construction Company
CONSULTANTS Frank W. Neal & Associates; Burns, Fletcher & Gill Architects; Maloney Associates (MEP)
PHOTOGRAPHER E.K. Weinman

THE HOOD COUNTY COURTHOUSE STANDS AT the center of Granbury, presiding over a fully-intact example of Texas "old urbanism." Designed by W.C. Dodson in 1888, the building is a symmetrical, vertical composition of native limestone and metal. The relatively ornate and whimsical clock tower contrasts with the suitably sober edifice on which it rests. It is easy to imagine that this local landmark would provoke a warm feeling in the hearts of generations of residents as well as visitors. Art Weinman, the restoration architect for the exterior, believes that this is undoubtedly one of the most significant of the 285 county courthouses in Texas. The work of his firm on the "re-restoration" comprised architecture, research, forensics, and archeology.

Thirty years ago severe wind damage necessitated the replacement of the tower, sheet-metal work, and roofing. Sadly, the work was of poor quality; the tower was covered in Allside, the same material used on Dairy Queen mansard roofs. Portions of the original sheet-metal work was retained but sprayed with fiberglass and painted, accelerating its deterioration and rendering reuse impossible. New stainless-steel shingles were placed atop the four layers of composition shingle roofing already in place, which were separated from the original zinc shingles by an asbestos slip sheet. The use of incompatible fasteners and the overall poor design eventually caused the roof to fail. The county contracted Frank W. Neal and Associates, a Fort Worth structural engineering firm, as lead on the project. They in turn brought in two other Fort Worth specialists, Burns Fletcher & Gill Architects for ADA upgrades and interior repairs and Arthur Weinman Architects for the exterior restoration work.

To bring the 1888 Hood County Courthouse back to its original magnificence, restoration specialists removed paint, sheet metal, and other materials added during previous efforts at maintenance and cosmetic enhancement.

Not surprisingly for a place like Granbury that is in the business of peddling nostalgia – the town square features the assorted knick-knack shops, such as the Kountry Korner Store, and cafés that attract tourists from nearby Dallas and Fort Worth – support for the project was fractured. Seems some of the local shopkeepers were envious of the polychrome finishes added to the courthouses in neighboring Hillsboro (Hill County) and Weatherford (Parker County), which better fit the "historic" image the merchants so actively cultivate. (Interestingly, Dodson also designed those two courthouses.) Officials had to fend off attempts by locals who lobbied for a "painted lady" renovation. "I was asked to paint the windows three different colors," said an appalled Weinman. Despite those demands, Hood County Judge Don Cleveland held firm for an accurate and meticulous restoration.

When retained for what turned out to be a two-year project, Weinman found little local documentation of the building's original appearance. Using photographs found in textbooks and state archives, the architects discovered that the original roof had been painted with black tar in the 1930s (to seal against incessant leakage) and the clock tower, designed to patina, was painted in the '50s. Because this type of roof is fragile, especially in the hands of unskilled workmen expected to be called on every 10 to 15 years to provide necessary maintenance of paint, it was important that the new materials have the original integral color. The restoration metal work was of three different types: zinc, for the diamond and fish-scale shingles; lead-coated copper for the trim, dormers, louvers, water tables, and clock faces; and brass for the clock hands, dial numbers, and fences. These materials typically will last 80 years, each aging differently and providing accentuation over time. Also, the steel substructure added in the previous reworking was found to be misaligned. While the restoration returned the clock tower to its original proportion, the restoration team decided to leave some of the deflection in the roof structure untouched for fear of causing further damage. "I've learned that in doing restoration work it is often best to just leave some things alone," Weinman said.

The remainder of the shell also required extensive restoration and repair. The windows were restored using the original wood sash and frame materials. The original mitered joints were held in place using rough twigs—despite the difficulty this created in the re-assembly process, this detail was replicated in the restoration. New paints and sealants were field-tested prior to installation to ensure proper adhesion and weathering characteristics. The cornice, in good condition as it was protected by a roof overhang, was repainted using colors matching the historical record.

The Texas limestone, while needing limited repointing, was free of dirt and mold and did not require cleaning. The many hooks and fasteners placed in the stone over the years by the Chamber of Commerce to support holiday decorations were removed. In addition, masons excised two large, natural iron spots in the stone using chisels and poultices.

The restored Hood County Courthouse now fully displays the qualities of craftsmanship and endurance that placed it on the National Register of Historic Places, in contrast to the shoddy and intellectually lazy instant history so ubiquitous today.

It is understandable that after such a painstaking project Weinman felt compelled to inform the Hood County Commissioners' Court that installation of the popular seasonal lighting display would invariably cause fresh damage to the newly resplendent courthouse. He proposed lighting the building using colored spots mounted on adjacent building rooftops; happily he reports that the suggestion was adopted and has been well received.

Greg Ibañez practices architecture in Fort Worth.

RESOURCES **MASONRY RESTORATION AND CLEANING:** ProSoCo; **CUSTOM BRASS TOWER RAILING:** Nationwide Slate, Clay, Tile & Architectural Sheetmetal; **METAL ROOFING:** Rheinzink; **MODIFIED BITUMEN UNLAYMENT:** W.R. Grace & Company, Abitron, Sonneborn; **PAINTS:** ICI; **REPRODUCTION SHINGLES AND METALWORK FOR TOWER AND CLOCK TOWER:** Nationwide Architectural Sheetmetal

San Antonio's Reclaimed 'Backyard'

by MIKE GREENBERG

PROJECT San Pedro Springs Park Rehabilitation, San Antonio
CLIENT City of San Antonio Parks and Recreation Department
ARCHITECT Beaty & Partners
CONTRACTOR Kunz Construction Company
CONSULTANTS Rehler Vaughn & Koone (landscape architect); Danysh & Associates (structural); W.M. Dorbandt, P.E. (MEP); Fernandez, Frazer, White & Associates (civil); Jack Robbins (design enhancement/artwork)
PHOTOGRAPHER Leigh Christian

OFFICIALLY, SAN PEDRO SPRINGS PARK IS THE nation's second-oldest municipal park and the original site of the settlement that would later be known as San Antonio.

Unofficially, it has been the city's backyard, cluttered with a succession of unrelated projects built by many generations of a family of creative, if absent-minded, putterers.

A rehabilitation project now underway and partially completed brings a semblance of order to the 46-acre park, re-emphasizes the historic springs at its center, and increases usable green space while maintaining much of the park's quirky, slightly rumpled character.

The springs, whose waters meet the San Antonio River several miles to the south, had been magnets for human habitation for thousands of years when Spanish missionaries first encountered them and gave them their present name in 1709. The original Villa de Bexar and Mission San Antonio de Valero were established near the springs in 1718 but a few years later moved about a mile south to the banks of the San Antonio River. In its new location, the mission would come to be known as the Alamo.

When King Philip V of Spain granted land to the San Antonio settlers in 1729, he set aside the area around the springs as common ground. That public reserve, whose original boundaries are not now known, was the basis of the modern municipal park.

The park's history has not been particularly regal, however. In the mid-nineteenth century, the park was used for a military base and a Civil War POW camp. After the Civil War, a private concessionaire operated the park on a 20-year lease and added fishing ponds, a race course, a zoo, a flower garden, an exhibition building, and a ballroom with a bar. Most of those features vanished, but the twentieth century brought a theater, a tennis center with 22 courts, a pair of softball diamonds, the city's

(opposite page) The rehabilitated bathhouse overlooks the new pool created in the place of the original spring-fed lake, still outlined by tall cypress trees. (above) At the far end of the pool, just beyond the low limestone wall, the San Pedro Springs intermittently flow into a separate, smaller pool.

(above) Required by the city for controlling access to the pool during summer months, the wrought-iron fence is demountable for off-season storage in the bathhouse.

first branch library (a Spanish eclectic design by architect Atlee Ayres), a network of deep drainage ditches, acres of parking lots, and an assortment of hardscape features whose provenance and original purpose are obscure.

In 1992 the city asked RVBK Architects to develop a comprehensive master plan for the park. After consulting with numerous neighborhood and civic groups, the architects proposed improvements estimated to cost about $9 million, half of which has been funded from bond issues. Beaty & Partners Architects assumed design responsibility when RVBK partner Michael Beaty left that firm to start his own.

