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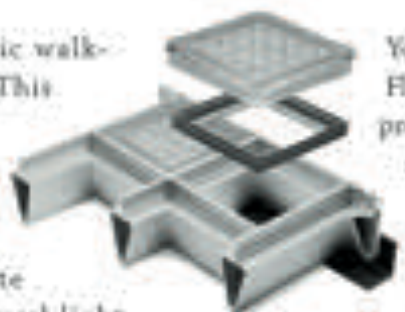

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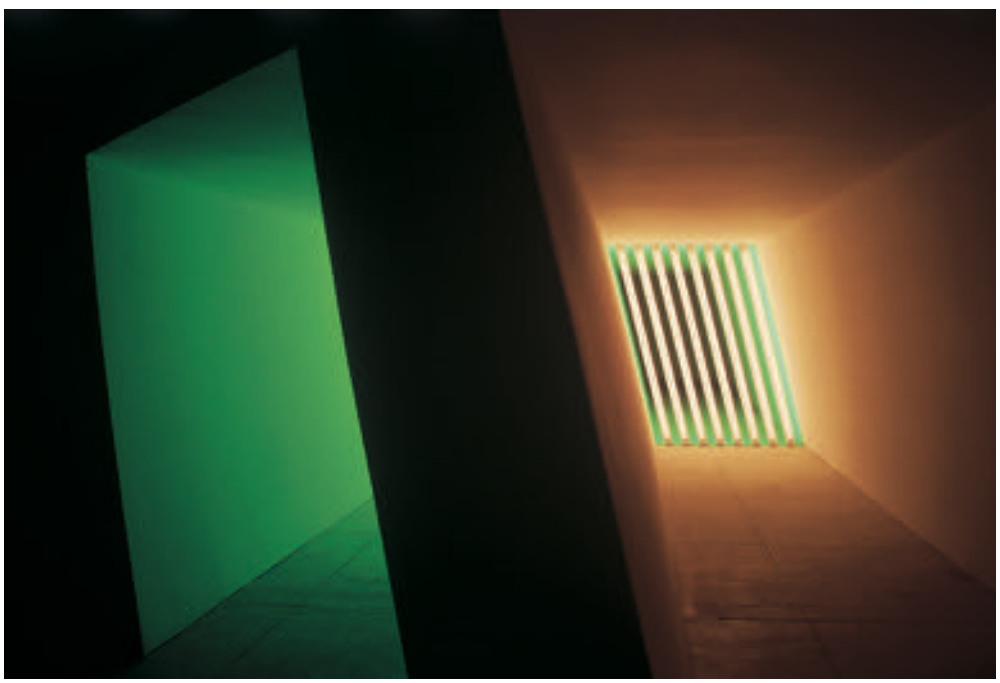

UPCOMING ISSUES

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

November/December 2002 – Urban Design
(deadline: June 3)

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

(on the cover) Ed Carpenter, *Light Wings* at George Bush Intercontinental Airport, Houston; photo by Aker/Zvonkovic Photography. (left) Dan Flavin, untitled (Marfa project), Marfa; photo by Florian Hozherr.

TexasArchitect

March/April 2002 **Volume 52, Number 2**

The Official Publication of the Texas Society of Architects

Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects (TSA), 816 Congress Ave., Suite 970, Austin, Texas 78701, www.texasarchitect.org. TSA is the official Texas state organization of the American Institute of Architects (AIA).

Periodicals Postage Paid at Austin, TX, and additional mailing offices. POSTMASTER: Send address changes to *Texas Architect*, 816 Congress Ave., Suite 970, Austin, Texas 78701-2443. Phone: (512) 478-7386. Printed in the U.S.A.

Subscription price is $20 per year for TSA members, $21 for nonmembers with addresses in the continental U.S. Reproduction of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. *TA* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

Civil Collaborations

'WE WERE ATTUNED WITH THEM FROM THE beginning—conceptually, architecturally, philosophically." Beverly Penn, whose collaborative artwork with Steve Wiman is featured on page 32, was speaking of their initial meeting with TeamHaas Architects on Pickle Elementary/St. John Community Center in Austin. Those first discussions, in Penn's words, "sparked with synchronicity," and preliminary ideas quickly developed for an art project that would honor the local community.

Such instant rapport, which set the tone for an exceptionally fruitful series of conferences, is not often typical when architects sit down to parley with artists. As administrator of Austin's Art in Public Places (AIPP) program, Martha Peters should know. "That doesn't happen on every project," she says. "It was just a good match between two artists who had never worked together before and a very innovative architecture firm that was open to collaborate with artists." The results of all that discourse are Penn and Wiman's *The Community Core Sample Project* and *The Threshold Project*. The two permanent installations, independently and cooperatively, tell the history of the St. John neighborhood, a traditionally African-American community that within recent years has become home to a large number of Latino families. The Pickle/St. John facility, which combines a school with a municipal library and community center, is profiled on page 28.

***The Community Core Sample Project*, a series of installations containing artifacts scavenged from the neighborhood, is on permanent exhibit at Pickle Elementary/St. John Community Center; photo by Paul Bardagjy.**

Pickle/St. John is the latest example of 40 or so public projects in Austin that have benefited from the city's one-percent-for-art program. (The City of Austin's AIPP program has funded almost 100 artworks since it was established in 1985.) Although Pickle/St. John was shared with the school district, Peters says, only municipal funds paid for the art. Yet, city officials chose not to limit the artwork from overlapping into the spaces used exclusively by the elementary school. That decision to embrace the entire facility took political courage, and the success of the project depended on the city's largess.

Other Texas cities have public art programs, and in this issue we feature two recent projects that also profited from taxpayers' monies set aside for art—St. Mary's Street Parking Garage in San Antonio (page 38) and additions to George Bush Intercontinental Airport in Houston (page 40).