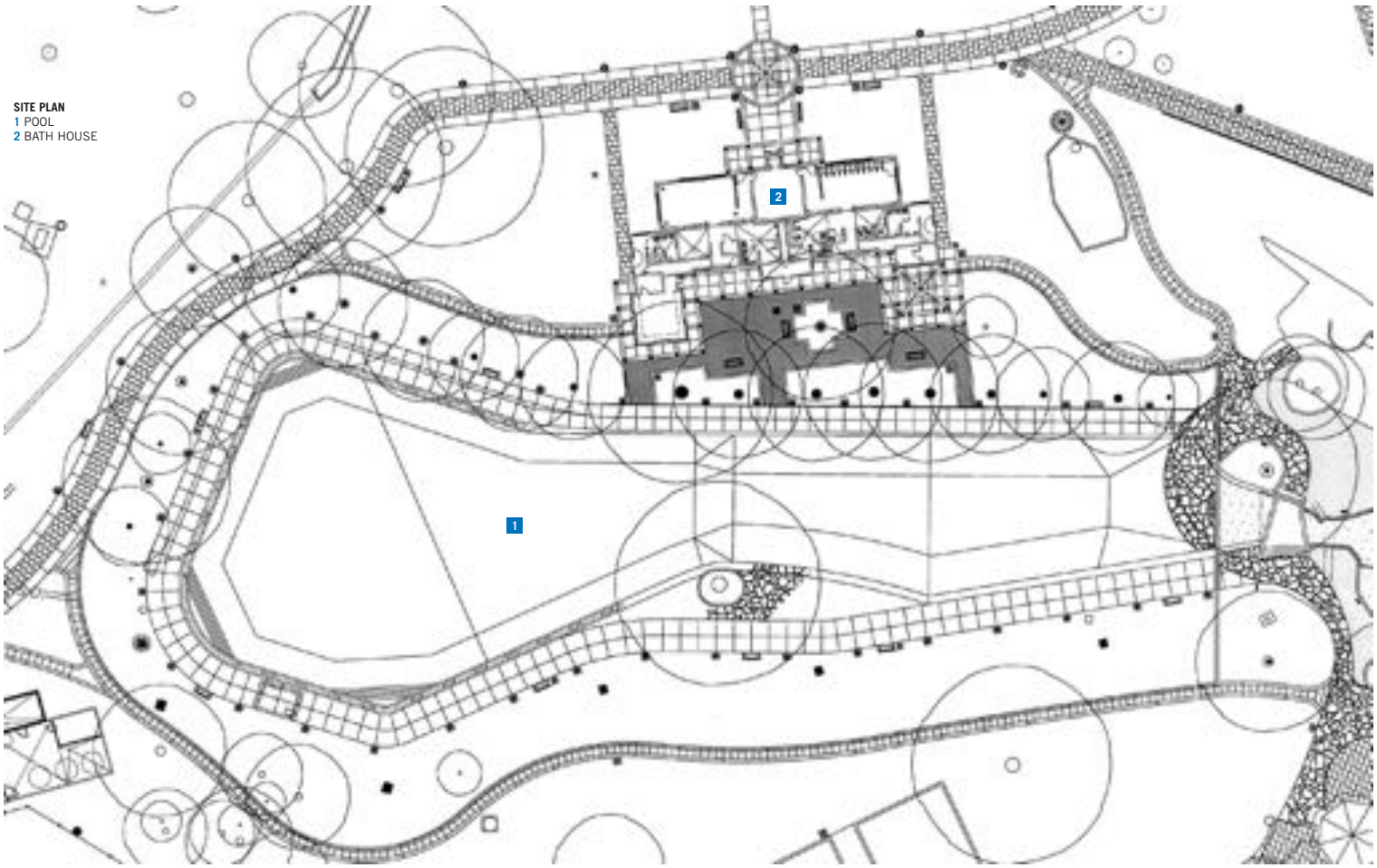
The rehabilitation's first phase, completed last spring, has as its centerpiece a new swimming pool whose irregular shape approximates the contours of the old spring-fed lake, just a few yards downstream of the springs. The lake, lined with concrete in 1922, had been used for swimming until spring flow declined in the drought of the early 1950s. In 1954, it had been replaced by a smaller conventional pool with recirculating water – the spring water was diverted underground, emerging as San Pedro Creek just south of the pool – but the outlines of the lake remained clear in the tall cypresses at its edge.

The new lake-pool, as Beaty calls it, is intended for year-round use. A demountable wrought-iron fence controls access during the swimming season but is to be stored in the bathhouse during the rest of the year, leaving the lake and its promenade open to the park.

The bathhouse, originally dating from the 1920s, was expanded. Two new wings of rough limestone

"San Pedro" continued on page 46

RESOURCES **CONCRETE PAVEMENT:** Alamo Cement; **UNIT PAVERS:** Alamo Concrete Pavers; **FOUNTAINS, POOLS, AND WATER DISPLAYS:** Neptune Benson, Pumps Unlimited; **SITE, STREET, AND MALL FURNISHINGS:** Fairweather Site Furnishings; **CONCRETE MATERIALS:** Alamo Cement; **MASONRY UNITS:** Jewell (Eagle Concrete Products); **CAST STONE:** Pyramid Stone; **METAL MATERIALS:** Crown Steel; **METAL DECKING:** Vulcraft; **ARCHITECTURAL METAL WORK:** Crown Steel; **RAILINGS AND HANDRAILS:** Crown Steel; **STAINLESS STEEL:** Kuest Corporation; **WATERPROOFING AND DAMPPROOFING:** Henery, Inc.; **MEMBRANE ROOFING:** US Intec; **PRE-FABRICATED ROOF SPECIALTIES:** Bilco; **ROOF ACCESSORIES:** Cadillac Plasticrafts; **METAL DOORS AND FRAMES:** Ceco Door Products; **UNIT SKYLIGHTS:** Cadillac Plasticrafts; **PAINTS:** ICI (Devoe/Glidden); **HIGH PERFORMANCE COATINGS:** Tnemec; **GRILLES AND SCREENS:** Ruskin; **LETTERS AND PLAQUES:** The Southwell Company; **SIGNAGE AND GRAPHICS:** The Southwell Company; **GRANDSTANDS AND BLEACHERS:** Southern Bleacher Company; **BEADED BOARD CEILING:** Allen & Allen Company

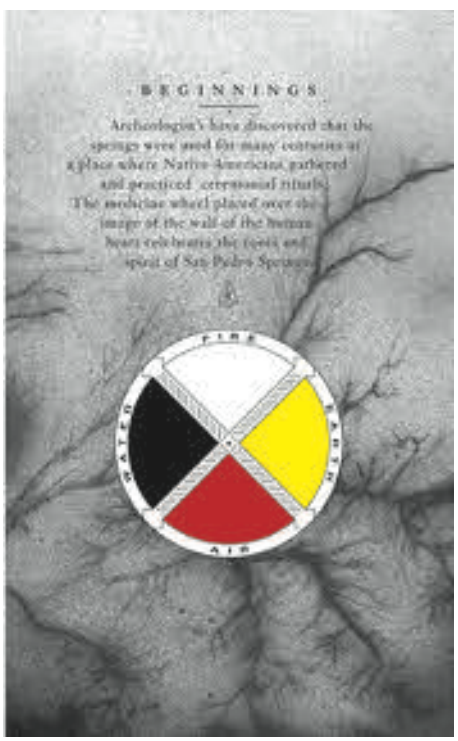


SITE PLAN
1 POOL
2 BATH HOUSE

Panels Depict Historical 'Tapestry'

Artist Jack Robbins created a series of porcelain enamel markers for San Pedro Springs Park, working for three years with an array of groups to ensure historical and cultural accuracy. "It was a unique opportunity to combine historical information with a system of visual signifiers that would celebrate and illustrate the history, and add to the visitor's enjoyment of the park," Robbins said. Of his research, Robbins said, "I learned about the elaborate tapestry of events that shaped San Pedro Srings Park."

Robbins' images are visually and conceptually complex. For example, his "Beginnings" panel derives from a drawing of the wall of the human heart as seen through an electron microscope. His search for appropriate symbols was aided by Scott Stover of the city's Parks Design Services department who introduced Robbins to many people knowledgeable of the park's history, including descendants of the Coahuitecan tribe who inhabited the area long before Spanish explorers arrived in 1709.



Art Deco Confection

by RICHARD WINTERSOLE

Now a station on fhe Trinity Railway Express, the Texas and Pacific Railroad Passenger Terminal is restored to its original bejeweled splendor.

PROJECT Texas & Pacific Railroad Station Restoration, Fort Worth
CLIENT Fort Worth Transportation Authority
ARCHITECT Gideon Toal, Inc.
CONTRACTOR Beckman Construction Company
CONSULTANTS Charles Gojer & Associates (structural); Carter Design (preservation consultant); ARJO Engineers (MEP); Terra-Mar (environmental consultant)
PHOTOGRAPHER Charles Davis Smith

BUILT IN 1930-31, THE T&P RAILROAD PASSENGER Terminal originally served Fort Worth as a major rail destination until the trains stopped running in 1967. In 1978 private investors purchased and remodeled the building, leasing out its upper floors as federal offices and renting the ground floor space for private parties. Located on downtown's south side, where Throckmorton Street terminates into Lancaster Avenue, the T&P has returned as a train destination, one of two stations in downtown Fort Worth serviced by the Trinity Rail Express. (The buildings' owners, in addition to renting out the ground-level spaces for celebratory events, are looking for a hotel to occupy the vacant upper floors.) Designed by the architectural firm of Wyatt Hedrick (designer Herman P. Koeppe), the T&P is a theatrical example of zigzag moderne, an exuberant type of art deco style of the late 1920s and 30s characterized by a geometrisized amalgam of American, Egyptian, Gothic, American Indian, and other references.

The Fort Worth Transportation Authority retained Gideon Toal to restore the interior spaces of the "Main Waiting Room" and "White Women's Waiting Room" to their original opulent glory. Following guidelines from the National Trust for Historic Preservation and Texas Historical Commission, a team was assembled to research, document, and oversee the restoration. The team included preservation consultant Carter Design, Gojer Engineering, and ARJO Engineers.

Before restoration could begin, the architect and consultants became detectives. For nine months the team documented existing conditions and studied the original blueprints. In addition, they investigated environmental issues such as abatement of asbestos and existing lead-based paint. Most interesting, however, was the work involved in restoring the decorative interior finishes—including cast-aluminum wall sconces, grilles, glass, plaster details, and casework. Fortunately, at least one original existed of each item that needed repair or replacement.

Multiple layers of paint in the waiting rooms required chemical analysis to determine the original color scheme. Also, some damaged marble wainscoting needed replacement but sources were found that matched. The restoration team was luckier in other areas: enough sugar-cane-fiber ceiling and wall tiles were found hidden above a dropped ceiling in a nearby restroom to replace missing tile; and matching antique blue float glass panes used in clerestories on the concourse side were found in another building.

After 18 months and $1.4 million of meticulous restoration, the interior spaces are garnished with finishes as only an art deco confection can be—but how do they work as public spaces? Although the T&P is the last stop on the Trinity Railway Express (which runs from downtown Dallas), most of the action at the Fort Worth end will not happen here—the majority of the riding public's loading and unloading will take place at the downtown Fort Worth Intermodal Transportation Center to the east. (See related news story on page 12.) The T&P Station will serve primarily as a park-and-ride facility where riders will park under the elevated Interstate 30 and then board the train without passing through the renovated waiting rooms. What a pity. Those who choose to use the stop as a means to get on the trolley and visit the city, however, will find a treat. After getting off the train, they will descend into a new tunnel before popping up into the decidedly un-restored concourse and then proceed into the 60 x 90 x 30-foot, eye-popping Main Waiting Room. Welcome to Cowtown.

For those who delight in the details of deco, spaces are rentable. To the sounds of big band or Bob Wills music, partygoers attending weddings, graduation parties, fund raisers, and the occasional Beaux Arts Ball can dance away the night.

Richard Wintersole practices architecture in Aledo.

RESOURCES **PAINTS:** Jones Blair, Neo Guard; **METAL RESTORE:** Stuart Dean; **PLASTER:** Henson Plastering; **GLASS AND METAL FABRICATION:** Smith Studios

Safe Harbor for Dockside Celebration

by LAURAINE MILLER

(opposite page) Blue and green fiberglass panels at the entry recall the maritime history of the rehabilitated 1920s-era cotton warehouse. (this page, left) Shadows of the adjacent Harbor Bridge add visual drama to the exterior. (above) Inside, filtered light from high clerestories accentuates the essential elegance of the original steel columns and trusses.

PROJECT Congressman Solomon P. Ortiz International Conference Center, Corpus Christi
CLIENT Port of Corpus Christi Authority
ARCHITECT Richter Architects
PROJECT TEAM David Richter, FAIA; Elizabeth Chu Richter; Samuel Morris; Sheldon Schroeder; Stephen Cox; and Lonnie Gatlin
CONTRACTOR Moorhouse Construction Company
CONSULTANTS Govind & Associates (structural); Callins, Haggard & Associates (MEP); Russell Veteto Engineering (civil)
PHOTOGRAPHER David Richter, FAIA

THE PORT OF CORPUS CHRISTI IS THE ENGINE that drives the economy of Nueces and San Patricio counties, pumping hundreds of millions of dollars into area communities each year. It opened in 1926 and marked its seventy-fifth anniversary this year. The fifth-largest port in the nation, its refineries, warehouses, cargo docks, and railroad tracks sprawl over thousands of acres at Corpus Christi's industrial back door.

Although only a short stroll from the bayfront cultural district and downtown, until just recently few residents or visitors had much contact with the port except for the windshield view from the Harbor Bridge of the refineries that hug the ship channel.

That changed last year when the Congressman Solomon P. Ortiz International Center opened at a former cotton warehouse and cargo dock at the port's inner harbor. (The $6.8 million cruise-ship terminal and conference center is named for the area's longtime U.S. representative.)

Inaugurated in September 2000, the 60,000-square-foot Ortiz Center quickly became a popular place for receptions, banquets, galas, and other celebratory events. It was the missing link that connected the port with people. There has been an economic benefit as well: Port officials estimate that the Ortiz Center will have generated $1 million in revenue by the end of this year, only 15 months after it opened in a long-dormant space.

Richter Architects of Corpus Christi designed the Ortiz Center to connect the port and the city, the port and the Harbor Bridge, and the port and its past. The architects' adaptive reuse of, and addition to, the 1920s-era cotton warehouse respects the maritime and industrial history of the building and the cargo dock. Making those connections meant ending the building's isolation. Though it's an easy walk to the bayfront and downtown – where city officials anticipate a boon from forays by cruise-ship passengers – the building's location practically beneath the Harbor Bridge created a design challenge. The architects turned it into an advantage.

"The building is connected to the harbor and to the natural light of its setting," said David Richter, FAIA, a principal of the firm. "There are times when the shadow of the bridge itself casts very dramatic shadows across the building. And even if you are not looking at the bridge, sometimes you sense its presence looming as this grand gateway overhead."

The architects established lines of sight and lines of approach to reinforce the natural pedestrian patterns that would link the building to the rest of the city. Then they sited it along a new promenade and angled the new addition to reach toward the cultural district. The angle also suggests the prow of a ship and movement toward the building's main

(top) A wall of glass at dockside offers breathtaking views of passing ships. (below) The building's addition, seen in the background, contains a formal, mahogany-trimmed meeting room for port commissioners.

entrance. The design builds to a crescendo that ends with four brick monumental pillars. They create a terminus to Chaparral Street, downtown's traditional "main street."