Where most such programs' funding is based on a percentage of a project's construction budget, San Antonio restructured its program in 1997 to finance public art through a portion of the city's capital improvements budget. San Antonio's Public Art & Design Enhancement Program is administered through the City Architect's office which selects projects based on staff recommendations. James LeFlore, the program's coordinator, says the City of San Antonio currently has about 50 active public art ventures covering a range of municipal projects.

In Houston, the start of airport improvements preceded the 1999 passage of the city's Civic Arts Program which sets aside 1.75 percent of an eligible public project's construction budget for art. However, James Sartain of the municipal airport system successfully negotiated to have funds made available before it was mandated by law. Credit for the city ordinance goes to the Cultural Arts Council of Houston and Harris County. Debbie McNulty, CACHH's civic art and design director, reports that Bush Intercontinental is the site for the majority of the city's public art projects, with a dozen currently underway.

All three of these cities' have achieved tangible successes with public art, and their programs' coordinators and supporters have every right to be unabashedly proud of their numerous installations. The civil servants who run these public art programs must be adept at jumping through bureaucratic hoops and finessing political tumult. Being the state's oldest such program, Austin's AIPP – and its administrator – is often singled out for praise for accomplishing so much in only 17 years. "We have one of the best art in public places programs in the nation," Beverly Penn declares, pointing to the person she believes is responsible—Martha Peters. "She has made the marriage of art and architecture possible in this city."

STEPHEN SHARPE

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A Refreshing Look at School Design

I found the article "Elementary Education" by David Richter, FAIA, (*TA* January/February 2002, page 64) interesting. His point of view is rather refreshing. There is great opportunity for us to create good, simple, timeless architecture in our school buildings in spite of the added complexity of the need to design with ever-shrinking budgets, safety, security, and technology in mind. I agree that we need to keep focus on what good design is all about, especially in our school buildings. As an architect who is employed by a school district, I find myself wishing that all of our school buildings had the kind of architecture that would stimulate young minds, and materials that would sustain the use and abuse they get through time. From an "owner's" point of view, it is truly beneficial for architects to consider durable, long-lasting, low-maintenance, and "timeless" materials when designing school buildings.

Marta Salinas-Hovar, AIA
McAllen ISD

Put Costs into Perspective

Your Editor's Note, "Lessons in Sustainability" (*TA* January/February 2002), was both enlightening and disheartening at the same time. It was a pleasure to see a project such as the Roy Lee Walker Elementary School getting prominent coverage, with the many sustainability features pointed out. Thank you for giving it such emphasis.

This is enlightening because we can easily see that "green" buildings don't have to look weird, even if windmills and cisterns are not regular parts of elementary schools. It is also good to see that some public officials – school board members in this case – can indeed take a long-term look at their actions and respond by being willing to do things differently. The benefits to the students and the taxpayers are evident.

It is also disheartening, because the dollar costs as given in the article seem so high. Did it really take an extra $250,000 in engineering costs to make it all work? Were those costs (fees?) spent only on that school, or will they be spread out over several schools? Neither your editorial nor the subsequent Portfolio article about the TASA/TASB award winners (same issue, page 43) gives any indication of the school's area, cost, or number of pupils that could be used to put this number in some sort of perspective. The same goes for the added $1 million in construction costs. How much of a percentage increase is that? What are the potential savings that justified the expenditure?

This kind of information is important for us to have when we take this example to one of our clients to argue for better, "greener," more sustainable design. Many of our school clients have access to *Texas Architect*. What will they think when they read an article like this? Most will think, "We can't afford that! What are those crazy architects thinking?" What I'm thinking is, spread over the 40- to 50-year life of the building, that's not much money. But we recently had a client refuse to even consider an alternate HVAC system that would have cost $300,000 more up front, even though it would have saved $50,000 a year in operating costs.

We have a tough battle out there to convince our clients to shift their thinking. We need all the help we can get! Putting $1,250,000 into a better perspective is the kind of thing that will help.

Daniel B. Barnum, AIA
Hall Barnum Lucchesi Architects
Houston

The Editor responds: *I regret that there wasn't enough space available to more fully explain the cost-benefit rationale behind SHW Group's successful argument for making Walker Elementary, designed for 680 students, a sustainable facility for the McKinney school district.*

The cost for planning and building the 68,788-square-foot school, excluding land, was just under $9.3 million. (That amount included the $250,000 paid for services to ensure that Walker was indeed designed within high-performance criteria mandated by the state. The one-time fee was non-negotiable, and went to a North Carolina firm selected by the State Energy Conservation Office of Texas which distributed the funds via a U.S. Department of Energy program. Because the Walker project was a prototype, the value of the engineering fees arguably is spread out across the district.)

According to SHW CEO Gary Keep, approximately half of the increased construction cost is attributable to daylighting, a high-performance feature that reduces electricity usage thereby lowering the school's utility expenses. (Keep said the payback to the school district involved more than dollars—daylighting is proven to increase student learning while reducing absentism.) Cost savings began immediately for Walker Elementary, he said, and the savings will increase annually through the school's expected 40- to 60-year lifecycle.

Taking Exception to "Dumb Box"

In your last issue, The Canterbury Episcopal School was featured. ("Gentle Geometry" by Melinda Poss, AIA, *TA* January/February 2002, page 26). Canterbury has been blessed with incredible land with gently rolling hills, a natural creek, and abundant trees to build a school program. Over the last five years, two instructional facilities have been built on this site, and now the school is completing the third building phase. Under the direction of the Board of Trustees and school administration, this development takes the school to an exciting level where it will have a magnificent building of 40,000 flexible square feet with athletic fields.