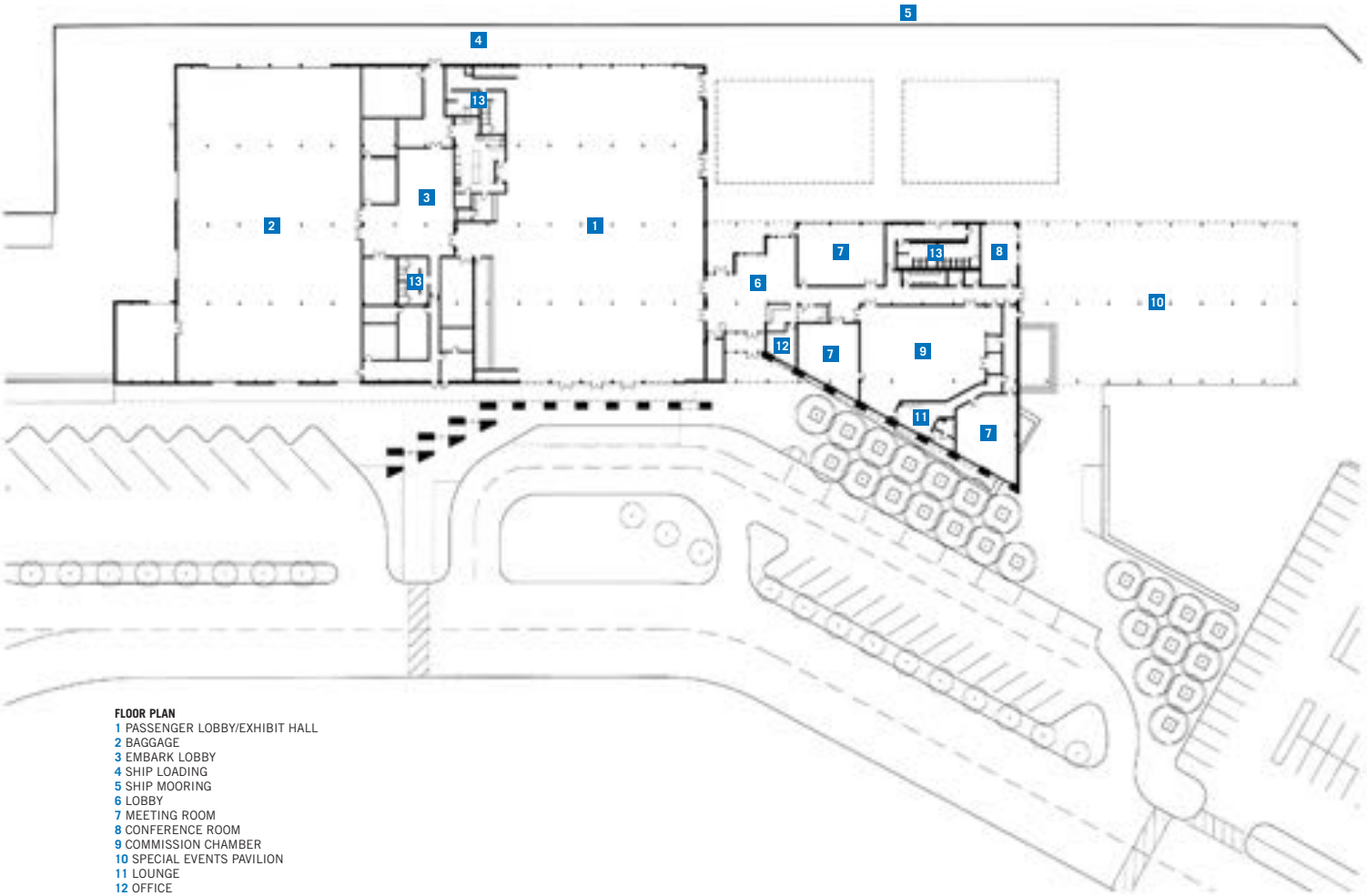
The exterior's D'Hanis brick facade assumes a warm earth tone in the South Texas sun. The arches of the entryway and the pillars acknowledge the region's Mexican heritage. Mosaics and broken Mexican tiles are set to suggest a coastline and the sea. A fountain system in front of the murals, once it's connected, will add the element of real water to complete the imagery.

Colorful one-inch-square tiles pave the outside entryway's floor and continue inside. They're a nod to history and bring a playful subtlety to the design. Tiles of this size were commonly used in the 1920s and '30s, the port's earliest decades. Here they are set in a random pattern to resemble scattered confetti which conjures up images of ship christenings and bon-voyage parties. The canopy above the entryway is constructed with multicolored, storm-resistant fiberglass panels. So are the panes of the clerestory monitors. The original steel-frame, multi-light glazed monitors were designed to bring light and air into the building in the days before air conditioning. Their nautical colors of blue and green extend the festive reference inside and outside.

Behind the building, the former cargo dock has been transformed into a public plaza along the edge of the harbor. Shade structures made with galvanized steel and wood are designed in a pattern that also recalls the Harbor Bridge and which extends the maritime quality of the setting. Climbing vines add a cool note of greenery.

Richter said the original warehouse was clad in corrugated tin that did not capture the beauty of its site because the purpose of the building was functional. The craftsmanship of the structure, though, was another story. "It was built by hand with steel rivets," Richter said. "The workmanship of all the pieces coming together creates a beautiful, bridge-like structure within the building."

The old riveted-steel structure was produced by Carnegie Steel. It's one reference that lets the building's past play a role in its present and future. Another is the massive, cast-concrete firewalls that protected the former warehouse in the decades when it was stacked high with cotton bales. Richter left the walls unpainted to reveal their original markings, like the stenciled "No Smoking" warning. And the original tongue-and-groove fir roof decking



FLOOR PLAN
1 PASSENGER LOBBY/EXHIBIT HALL
2 BAGGAGE
3 EMBARK LOBBY
4 SHIP LOADING
5 SHIP MOORING
6 LOBBY
7 MEETING ROOM
8 CONFERENCE ROOM
9 COMMISSION CHAMBER
10 SPECIAL EVENTS PAVILION
11 LOUNGE
12 OFFICE
13 RESTROOMS

was stripped of layers of paint and protected with a natural finish to allow the warmth of the wood to shine through. The architects set the lobby and main corridor partitions slightly behind the old steel columns and trusses. Filtered light from the high clerestories illuminates the ironwork as "wall art."

The building's addition includes a series of meeting rooms. The largest and most formal serves port commissioners. Mahogany trim and paneling adds a nautical flavor to the room. Mahogany historically was the material of choice for ship interiors.

A main concourse will serve cruise ships as the central departure space. For the building's other function as a conference center, it's the main meeting room, banquet room, and exhibit hall. Here the architects designed the window glass on the harbor side to reach up an additional eight feet into the structure. As a ship passes by the main exhibit hall, it becomes a moving picture that fills the entire glass wall of the room.

It's the biggest show in town—a show stopper, actually, that brings events to a temporary halt.

"People want to rush to the window as a ship goes by to see it. With the glass extending up into the structure, the height of the passing ship is more readily visible," Richter said. "It almost feels like a wall of the space is moving. As you are standing there, you want to put your hand on the column or on the table to get your bearings."

The walls of the lobby and cruise-ship waiting area are lined with historical photographs of the port. They were taken by Doc McGregor, a local chiropractor and photographer who documented Corpus Christi in black and white from the late 1920s to the early 1950s. These photographs include the building in its former appearance, when cotton was king in Nueces County. They also record the original design and construction. Seen in contrast to the building's new incarnation, visitors can easily see its evolution from an open cotton warehouse where stevedores toiled inside and at dockside.

The cruise ships have yet to come calling. But port officials are not worried. In the meantime, the international tankers that are visible from inside and outside the Ortiz Center are constant reminders of the romantic lure of the sea, and the daily workings of a major port and its role in worldwide shipping.

Lauraine Miller is producer of TSA's *The Shape of Texas* radio series.

RESOURCES **CONCRETE PAVEMENT:** Alamo Concrete; **CAST-IN-PLACE CONCRETE:** Ingram Ready Mix; **MASONRY UNITS:** D'Hanis Clay Products; **METAL MATERIALS:** Vulcraft; **METAL DECKING:** Vulcraft; **STRUCTURAL STEEL:** Western Steel; **LAMINATES:** Wilsonart; **WATERPROOFING AND DAMPPROOFING:** Mer-Kote Products; **ROOF AND WALL PANELS:** Centria, MBCI; **METAL DOORS AND FRAMES:** Curries; **ENTRANCES AND STOREFRONTS:** Kawneer; **PLASTIC GLAZING:** Graham Products Limited; **OVERHEAD COILING DOORS:** Windsor Door Company; **GYPSUM BOARD FRAMING AND ACCESSORIES:** Dietrich Industries, USG; **TILE:** American Olean; **ACOUSTICAL CEILINGS:** Armstrong; **CARPET:** Interface; **ACOUSTICAL WALL TREATMENTS:** Lamvin; **PAINTS:** PPG Industries (Porter Paints); **HIGH PERFORMANCE COATINGS:** PPG Industries (Porter Paints); **LETTERS AND PLAQUES:** Corpus Christi Stamp Works; **TOILET PARTITIONS:** Ampco Products; **FOOD SERVICE EQUIPMENT:** Vulcan-Hart Company; **FOLDING AND PORTABLE STAGE:** Stage Right Corporation; **BLINDS, SHUTTERS, AND SHADES:** Castec Window Shading

Symbols of Transition

by DARWIN HARRISON

PROJECT Broadway Entry Gate, Lubbock
CLIENT Texas Tech University
ARCHITECT Parkhill, Smith & Cooper, Inc.
CONTRACTOR Lee Lewis Construction, Inc.
CONSULTANTS Parkhill, Smith & Cooper (structural & MEP)
PHOTOGRAPHER John Thompson

THE TEXAS TECH UNIVERSITY CAMPUS IN Lubbock is currently undergoing a radical transformation through the construction of multiple large-scale projects ranging from a major renovation of the football arena, a large expansion of the student center, a new building to house the English and philosophy departments, and even the first on-campus parking garage. Amidst all of the construction cranes and broad fenced-off hard-hat zones, one campus project is receiving much attention despite its modest size. The two new entry gatehouses recently dedicated in honor of the Rushing family (who contributed a large portion of the funds for the project) may not equal the other projects in budget or physical size but their dignified presence and predominant location make the new gatehouses every bit as important to the campus.