While we appreciate being included in that issue, we do take exception to the "dumb box" reference in the article. Further investigation of the facts would have shown our new addition to the campus as a complement to the existing structures and landscape. We are fortunate to have two talented and successful parents, one an architect and the other a structural engineer, generously volunteering their time and talents to the project. With their industry contacts, we are able to build a cost-effective, yet programmatic, responsive facility that will serve the Canterbury community for years to come. We invite anyone from *Texas Architect* to visit our remarkable campus.

Ron Ferguson, Headmaster
Rick Gillham, President of the Board of Trustees
The Canterbury Episcopal School
Desoto

Melinda Poss responds: *By using the term "dumb box" to describe a building under construction on the Canterbury campus, I was referring to how it did not visually interfere with the surrounding structures. While not exactly a bona fide architectural term, "dumb box" is a term of art. Robert Venturi used it often to describe his design of the Children's Museum in Houston, especially in reference to the back metal shed that housed the exhibit-making functions. A "dumb box" is a structure that does not get in the way of what are considered the more important functions of the project.*

CORRECTIONS Due to an editing error, two misspellings appeared in a letter to the editor published in our last issue from George S. Wright, FAIA, in regard to the quality of illustrations which accompanied an earlier article on the Fort Worth cultural district. His letter stated: 1) "...no attempt was made to amend the plan of the block bound (not 'found') by Lancaster and Darnell streets..." and 2) "I regret that the issue of *TA* I have commented (not 'commended') upon is not consistent as to quality..."

Letters to the editor should be addressed to Stephen Sharpe, Editor, *Texas Architect*, 816 Congress Avenue, Suite 970, Austin, Texas 78701. E-mail: editor@texasarchitect.org.

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Texas Tech Scanning Lady Liberty

LUBBOCK With help from architectural researchers at Texas Tech University, the Statue of Liberty may soon become the world's most accurately documented monument.

During the restoration and repair for her centennial celebration in 1986, the skeletal framework was documented by the Historic American Buildings Survey (HABS) and the archival drawings of the superstructure were placed on reserve in the Library of Congress. However, researchers noted at that time no documentation of the copper skin existed. So, in the fall of 2000, Paul Dolinsky, chief of the HABS, contacted Texas Tech's College of Architecture to ask if researchers there would produce drawings of the statue's skin using the school's state-of-the-art laser-scanning technology. Professor John White, AIA, director of Texas Tech's Historic Preservation Program, agreed and assembled a team of researchers that includes Associate Dean of Research Elizabeth Louden and Associate Professor Glenn Hill, AIA. White, a fellow and dean of HABS, now coordinates the Digital Statue of Liberty project in cooperation with the National Park Service.

The Statue of Liberty, completed October 28, 1886, was the design of noted French sculptor Frédéric Auguste Bartholdi. The statue's superstructure was designed by Alexandre Gustave Eiffel, while the pedestal was designed by American architect Richard Morris Hunt. Both the statue and the pedestal, along with all of the structures on Liberty Island, have been under the care and administration of the National Park Service since 1933.

Last August, the team utilized a Cyrax 2500 laser scanner to document the majority of the statue without the use of scaffolding. Scans were taken from 13 different positions around the pedestal, collecting more than 500 million data points. The data are now being processed – via various techniques and software applications – to produce the first-ever drawings of the skin.

According to Louden, the goal is to "slice the model of the skin at one-foot intervals, producing a series of contours," from which an accurate drawing of the copper can be realized. Because the technology is relatively new, "we are learning as we go," she said. "We want to push the limits of this technology." The scanner, the size of a desktop computer monitor, was first introduced in 1998 to produce three-dimensional images of built structures for engineers at construction sites. Architects, however, are leading the way for using the technology on conservation and preservation projects. "Architects have more sensitivity to the exterior than engineers, because we deal with artistic things," White said. The archival drawings will serve a larger purpose than mere documentation—digital scanning can detect changes in the statue, therefore providing an invaluable tool for monitoring its condition.

The Digital Statue of Liberty project has four phases. The first phase's feasibility study is finished and phase two's field scanning is nearing completion. The third phase will combine aerial data (collected in perspective-corrected photographs) with the scan data. In the final phase, the team will document the statue's granite pedestal and Fort Wood (whose star-shaped walls surround the pedestal). Eventually, Louden said, the team hopes to complete a 3-D model of Liberty Island.

For more information, visit the project Web site at *www.arch.ttu.edu/digital_liberty/*.

J. MARK FRYAR, AIA

The research team uses data points to produce the first-ever drawings of the statue's copper skin; images courtesy Texas Tech University College of Architecture and Paraform.

Of Note: Bonfire Memorial

COLLEGE STATION **Texas A&M University is expected in March to announce the winning entry in a competition to design a memorial to the 12 students killed and 27 injured in the collapse of the Aggie Bonfire in November 1999. Four finalists were selected late last year from a field of 194 entries. The finalists are Scott A. Marek, an architect intern for Corgan Associates in Dallas; Eric W. Newnam, a stadium architect with HKS in Dallas; Brandon R. Townsend and José Minguell, both of Austin; and Robert L. Shemwell, principal of Overland Partners in San Antonio, who led a team of four younger designers. A nine-member committee selected the finalists. Each team was awarded $10,000 when they were selected, and an additional $10,000 to continue the development of their designs. Images of the finalists' entries and other competition information is available on-line at *www.bonfirememorial.tamu.edu*.**

O'Neil Ford Archives Donated to UT

AUSTIN A second trove of material from the estate of O'Neil Ford has been donated to the University of Texas at Austin, providing UT's Alexander Architectural Archive with an extensive collection of drawings and personal papers from one of the state's most prominent architects.