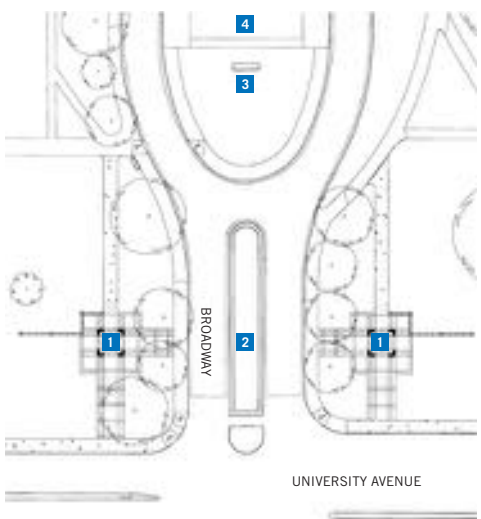
The new gatehouses enhance the formal entrance to Texas Tech from University Avenue, serving as bookends placed on either side of two existing processional elements—the granite medallion (known as the "cookie," which depicts the university's crest) and a rectangular fountain, which are both set within an oblong median that divides the campus' Broadway boulevard. As part of the master plan designed by HOK and completed a few years ago, university officials decided that the existing entry needed more definition and clarity. In a design/build venture with Lee Lewis Construction and Parkhill, Smith & Cooper, the university realized those goals by constructing the new gatehouses. In hopes of giving visitors a stately first impression of the campus, everyone involved with the design wanted the gatehouses to reflect the historic Spanish Renaissance style of the original core of buildings—built in 1923 when Texas Technological College, precursor to Texas Tech, was first established. Visible directly ahead as visitors enter the campus, those original buildings are sited around Memorial Circle which is on axis with the newly enhanced entry.

Rather than mimic the overtly monumental, vertical edifices of other recent campus additions, the gatehouses' design team chose instead to construct towers modeled on a more personal, human scale. The gatehouses are built with the standard campus brick, a mix of colors from beige to taupe; a red clay roof tile; buff-colored limestone; and sidewalks of concrete squares filled with the characteristic TTU red and black brick pavers.

The entry towers now literally and physically connect the on-campus community and the community of Lubbock. This public space will be manifest for years to come as students, educators, and visitors realize that the gatehouses symbolize Texas Tech University and its progressive educational goals—enthusiastic students already stand before the towers to be photographed by their proud parents. Seen as a metaphor for transition, the new gatehouses will prompt students to reflect on their entry into the world of higher education and then years later will spur those same students to contemplate their impending departure into the greater world beyond. T

Darwin Harrison teaches architecture at Texas Tech University.

RESOURCES **UNIT PAVERS:** Kansas Brick & Tile; **MASONRY UNITS:** Acme Brick; **LIMESTONE:** Texas Quarries; **ROOF TILES:** Ludowici Roof Tile



SITE PLAN
1 GATEHOUSE
2 PLANTER
3 UNIVERSITY SEAL
4 FOUNTAIN

(previous page) The Broadway Entry Gates enrich the Texas Tech campus with a new ceremonial entrance which reflects the monumental presence of the university's original 1923 buildings.

First Step to Victory

PROJECT American Airlines Center, Dallas
CLIENT Hillwood Development Corporation
DESIGNED BY David M. Schwarz Architectural Services and HKS, Inc., Architects, Engineers and Planners
ASSOCIATE ARCHITECT Johnson/McKibben Architects, Sergio De Los Santos
CONTRACTOR Austin Commercial
CONSULTANTS Camargo Copeland Architects, AAE Architects (interior design); Walter P. Moore & Associates, Charles Gojer & Associates (structural); HLM Design, Campos Engineering, James Johnston & Associates, Flack+Kurtz (MEP); PHW Architectural Lighting Design, Bouyea & Associates, PHA Lighting Design (lighting); Schirmer Engineering (code consultant); Brockette Davis Drake, Carson Salcedo McWilliams (civil); HBC (geotechnical); Wrightson Johnson Haddon & Williams, Cedrick Frank Associates (audio/visual); McGuire Associates (ADA); Harakawa (graphics); Walker Parking (parking garage); Cimco Refrigeration (ice consultant); CDC Curtain Wall Design (exterior skin); SWA Group, CC, ASLA (landscape); Bury & Partners (survey control verification); Halff Associates (surveyor consultants)
PHOTOGRAPHER Steve Hall, Hedrich Blessing

Completed in July, the arena is home to the Dallas Mavericks and Dallas Stars.

THE AMERICAN AIRLINES CENTER COULD BE compared to a phoenix rising from the ashes of an industrial waste site. The mile-long, 70-acre setting in Dallas for the new home of the NHL Dallas Stars and the NBA Dallas Mavericks is bounded by Interstate 35 East, Woodall Rodgers Freeway, and Harry Hines Boulevard, and located just a stone's throw from Dallas's popular West End and McKinney Avenue commercial developments. The new sports and entertainment arena has the potential to rejuvenate some of the city's downtown real estate, which lay abandoned for many years as a "brownfield" tainted by underground diesel tanks.

What Dallas received after the developers cleaned up the site was an 840,000-square-foot, state-of-the-art facility that bears little resemblance to the typical incarnation of a concrete and steel arena. This new arena (which American Airlines spent $195 million for the naming rights) has an unusual amount of upgraded interior and exterior finish materials. To achieve this the developers, Hillwood and Southwest Sports Realty, paid for almost $42 million in upgrades to finishes, acoustical enhancements, high-tech amenities, and seating improvements. A handsomely landscaped plaza with artist-designed fountains and 1,500 trees will connect the facility with the surrounding development to come. From its gleaming brushed-aluminum handrails to intricate terrazzo floors and wood paneling, sports fans in the arena's public areas, as well as its private areas, can enjoy viewing more than just the game. Every level, from the upper deck to the entrance level, has extra amenities.

The impetus for a new sports arena in Dallas came in 1993 when the Minnesota North Stars of the National Hockey League announced their impending move to Dallas. One year later, the Dallas City Council began to consider replacing Reunion Arena with a new sports arena for basketball and hockey. The present site of the American Airlines Center ranked last out of a dozen sites examined in a 1995 study undertaken by the city's consultants. This was due to the site's classification as a brownfield that held an abandoned railroad fueling depot and rail yard, battery factories, and a rendering plant. In 1996, Ross Perot Jr. acquired the Mavericks and Tom Hicks bought the Stars. Perot immediately proposed that the new arena be the centerpiece of a centrally located neighborhood filled with hotels, restaurants, bars, residential, and retail development—"an urban mixed-use, live, work and play" development he called Victory. Other sites proposed for the arena did not have

sufficient room for such an ambitious development, so the tract described by Perot as "the last blighted area in downtown Dallas" – originally rejected by the city's consultants – became the chosen site. The Victory site strategically links Dallas's urban core districts such as the West End Historic District, the Arts District, the CBD, and the Uptown districts.

As the city council and the team owners/developers haggled over the city's financial stake, Perot upped the ante by threatening to take his Mavericks to the suburbs. By 1997, the city had hiked its beginning bid of $43 million to $125 million to underwrite the cost of the arena. Then-Governor George W. Bush made the local tax pitch easier when he signed a bill into law that allowed cities to raise funds for sports facilities by increasing hotel and rental-car taxes instead of sales taxes. All of the city's $125 million went into the arena, which it owns and is thereby exempted from property taxes. The city will earn back $3.5 million annually in rent on its investment for the next 30 years, but the initial tax windfall the city receives from the increase in surrounding property values will be used to repay the teams for $12 million in infrastructure costs such as streets. The arena's design, construction, operation, and marketing are the responsibility of the team owners, as well as its cost overruns, which increased the price tag from $220 million to $430 million. As part of the deal, the teams agreed to stay in Dallas for the next 30 years. (In contrast, Reunion Arena would then be 51 years old.)

Perot and Hicks hired David M. Schwarz Architectural Services, architect of the Ballpark at Arlington, to design the new arena. The selection of Schwarz (whose work is characterized by eclectic, pseudo-historical designs) drew criticism from some architects who argued for a more modern design. Schwarz ultimately juxtaposed an art deco-influenced exterior with a high-tech interior. Dallas-based HKS Architectural Services was hired as sports architect and architect of record to "make the facility work." Construction of the 840,000-square-foot arena began in August 1999, and was successfully fast-tracked for completion in July 2001.

Another important factor in the facility's final tally of amenities was Perot's sale of a controlling interest in the Dallas Mavericks to Mark Cuban. Cuban, an Internet "wizard," pushed for many high-tech upgrades. Among these were the addition of fiber-optic lines and data ports for future Internet connections to each of the 19,200 seats. Cable trays on all levels will permit quick installation of additional capacity. As Brad Mayne, head of the company that manages the facility, said, "We have owners who are technology driven." The American Airlines Center is one of the first arenas to incorporate wide-screen HDTV throughout the building, The scoreboard has eight 17x23-foot LED display boards, larger than any other installed in a U.S. arena. The arena's 142 luxury suites have wireless Internet connections with high-speed servers to quickly satisfy guests' on-line ordering of food and merchandise or to view replays of the action on the playing field. The high-tech theme is reflected in the modern interior design of the facility, with its brushed aluminum handrails and taut cables.