In December, Wanda Graham Ford donated the latest collection of her late husband's work, which includes an estimated 5,500 original architectural drawings, 5,500 prints, 80 presentation works, and 60 sheets of photographic material. The items complement a previous donation given to the UT archive by Ford's widow six years ago. Beth J. Dodd, curator of the Alexander Architectural Archive, described the combined gifts as "invaluable."

The architectural legacy of Ford (1905-1982) is arguably the state's most significant—his projects include San Antonio's Trinity University, the Tower of the Americas in HemisFair Park, and the Texas Instruments semiconductor plant in Dallas. His design fortes were an integration of craft and the use of native materials. Also, Ford adamantly argued to preserve the state's indigenous architectural character.

The Ford drawings, which comprise the bulk of the most recent gift, Dodd said, were culled from working files at the offices of Ford Powell & Carson, the San Antonio firm which he established in 1966 with Boone Powell, FAIA, and Chris Carson, FAIA. Dodd worked for more than a year with FP&C principal Carolyn Peterson, FAIA, and other members of the firm's staff to assemble the material. "I can't emphasize how helpful they've been," Dodd said.

Eventually, the Ford archives will be available for academic and professional research. But, Dodd said, there is a lengthy process necessary to complete before the material is catalogued and stored in a permanent location on campus in Battle Hall. "I am hoping that it will be completed in the next five years," Dodd said. "There are many levels of processing. One of the first things we do is inventory the material. This gives us the flexibility to try and make the material available as soon as possible. Many archives don't open a collection until it is completely processed. Although we have a small staff, we understand that our scholars often depend on these documents to save or nominate a building."

The first gift filled 99 boxes with books, personal papers, photos, and drawings collected in 1996 from an outbuilding behind Willow Way, the Fords' home in San Antonio. Dodd said the process of identifying and re-housing (placing each item in individual archival storage containers) the material was completed only early this year. She said the items are now being arranged, one of the last steps before they are made available to researchers.

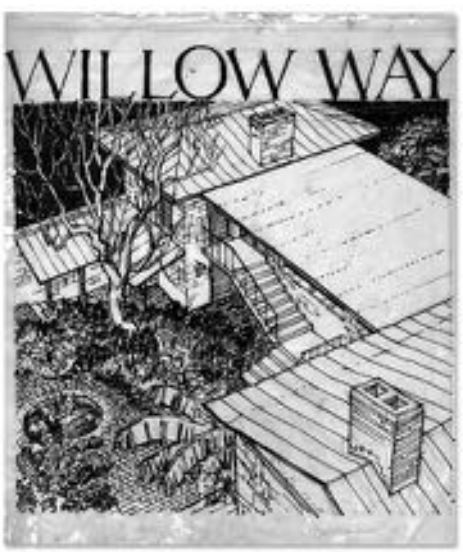
Now that the second gift is in the possession of UT, Dodd said, the new items are being inventoried by a student whose time is being donated by the School of Architecture. Because the drawings were received as rolled-up documents, each item must be individually flattened before they can be placed in archival folders for storage in flat files. The archivists' final step will be developing a "finding aid" to the collection that will be published on the Alexander Architectural Archive's Web site (www.*lib.utexas.edu/libs/apl/aaa/index.html)*.

In addition to the two gifts from Ford's widow, Dodd said, UT's archive recently obtained letters written by Ford to Samuel Zisman, a planner who worked with the architect. Dodd said the letters, primarily personal correspondence retained by Zisman, were donated by Zisman's nephew.

Part of the University of Texas at Austin's Architecture and Planning Library, the Alexander Architectural Archive is housed in Battle Hall. UT architecture professor Blake Alexander started the archive in 1958 after directing his students to record historic buildings in Pennsylvania for the Historic American Buildings Survey. The archive is the largest such resource in the state.

STEPHEN SHARPE

The bookplate from Ford's personal library features the architect's sketch of his home in San Antonio; illustration courtesy the Alexander Architectural Archive.



Antoine Predock, FAIA, has been chosen to design the new $45 million **El Paso U.S. Courthouse**. The architect says the silhouette of his two-building concept alludes to "the timeless nature of Justice and the 'Deep Time' of the West Texas landscape."

The **Rachofsky House** on Preston Road in Dallas, designed by **Richard Meier**, FAIA, of New York City, has won a 2002 Honor Award from the American Institute of Architects.

The City of Dallas recently approved a $5.8 million contract Zurich-based Spanish architect **Santiago Calatrava** to design the Woodall Rodgers extension bridge that will cross the Trinity River west of the city.

Philip Johnson & Texas, by **Frank D. Welch**, FAIA, is the winner of the Best Book on Texas Award presented by the Philosophical Society of Texas for the Collection and Diffusion of Knowledge.

The **Dallas Museum of Natural History** plans to purchase a 10-acre site adjacent to the downtown Arts District. **Frank O. Gehry**, FAIA, will design the new museum, with Ralph Appelbaum contracted to create the exhibit spaces.

You Have to Pay for the Public Life, a collection of essays written by the late **Charles Moore**, FAIA, from 1952 to 1993, has been recently published by The MIT Press. The book is edited by Kevin Keim, director of the Charles W. Moore Center for the Study of Place.

Houston-based **FKP Architects** has been named Best Architecture Firm by the Houston chapter of the American Subcontractors Association.

Six projects by **James, Harwick + Partners** of Dallas are featured in *Urban Spaces No. 2, The Design of Public Spaces* by John Morris Dixon and published in association with the Urban Land Institute.

Texas A&M University's College of Architecture is ranked tenth in the nation among design schools, according to a survey published in the 2002 issue of the *Almanac of Architecture & Design*.

Three Texas projects by Hardy Holzman Pfeiffer Associates are featured in *Stonework: Designing with Stone* by **Malcolm Holzman**, FAIA, scheduled to be published in April. The projects are the **San Angelo Museum of Fine Art and Education Center**, the **Lucille G. Lupe Murchison Center for Performing Arts** in Denton, and the **Mary D. and F. Howard Walsh Center for Performing Arts** in Fort Worth.

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New Urbanism: 140 Years Ago

AUSTIN The traveling exhibition "Ildefons Cerdà (1815-1876): The Visionary Planner" has recently made two stops in Texas: first, in November, at Texas A&M University, and second, in February at the University of Texas at Austin. This important exhibition, produced by the Department of Territorial Policy and Public Works of the Government of Catalonia, is devoted to the Spanish urban planner, Ildefons Cerdà, his theories about "urbanization" (a word he coined) and his Barcelona Extension Project. The relevance of his ideas today makes this show especially timely. Cerdà advocated for an integrated city, where all citizens had equal access to all the benefits of a carefully designed infrastructure (water, sewage, gas, telegraph, electricity, railways, etc), equal rights to privacy, and equal rights to hygienic and affordable housing. In essence, he envisioned a modern, democratic city.

Cerdà's name is always associated with his famous Barcelona Extension Project. Until 1858, Barcelona was considered a military stronghold and the city was banned from developing any of the land within the shooting range of the perimeter walls (1,253 meters). Having such restriction, the density of the city had reached unbearable levels, posing constant health threats to its population.

Immediately after the demolition of the city walls, Cerdà was commissioned to produce the topographical map of the area around the city, the Plain of Barcelona, where the Extension was to take place. Then, in 1859, Cerdà produced his first proposal for the extension project. Cerdà's plan was eventually approved in 1860. He played a critical role in the implementation of his plan until his death almost 20 years after it was approved.

Cerdà's Barcelona Extension Project consisted of octagonal street blocks (113 x 113 meters) arranged in a grid pattern surrounding the old city and connecting it with the neighboring towns to the north, the Besos River to the east, and the mountain of Montjuic to the west. The use of the grid was a natural choice for Cerdà. In addition to its practical advantage; the grid had an egalitarian quality, lacking the formal hierarchies of radial patterns. Cerdà's emphasis on basic regulation within the framework of the grid was, rather than a monotonous imposition, a way to protect citizens against the evils of unsupervised development. Even today there are no slums or run down areas in the Extension. All social classes of Barcelona learned to share the same urban environment that Cerdà envisioned, with its memorable chamfers, its extraordinary architecture, and its tree-lined streets.

This exhibition shows the universal appeal of these ideas. As often with urban issues, there are great doses of common sense in what he advocated. However, cities across the globe continue to make basic mistakes, and, unfortunately, there are not many Cerdàs around to protect them.

JUAN MIRÓ, AIA

Fort Worth Honors 16 Projects

FORT WORTH The local chapter of the American Institute of Architects bestowed 16 honors at its 2001 Excellence in Architecture Awards Gala held in December.

Jurors were Martha LaGess; Sam Sterling, AIA; and Mark Wellen, AIA. Entries totaled 50 professional and 15 student projects.

Honor Awards went to Temple Beth-El by Hahnfeld Hoffer Stanford; Primitive Hut-Trellis for a Church by Joe Self; Tannahill Intermediate School by Hahnfeld Hoffer Stanford; and Armoire by Joe Self.

Receiving Merit Awards were Denton High School Addition and Renovation by VLK Architects; John Justin Athletic Center by Hahnfeld Hoffer Stanford; Ungerman Residence by Gideon-Toal; Corley Residence Pool House by Gideon-Toal; Williamson Residence by Norman Ward; The Homes of Parker Commons by Gideon-Toal; and the Nenetta Burton Carter Building by Gideon-Toal.

The Scholarship Award winners were Unstable Space: A Temporary Exhibition Pavilion by Chris Hill; and Cerdanyola, City and Technology by Andrej Gajdos and Rod Rodpracha. Student merit awards went to the Gift Wrapping Kiosk by Stacy Metz and the Raingear Retail Store by Emilie Ryan.

The Amon Carter Museum by Philip Johnson received the Fort Worth AIA 25-Year Award.

REBECCA BOLES, AIA

Temple Beth-El

Primitive Hut-Trellis for a Church

Tannahill Intermediate School

Armoire

San Antonio Presents Awards

SAN ANTONIO Overland Partners' Lakeside Residence and Lake/Flato Architects' Residence for Art won top honors in AIA San Antonio's 2001 Design Awards program. In addition, Merit Awards went to projects by the same two firms—Overland's Clear Channel Communications Corporate Headquarters and Lake/Flato's Congregation Agudas Achim.

The event was held Nov. 17 at the Empire Theatre. Jurors for the competition were Adele Naude Santos, FAIA; Samuel Mockbee, FAIA; and Nestor Bottino, AIA. (See related article on page 18.)

Other awards presented included: Citation Awards: Raymundo Rangel Senior Housing Authority by Sprinkle Robey Architects; Security Service Federal Credit Union Headquarters by Marmon Mok; South Texas Community College–Mid-Valley Center by Kell Muñoz Architects; and Vaughan Residence and Studio by Lake/Flato. Mayor's Award – Honor: Guadalupe Phase V Development by Alamo Architects. Mayor's Award – Honorable Mention: Historic Civic Center River Link by Lake/Flato.

Lakeside Residence

Residence for Art

14 County Courthouses Receive Grants

AUSTIN In the third round of a program to fund preservation of historic courthouses, The Texas Historical Commission (THC) has awarded $39.2 million in matching grants to finance projects in 14 counties. The counties are Archer, Cameron, Denton, Dimmit, Fayette, Goliad, Hudspeth, Jeff Davis, Lamar, Lavaca, Maverick, Parker, Val Verde, and Wheeler. Nine of the courthouses were built in the nineteenth century, including the Dimmit County Courthouse (1884) in Carrizo Springs, the Maverick County Courthouse (1885) in Eagle Pass, the Parker County Courthouse (1886) in Weatherford, and the Val Verde County Courthouse (1887) in Del Rio.