The facility is designed to host everything from athletic events and music concerts to Broadway shows and national conventions. The American Airlines Center has a unique, patented, retractable seating system designed by Rollaway Grandstands which can be changed in less than three hours to accommodate different events (rather than the eight hours required at Reunion Arena). The system hydraulically raises and lowers each section to enhance sightlines for 3,500 seats at the ends of the seating bowl. Unneeded seating sections are retracted underneath into storage compartments. Seating capacity ranges from 18,000 for hockey, 19,200 for basketball, and up to 20,000 for center-staged events. A private level with 2,000 "platinum" seats has been designed into the seating bowl.

Schwarz compared the center to Madison Square Garden and described it as a "great civic space focus for downtown Dallas." The owners note that "concourses are stacked on top of each other instead of scaling back, giving fans at every level a seat close to the action." However, the height of the concourse is so immense that almost two Reunion Arenas could be stacked within the American Airlines Center. The facility's size adds to the challenge of controlling its acoustics, especially at concerts. The center has five concourses with two public and three private levels. Eight rotundas act as turning points in the building, steering guests around the rectangular concourses. The roof is composed of two intersecting barrel vaults, although a flat roof was originally proposed. To keep a clean roof line, the air conditioning units were hidden in an adjacent parking garage. Interestingly, the exterior was originally planned as pre-cast aluminum which would have coordinated with the brushed aluminum components still found in the interior. But, in its final form the primary materials used on the facility's exterior are brick, Indiana limestone,

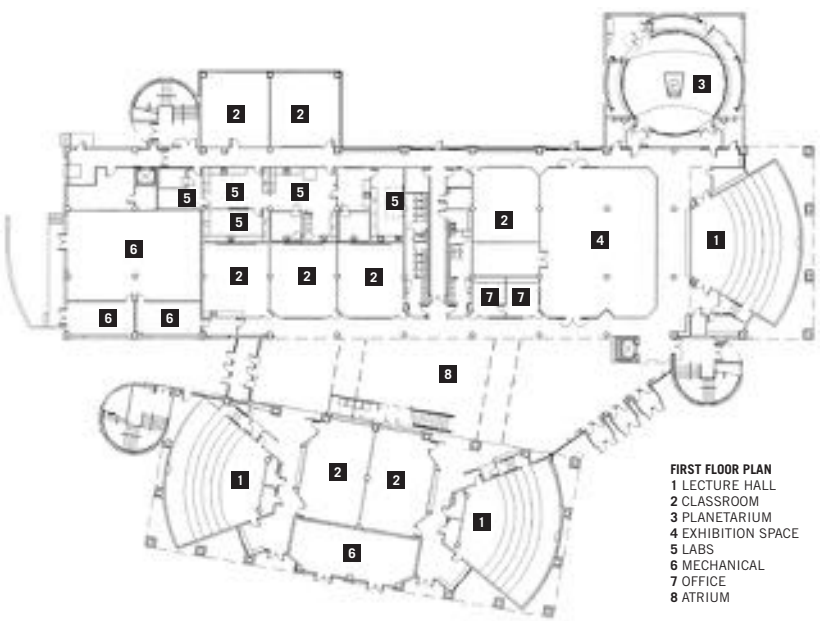
The pseudo-historical exterior masks the arena's interior high-tech amenities.

and granite. Four colossal arches mark each side's entrance to the building and are enclosed with glass to provide dramatic views of Dallas from inside. While the exterior may appear to have been historically influenced, little or none of the actual history of the site will remain. Grain silos, brick warehouses, and a Texas Utilities Electric plant with four-story high, round-arched windows have or soon will fall to the wrecking ball to make way for the new surrounding Victory development.

Phase I of Victory is currently planned for completion in two years, and will include one million square feet of office space, a 250-room luxury hotel, a 400-room boutique hotel, 400,000 square feet of specialty retail and restaurants, a health club and spa, 500 residential units in mid-rise towers and loft apartments over storefront retail, and parking for 5,000 cars. The American Airlines Center currently sits isolated in the middle of an immense parking lot, but parking garages are planned along Victory's perimeter so residents and visitors will have to walk through the development. The American Airlines Center is connected with DART's light-rail system via a new station recently built across from a wide plaza leading to the arena.

The American Airlines Center will delight sports fans and technophiles. With a national recession looming on the horizon, it may be some years before the dream of Victory comes to fruition—but if the dream is fueled with the same ambition as that which built the arena, the ultimate victory may be the city of Dallas. T

RESOURCES **GLASS FIBER REINFORCED CONCRETE:** GFRC Cladding Systems; **EXTERIOR BRICK:** Beldon Brick; **ROOF MEMBRANE:** Sarnafil, Inc.; **CURTAIN WALL SYSTEM:** Vistawall Architectural Products; **GLASS:** Viracon; **PRECAST CONCRETE:** Coreslab Structures; **WATERPROOFING:** American Hydrotech; **GRANITE:** SpA; **ORNAMENTAL METALS:** Capital Manufacturing; **LIMESTONE:** Indiana Limestone; **STONE:** Rocamet; **VIDEO DISPLAY BOARDS:** Daktronics; **BOWL SEATING:** Irwin Seating/Hussey Seating; **PLATFORM/INFILL SEATING:** Stageright; **CEILING TILE:** Armstrong; **ELEVATORS/ESCALATORS:** Kone; **TERRAZZO:** American Terrazzo Company; **CERAMIC TILE:** Dal-Tile, American Olean; **CARPET:** Shaw Industries; **OVERHEAD DOORS AND GRILLES:** Overhead Door Company, Rytec Corporation; **SOUND SYSTEM:** Pro Media; **FENCING:** Big D Metalworks; **CONCRETE:** Hanson (Pioneer Concrete)



FIRST FLOOR PLAN
1 LECTURE HALL
2 CLASSROOM
3 PLANETARIUM
4 EXHIBITION SPACE
5 LABS
6 MECHANICAL
7 OFFICE
8 ATRIUM

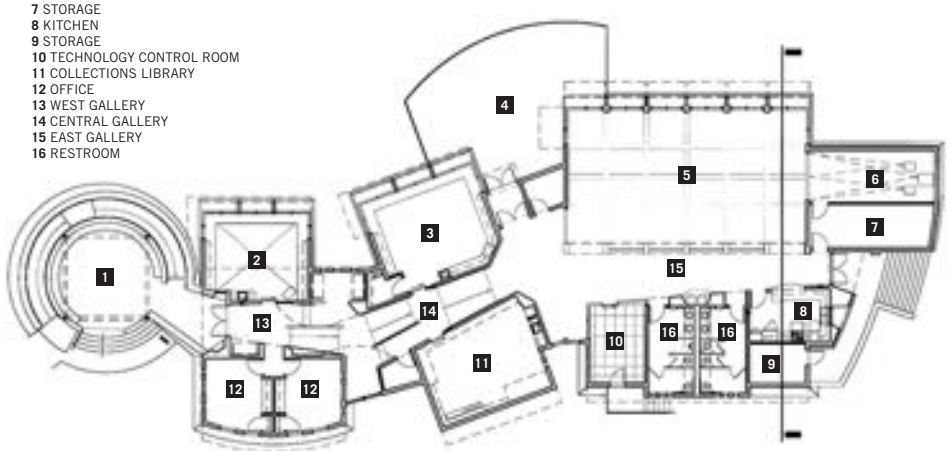
PROJECT Environmental Education Science and Technology Building, Denton
CLIENT The University of North Texas
ARCHITECT Corgan Associates
CONTRACTOR Huber Hunt & Nichols
CONSULTANTS L.A. Feuss Partners (structural); Freese & Nichols (MEP and civil); SMR Landscape Architecture (landscape)
PHOTOGRAPHER Craig Blackmon

The southeast entrance to the Environmental Education Science and Technology Building (top) on the University of North Texas campus provides a glimpse into the school's newest addition through floor-to-ceiling windows. In keeping with UNT's policy of environmental-friendly construction, the building's design strongly emphasizes preservation of land and nature. The result is an institution that cultivates social interaction between students and faculty, creates an environment for academic excellence, and provides a forum for the exchange of ideas—while, in addition, conserving energy. The three-story, 113,000-square-foot facility houses 41 labs with a broad range of functions and the common goal of studying the earth's environment. The atrium (center) serves as a central meeting place: a space where students and teachers have a good chance of crossing paths, creating opportunities for impromptu interaction. The location of the first-floor planetarium and lecture halls allows students to change classes quickly. The upper levels of the building house offices and labs. Many steps were taken to create a sustainable building. The majority of the building is positioned to receive minimal exposure to the sun at its most severe hours and glass tinting is designed to reflect harsh UV sunrays. Also, solar heating provides hot water and most of the exterior is made of light-colored brick which reflects the sun. A thermal storage unit allows the university to chill water at night and keep the building cool during the day, reducing overall demand for electricity. University officials, as this building illustrates, are discovering new and practical solutions to the environmental problems we face today and will face in the future.