This latest round of state grants leaves approximately $10.8 million remaining from the $50 million appropriated by the 2001 Texas Legislature for the Texas Historical Courthouse Preservation Program. The Round III announcement was made in January during the quarterly meeting of THC commissioners. As in the first two rounds, criteria for eligible courthouses included that the structures be "highly endangered." In addition, plans and specifications of the projects must have been made available to THC staff for review. Eighty-three counties applied for third-round grants, making for a total of almost $195 million in requested funds. Nine counties were first-time applicants. Applications from 74 counties were automatically rolled over from Round II, although 49 of those counties revised their applications for reconsideration while the other 25 made no such changes.

"These numbers really reflect the growing interest in this important preservation program," THC Executive Director Larry Oaks said. "More than two-thirds of the Round III applications were new, either as first-time applicants or refining their applications for another look. Communities across Texas are beginning to see the potential benefits of preserving their historic resources."

In 1999, Gov. George W. Bush and state legislators established the courthouse preservation program with an initial appropriation of $50 million. The following year, 47 counties were awarded those funds in two rounds of grant disbursements.

The lawmakers were responding to the fact that many of the state's historic courthouses were determined to be in disrepair due to insufficient funding for building care and maintenance. Their plight gained national attention in 1998 when the National Trust for Historic Preservation named Texas courthouses to its list of America's 11 Most Endangered Historic Places.

For more information, visit the commission's Web site (www.*thc.state.tx.us*) or contact the THC's Architecture Division at (512) 463-6094.

STEPHEN SHARPE

UT-Tyler Exhibits Interior Dialogues

Interior Dialogues features mixed-media assemblages of pieces by five artists expressing their individual views of the world. The collaborative works are arranged in portable museums – cabinets, actually, hung on a wall – in the Meadows Gallery lobby at the Cowan Center of the University of Texas at Tyler. The artists are photographer Robert Chura, writer John Brooks, sculptor Alice Bateman, painter Michaele Ann Harper, and composer Will Gillham. The exhibit was curated by Joe Self, assistant professor of interior design at Texas Christian University. Call 817-257-6324 or visit *http://users2.ev1.net/~joeself/* for more information. THROUGH MARCH 15

DAF Hosts Cassell and Yarinksy

Architects Stephen Cassell and Adam Yarinksy of the Architecture Research Office will speak before the Dallas Architecture Forum in the Horchow Auditorium at the Dallas Museum of Art, 1717 N. Harwood St. Admission is free to DAF members, $15 general, $10 for DMA members, $5 for students with ID. The presentation begins at 6 p.m. Call (214) 740-0644 for more information. APRIL 11

Modern in Fort Worth Displays Museums

Museums for a New Millennium: Concepts, Projects, Buildings at the Modern Art Museum of Fort Worth focuses on contemporary museum architecture around the world, including drawings, photographs, and original models of key projects by internationally renowned designers. Works include Norman Foster's Carré d'Art in Nîmes (begun in 1984), and the Modern Art Museum of Fort Worth by Tadao Ando (to open this fall). A project of the Art Centre Basel, Switzerland, the traveling exhibition will be on view at the Modern's current location, 1309 Montgomery Street. For more information, visit www.*themodern.org* or call (817) 738-9215. Admission is free. THROUGH APRIL 14

Texas A&M Features HABS

Texas A&M University hosts an exhibition of documentation technology used in research for the Historic American Buildings Survey (HABS). The retrospective exhibit, *Recording Cultural Heritage: 25 Years of HABS at Texas A&M University and the Future of Documentation Technology*, will take place during the Third Historic Preservation Symposium scheduled April 8 at the A&M's Bush Conference Center from 9 a.m. to 4 p.m. The exhibit will hang in the Stark Galleries on campus and admission is free. For more information, visit www.*archone.tamu.edu/hril*. THROUGH APRIL 14

by CANAN YETMEN

An 'Urban Studio' for San Antonio

In refitting a vacant building for an AIA event, UTSA students earned Sambo Mockbee's praise

(top) Members of the design team make final preparations to the stage. (below) The lectern, crafted from a metal bracket and other salvaged items, lends a sculptural elegance to the room's minimalist atmosphere; photos courtesy UTSA School of Architecture.

THE HISTORIC FRIEDRICH BUILDING ON THE east side of San Antonio is a sprawling, vacant structure once used as a refrigerator assembly plant. Currently being redeveloped as mixed-use office and loft space, the building underwent a transformation last fall as a team of architecture students from the University of Texas at San Antonio (UTSA) created a makeshift auditorium within its vast interior space. The project originally was intended to make the space functional only temporarily—as a venue for a lecture program featuring the three-person jury for AIA San Antonio's 2001 Design Awards held last November. But the students' efforts achieved much more. Jury members were so taken with the refitted space that they bestowed a special design award on the project, and the lecture hall (which was initially scheduled to be dismantled after the event) remains available for other activities.

The idea for holding the jury lectures at the Friedrich Building came from the local AIA chapter's awards committee co-chairs. Wanting to break from the tradition of holding a staid, formal jury lecture, Greg Papay, AIA, and John Grable, AIA, planned the evening as a barbecue (free and open to the public) in a space that would be as compelling as the lectures themselves.

After recruiting the support of developer Eugene Simor, one of the building's owners, Grable and Papay asked the UTSA School of Architecture to assemble a team of students to design and provide labor to make the space functional for the lecture event. Grable and Papay originally asked UTSA to display the competition entries for the jury's review, but after discussions with UTSA professors Vince Canizaro and Rick Lewis, the four men all agreed on a more ambitious goal—a design-build installation conceived and executed by the students. Canizaro and Lewis saw the project as an opportunity for their students to gain hands-on design experience, so they incorporated the project into their fall semester's studio schedules. The professors assembled a team of 14 fourth-year students and seven graduate students to take on the project.

The jury was comprised of Samuel Mockbee, FAIA, alumni professor of architecture at Auburn University; Adele Naude Santos, FAIA, professor of architecture at the University of California at Berkeley; and Nestor Bottino, AIA, a principal with Hardy Holzman Pfeiffer and Associates in New York.

Mockbee's participation clearly inspired the students. As founder of Auburn's Rural Studio, Mockbee is renowned for his philosophy that simple and pure architecture improves communities and enriches lives. The young designers took Mockbee's principles to heart as they planned the Friedrich project. (Mockbee died six weeks after the lecture event. He is eulogized on page 60.)

The program for the project was simple: to make the space functional for a lecture event, with the stipulation that only materials found in the space could be used. "It was important that the students not just be seen as a labor force," Lewis said, "but to give them some latitude in coming to terms with the program and understanding the potential of the materials and the space." The space – a 5,800 square-foot industrial area with a sawtooth metal roof, concrete floors, and plenty of wood and metal elements – was "obviously a Donald Judd space," said Canizaro, referring to Judd's barracks at the Chinati Foundation in West Texas. The character of the space combined with the tight schedule (only two weeks) and the limited materials called for simplicity and minimal intervention. Lewis said, "The quality of light and the elements of the volumes had real presence in the space and set the tone for a minimalist statement."

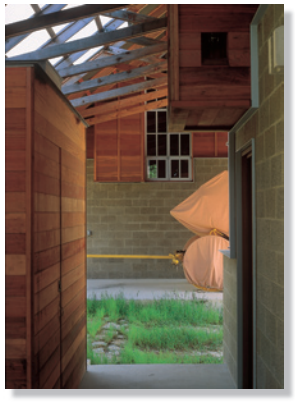
The students' response to the building had the greatest influence on the project. The advisors led them in a series of charrettes in the space, working with them to define the needs of the program (stage, lectern, lighting, acoustics, etc.) and to assign the various tasks. It was a new experience for the students to work on conceptual design outside of the university's studios, and the restricted materials palette initially presented a major challenge. As a result, the students were forced to make the transition from working on a purely abstract set of design problems to making decisions that would affect the eventual success or failure of a real-world architectural project. As students began to examine the available materials (brackets, trusses, plywood sheets, pulleys) and experimenting with their potential, functional needs were addressed while the relationships between the different materials were tested and examined. Students debated options, discussed possibilities, and developed a camaraderie while the advisors held back, stepping in only when they believed the team's thought processes needed realignment.

Ultimately, the UTSA installation evolved into a raw mix of tactile, industrial-grade materials. The students concocted a "Judd Walk"—a series of plywood sheets leaned against a wall for noise abatement, and back-lit to create dramatic shafts of light within the space. In addition, a "Talking Wall" displayed rolls of butcher paper where jurors and guests wrote comments and sketched ideas. A series of pulleys moved the paper along a vertical path that

"Urban Studio" continued on page 54

TSA DESIGN AWARDS 2002

callfor**entries**



ELIGIBILITY

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

General Design (including adaptive-re-use), Interior Architecture or Restoration: Construction must have been completed after January 1, 1995.

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

25-Year Award: Any project completed on or before December 31, 1977.

RULES

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

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

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

AWARDS

Architects and clients of winning projects will be honored at the TSA Convention in Austin, October 2002.

Winning projects will be featured in the September/October 2002 issue of *Texas Architect* magazine. (Winning entrants may be required to pay a fee to defray the cost of color publication.)

RETURN OF ENTRIES

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

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

QUESTIONS?

Call Judey Dozeto,

512.478.7386

or e-mail

judey@texasarchitect.org

See back for entry form and specifications.

DEADLINE: JUNE 14, 2002

ENTRY PACKAGE

Each entry package must contain the following items:

1. **SLIDES**
2. **DATA SHEETS (4 COPIES)**
3. **ENTRY FORM**
4. **REGISTRATION FEES**

1. Slides

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

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

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

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

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

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

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

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

2. Data Sheet

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

3. Entry Form

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

4. Entry Fee

TSA members: include a registration check for:
$125 for the first entry
$100 for the second and subsequent entries.

Non-Members: For projects submitted by non-TSA members include a registration check for:
$200 for the first entry
$180 for the second and subsequent entries.

Make checks or money orders payable to Texas Society of Architects. You may pay entry fees for multiple entries on one check. No entry fees will be refunded.

Mail to:
Texas Society of Architects
ATTN: Judey Dozeto
816 Congress Ave., Suite 970
Austin, Texas 78701
Ph: 512.478.7386

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

PROJECT CREDITS

Entrant's Name _____

Title/Position _____

Firm Name(s) _____

Mailing Address _____

City/State/ZIP _____

Telephone _____

Fax _____

TBAE Registration # _____

PROJECT INFORMATION

Owner (at completion) _____

Architect _____

Project Name _____

Project Location _____

Size (sq. ft) _____ Mo./yr. completed _____

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

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

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

Signature _____

Date _____

Fee enclosed _____
TSA members: $125 for first entry
$100 for second and subsequent entries
Non-members: $200 for first entry
$180 for second and subsequent entries