TARA SPARKS

RESOURCES **CAST STONE:** United Cast Stone; **MASONRY VENEER ASSEMBLIES:** Acme Brick; **ROOF JOISTS:** Vulcraft; **ARCHITECTURAL WOODWORK:** Southwest Woodcrafters; **BUILDING INSULATION:** Owens Corning; **FASCIA AND SOFFIT PANELS:** MBCI; **WOOD DOORS AND FRAMES:** Buell Doors; **ENTRANCES AND STOREFRONTS:** Kawneer; **METAL WINDOWS:** Kawneer; **GLASS:** Viracon; **GLAZED CURTAINWALL:** Kawneer; **GYPSUM BOARD FRAMING AND ACCESSORIES:** USG; **ACOUSTICAL CEILINGS:** USG; **LINOLEUM:** Forbo; **LECTURE HALL SEATING:** Kraeger International; **PLANETARIUM SEATING:** American Desk

FLOOR PLAN
1 ENTRY COURT
2 AQUATICS LAB
3 NATURE LAB
4 VIEWING DECK
5 SCIENCE HALL
6 PROJECTION ROOM
7 STORAGE
8 KITCHEN
9 STORAGE
10 TECHNOLOGY CONTROL ROOM
11 COLLECTIONS LIBRARY
12 OFFICE
13 WEST GALLERY
14 CENTRAL GALLERY
15 EAST GALLERY
16 RESTROOM



PROJECT The Heard Science Technology Center, McKinney
CLIENT The Heard Natural Science Museum and Wildfire Sanctuary
ARCHITECT Jim Wilson Architects
CONTRACTOR Mycon General Contractors
CONSULTANTS Isbell Engineering, Inc. (structural); MEP Systems Design & Engineering (MEP); Hickman Consulting Engineers (civil); Reed Fire Protection Engineering (fire protection); Reed Engineering Group (geotech); Gaines Group (interiors); Jenel Systems (acoustics)
PHOTOGRAPHER Hester + Hardaway

The new Heard Science Technology Center is a testament to man working with nature, not destroying it. Designed using "green architecture" or ideas for an ecologically responsible project, the building meets the needs of the center without depleting resources for future generations. Created primarily for children's educational programs, the facility is also used for a wide range of events, programs, and exhibits. It will also provide natural-science field studies for students as well as teacher education. The center contains a variety of spaces, including two laboratory/classrooms; a multi-purpose hall for classes, lectures, and exhibits; a collections library; and an outdoor viewing deck. The selection of the building site, materials, and equipment were considered in keeping the construction of the building environmentally safe. Incorporating the existing features of the landscape into the overall design, the center was built along a nature trail, fitting perfectly on top of a hill (top). Throughout construction the surrounding area was protected and its natural state preserved. Drought-tolerant plants and trees will be added for solar shading. In addition, an aerobic septic system was installed for irrigation of the grounds. Inside (center), small alcoves encourage guests to sit and enjoy their surroundings while looking out through the many windows that line the walls of the building. The interior, along with the majority of the exterior, was built to blend in with the surrounding area using stone and stucco native to the region. Whenever possible recycled materials were used for the interior.

TARA SPARKS

RESOURCES **LIMESTONE:** Leander Quarry; **GLUE LAMINATED TIMBER:** Unit Structures; **ARCHITECTURAL MILLWORK:** NDU Manufacturing; **LAMINATES:** Wilsonart; **WOOD DECKING:** Texas Woods; **WOOD CEILINGS:** Unit Structures; **MANUFACTURED ROOF PANELS:** Berbice Corporation; **SPECIALTY DOORS:** Architectural Auminum and Glass; **TRANSLUCENT PANELS:** Kalwall Corporation; **TILE:** Dal-Tile; **ACOUSTICAL CEILINGS:** Armstrong; **WALL COVERINGS:** JM Lynne; **PAINTS:** Sherwin-Williams, Kelly-Moore; **SUSPENDED DECORATIVE GRIDS:** Ventwood; **SLATE FLOOR TILES:** Dal-Tile; **SHEET VINYL FLOOR COVERINGS:** Azrock; **CARPET:** Shaw Commercial; **ACOUSTICAL WALL PANELS:** Perdur Acoustics; **EXTERIOR SUN CONTROL DEVICES:** Safe-Air/Dowco; **ACCESS FLOORING:** USG Interiors; **REAR PROJECTION SCREEN:** Da-Lite

"Mockingbird Station" continued from page 25

reasonable to surmise that the Lofts at Mockingbird Station have injected a healthy dose of per-capita income into DART's ridership profiles.

Arriving at Mockingbird Station via light rail, visitors ascend by escalator to the upper station platform, a journey marked by dramatically unfolding views of the Angelika Film Center and wedge-shaped restaurant pavilion looming overhead. Throughout the project, vertical views constantly contend with the horizontal, particularly along the central street, which is contained on its two lengthy sides by medium-rise buildings exhibiting visually complex upper-level facades. To the west of the station platform, a pedestrian bridge spanning across the southbound track connects to a raised plaza in front of the theater. From this vantage point, the enormity of the entire development, and its crucial adjacency to the DART station, can be assimilated. The perspective is dominated by the 450-foot-long loft-apartment building, with glances of the office building and the Virgin Records Megastore beyond. This comprehensive view affords a critical appreciation of the decision to recycle existing buildings, to infuse the project with a "messy vitality," and to create a truly rich and vibrant urban experience.

A delightful series of cascading steps and fountains – a sequence consciously modeled after the Spanish Steps in Rome – connects the upper theater plaza with street level. Hughes envisioned patrons exiting the theaters and "spilling" down the steps, then proceeding to the restaurants for an after-theater dinner followed by a bit of shopping. This, in fact, is precisely what happens on a typical weekend evening, when enormous crowds descend upon Mockingbird Station by car and train, not necessarily to appreciate thoughtfully orchestrated urban design, but to engage in an essential activity of urban living in a meaningful and satisfying way.

Willis Winters is a *TA* contributing editor and practices architecture in Dallas.

"San Pedro" continued from page 30

block extend toward the pool, with barrel-tile canopies supported on limestone block columns. Mediating between the new wings and the peanut-brittle exterior of the original bathhouse are plain stucco structures housing public-access restrooms.

A low wall, also clad in limestone block, separates the lake from the natural pool formed by the springs. Beaty had hoped to hide this wall under an existing footbridge to create the illusion that the lake was once again fed by the springs, but he said the city insisted on a more visible boundary.

The appearance of the spring pools themselves has been improved with the lowering of two concrete spillways and the addition of stone linings to concrete retaining walls.

Helping to organize the park as a whole are two new meandering axial walkways that cross near the springs at the center and are wide enough for access by emergency vehicles.

Embedded at wide intervals in this walkway are circular medallions with arrowheads pointing toward the springs. These medallions, along with larger granite identifiers at the walkway entrances, were designed by artist Jack Robbins. He also created a set of metal plates, with designs reflecting four eras of the park's history, that were affixed to the bases of light fixtures around the lake-pool.

One parking lot and several driveways were removed, and another parking area reconfigured, yielding a net reduction in asphalt even as parking capacity increased.

A major reconfiguration of the tennis center was proposed but only partly carried out. The exhibition court was moved to the interior of the complex and the former single grandstand replaced by two, lower in height. The private association that operates the tennis center balked at a plan to move three other courts. Those courts remain where they were, but new berms reduce their visual impact.

Beaty had proposed removing an old concrete pad, possibly used once for outdoor dances, but neighbors insisted on keeping it: Many had learned to ride bikes there, and it's still well-used for recreation.

Completion is expected this spring on the remainder of the funded projects, including a sprinkler system covering about a third of the park, a new playground, renovation of a crumbling nineteenth-century bandstand, and additional parking to be slipped into otherwise unusable space between the tennis center and an abutting street.

There are no near-term prospects for funding the remainder of the master plan—completion of the irrigation system, renovation of the library building and the tennis center clubhouse, removal of fences to integrate the ball fields with the rest of the park, and addition of hardscape features to better define the park's perimeter and entrances.

Thus, while the park is clearly more open, inviting, and coherent, especially in the immediate vicinity of the historic springs, much of this large urban green retains its casual, accidental quality, a product of nearly 300 years of accumulation.

Mike Greenberg is a *TA* contributing editor.

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from inside, had a performer dancing an interpretation of the chores of the house. Waves of music, composed for the occasion, undulated through the night air. The second house was clad in cardboard, reminiscent of the transience of many of Houston's dwellings. Projections onto the house and beyond spoke of the neighborhood, whereas the steel web representing "Sprawl" engaged the back walls of the structure. Beyond the mimesis of a former neighborhood that had been recreated for a night, a piece was added to the palimpsest of the historic space. Inhabitants of the area, as well as spectators, came together to witness this awakening.

Last Stop

The Sabine Street Bridge spans the Buffalo Bayou, Houston's mythic water artery. Here a 10-foot-tall carousel-like screen construction rotated with the help of a motor, displaying ever-changing images of a video projection about movements, literal and metaphorical, through the park. The "Stratum," made of vast stretches of different diaphanous fabrics, collected images under the bridge, spanning from the water to the columns close to the walk winding along under the bridge. With the glowing skyline of Houston as a backdrop, the projections cast distorted shadows on the structure morphing the bridge and its surroundings into a magical riparian landscape. All these scenes under the bridge were captured by the "Probe," two anthropomorphic robots with interactive screens connected to cameras. Visitors could suddenly catch a glimpse of their own image in the midst of the theatrical cityscape.

Like a trio of gems strung on a chain, these three sites were linked by shuttle-bus service. With this element of public transport we established an urban connection by joining places and events across the city's disjointed topography. The availability of such a convenient system helped re-establish the long-lost communal experience, at least for one night. Action-filled spaces transformed into memorable places, and three different strata of the city were connected through a common idea.

As hundreds of people participated in the event, a true cross-section of the populace saw, enjoyed, and discussed the interventions that turned these normally uneventful and "gray" public spaces into magical colorful urban places of interaction. The seeds for reassessing the way we use our public spaces and how we could reinterpret them architecturally as spaces of civic accomplishments had been sown among Houstonians.

Assistance provided by the the Contemporary Arts Museum and Museum of Fine Arts Houston, The Blaffer Gallery, Project Row Houses, Buffalo Bayou Art Park, Aurora Picture Show, Shadow Productions, and Vision Contracting. Financial support came through grants from the City's Initiative Program through the Cultural Arts Council of Houston/Harris County, and from the Architecture Alumni Organization at the University of Houston and the Gerald D. Hines College of Architecture.

The following students were involved in the conception and realization of the installations and the event: Amna Ansari, 'Tunrayo Badru, Aaron Beasley, Matt Dalton, Andre DeJean, Tim Derrington, Erick Diaz, Damian Holloway, Alan Kitchings, Randy Little, Sophia Malik, Jim McSherry, Yelena Mokritzky, Rose Newton, Ruth Plascencia, John Plauche, Clemence Roger, Roya Shenachhian, Jill Sparks, Michael Valenzuela, and James Wixted.

Dietmar Froehlich teaches at the Gerald D. Hines College of Architecture at the University of Houston.

Marketplace

Marketplace

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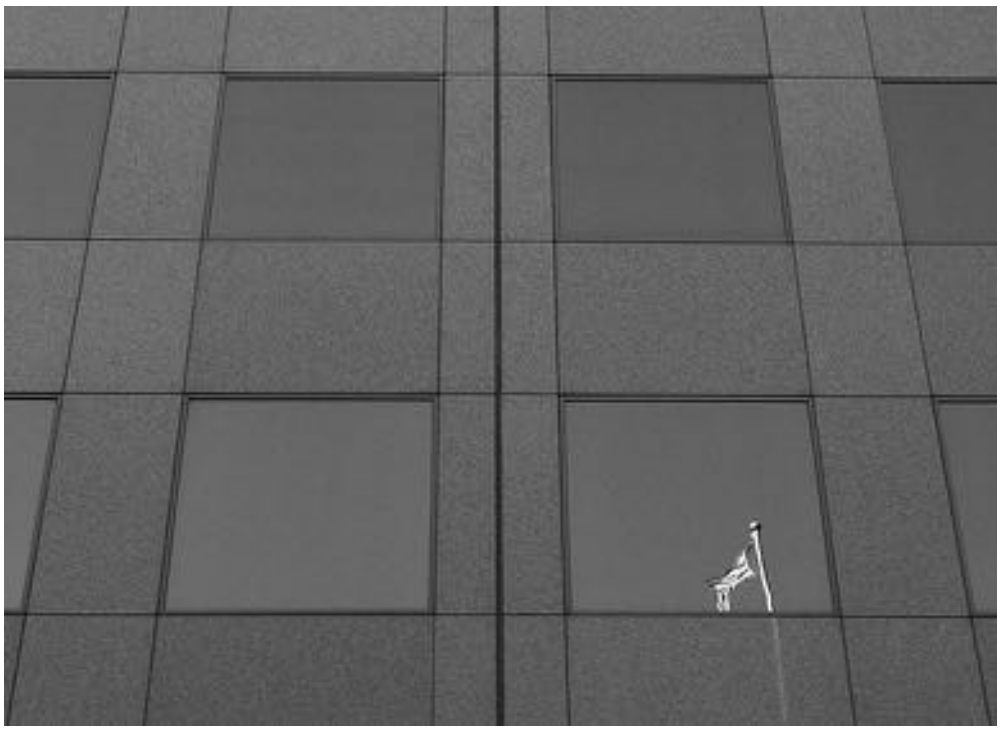
Illusions of Strength

Symbolic of corporate and civic aspirations, tall office towers are now drawing attention as emblems of our vulnerability to threats



STOCK IMAGE: PHOTODISC

DRIVING IN HOUSTON LAST WEEK, GLANCING west along San Felipe Boulevard, I caught a glimpse of the Williams (formerly Transco) Tower, and a nightmare vision superimposed itself—a jetliner crashing into the sleek, glass-clad profile.

This is surely a common experience, especially for people who work in or live near the tall buildings that symbolize our corporate, civic, even national aspirations. Symbols, it seems, attract the attention of those who wish to do the most harm.

A decade ago, in *The See-Through Years*, I suggested that the visual blandness of America's multi-nodal, post-World War II cities should be read for the things that the blandness hid—abundance, the freedom (even the duty) to withdraw into purely personal pleasures, and, most of all, the lack of exterior threat. I argued that, in the 1980s, a nagging sense of threat had reemerged, leading to the popularity of gated communities and of a new suburban house type, covered with external signifiers of family strength and protection.

I suggested, too, that office towers played a special role in these landscapes. Of course, they functioned first to maximize return on investment in land and infrastructure. Layered from the street by lobbies, elevators, a special atmosphere of air conditioning and fluorescent light, and sheer height, they offered the lawyers, bankers, and executives (and their support staffs) a sense of separation from the troubles of society crowding the streets below. Isolated towers in park-like suburban settings, I wrote, seemed to do this best of all. After the attacks of September 11, that equation seems to have changed—but for how long?

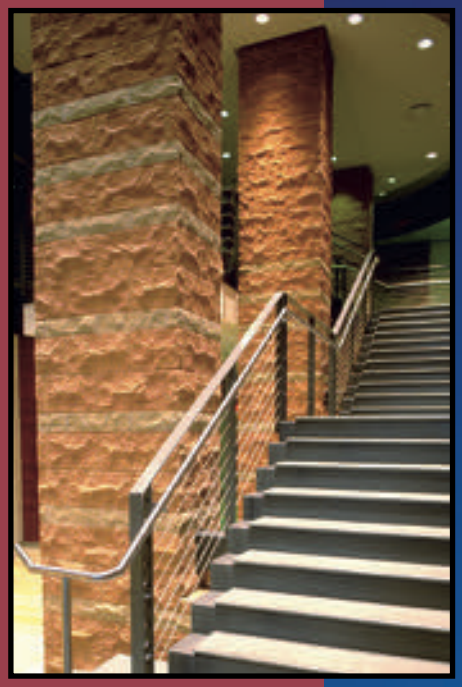
Home-grown terrorists have blown up buildings and bombed crowds at the Atlanta Olympics; home-grown suicidal killers have gunned down their classmates and teachers at schools throughout the country; mere lunatics have shot dozens at courthouses, fast-foods restaurants, and malls. Somehow American society has managed to make small psychological adjustments, then has shrugged off those threats before going on to build new schools, restaurants, and stadiums slightly redesigned in hopes of thwarting a similar attack.

Airline travel, due to intensified security precautions, has already changed, but the demand for tall office buildings probably will not—unless terrorists target another symbol of our aspirations.

JOEL BARNA

Joel Barna was editor of *Texas Architect* from 1985 to 1995.

Standing Tall



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