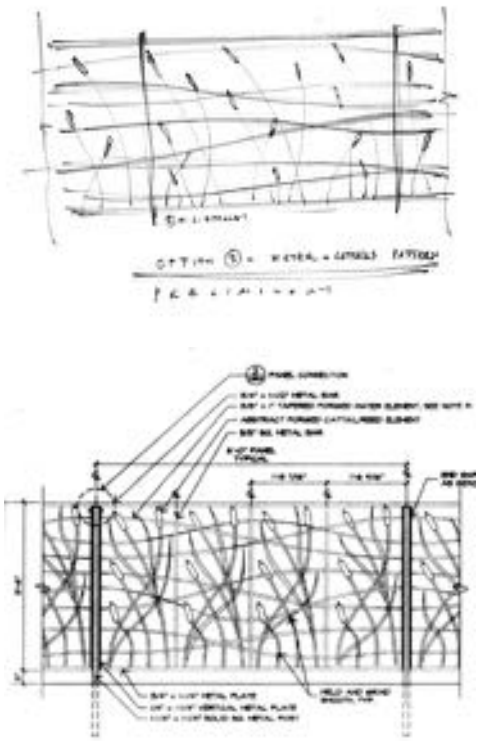
DEADLINE: JUNE 14,2002

TSA DESIGN AWARDS 2002

by LARS STANLEY, AIA

Integrating Crafted Details

Through collaboration on artisanal elements, architects' projects can retain the human touch



A three-step process follows the hand-rendered sketch (top) of a forged-steel fence through a construction drawing (middle) to the forged, full-scale sample (bottom); courtesy Lars Stanley, AIA.

DEEP DOWN INSIDE, ALL ARCHITECTS ARE artists and craftsmen. I haven't met a designer who didn't appreciate the well-executed skills of the artisans helping to construct his or her project. We all admire the human touch in a project—from Kent Bloomer's monumental sculptural owls atop the Chicago Public Library to the light-filled spaces and finely crafted details of a Louis Kahn building. We realize, I think, that these sensual elements bring integrity and a level of vitality to a project because they can invest our structures with an attitude of social consciousness. These elements manifest the thesis expressed by Giuseppe Zambonini that "...every man-made form – and in particular, every architectural form – does not exist solely as static consequence to an otherwise irrelevant act of production, but conversely, that the nature of form is inlaid in the process of making." That term "making" includes all the steps of design—programming, design, documentation, construction, and use.

However, the fact that architecture has evolved into a somewhat indirect profession hinders the integration and manifestation of this energy, this process of making. The architect's ideas typically are communicated to the artisan and builder through second- and third-hand vehicles—the construction documents. But documents cannot transfer the human touch, which must be brought to the process by those whose hands do the work. Indeed, Hegel asserted that "...after the organ of speech it is the hand most of all by which man actualizes and manifests himself." Rarely today do you find an architect involved with hands-on construction. In fact, contemporary architectural theory seems to tout a hero architect, an idealist whose realm is separate from and above the construction process. A primary objective of the status quo is to strictly define and limit liability from a legal standpoint. I am often stunned to hear of celebrated designers who leave construction detailing to other firms, as though the design is complete after the design-development phase. This creates a split system that often results in sterile architecture and insulates the designer from any real understanding of making. As Christian Norberg-Schulz put it "...all places have character, and that character is the basic mode in which the world is 'given.'... Character however, depends upon how things are made. A phenomenology of place therefore has to comprise the basic modes of construction and their relation to formal articulation."

Our present system tends to ignore this. We have lost an effective integration of all the steps of making. Trying to describe in graphic and written form (e.g., the construction documents) the intended character of a process that is, by its very nature, dynamic, tactile, and transformational is a difficult and sometimes contradictory task. Consequently, rarely does a modern work truly convey the communal spirit of those who conceived, developed, and made it.

To resolve this situation of indirect communication, architects must try to develop a somewhat vicarious understanding of the artisan's work, materials, methods of construction, and the process of making. This may be possible when dealing with sheet-rock walls, flat concrete slabs, and engineered components. But developing this type of awareness can be difficult when more sophisticated and recondite results are sought without eliciting the help of artisans already intimate with their medium and with the process of making. Zambonini described this thusly: "...the most significant properties of material can only be discovered through a methodical investigation measured in years of pursuit. The development of this knowledge requires observation, intuition and perseverance—attributes acquired in varying degrees by way of apprenticeship and inherent sensitivity." Through collaboration with artists and artisans, designers can fill the qualitative gaps. Developing relationships with artists and craftsmen is essential and has been practiced throughout history. This collaboration integrates hands-on knowledge into the design that the architect is usually unable to acquire individually.

Part of the Bid Process

Several methods have evolved which help merge the work of architects and artists. In public works there are "percent for art" programs for most civic, state, and national projects. These programs collect databases which are good sources of information on artists working in different media, and can usually be consulted for references. Occasionally, an architect will have a motivated client who wishes to enrich their project by integrating the work of artists. Sometimes a private donor will wish to grace a project with a particular piece of artwork. But in many situations, the architect can integrate craft and artistic work into the fabric of the building by making it part of the bid process.

I have found, working as an architect as well as an artisan, that even projects with average budgets can often accommodate this type of integration—if

"Details" continued on page 54

Architects + Artists

A SUCCESSFUL ARCHITECTURAL PRACTICE, AS Dallas architect Gary Cunningham is credited with saying, is "having great clients to fight with." At some level, we're never surprised when we hear that an exceptional building is the result of a process fraught with quarrels and misunderstandings between architect and client. Add a third party – an artist, no less – and the potential magnitude of the disagreements increases. Well, it doesn't have to be that way. Every once in a while, everybody likes each other, they all agree with what they are trying to accomplish, and everyone does their job. Sometimes, everybody behaves themselves, an excellent project gets built, and nobody gets hurt.

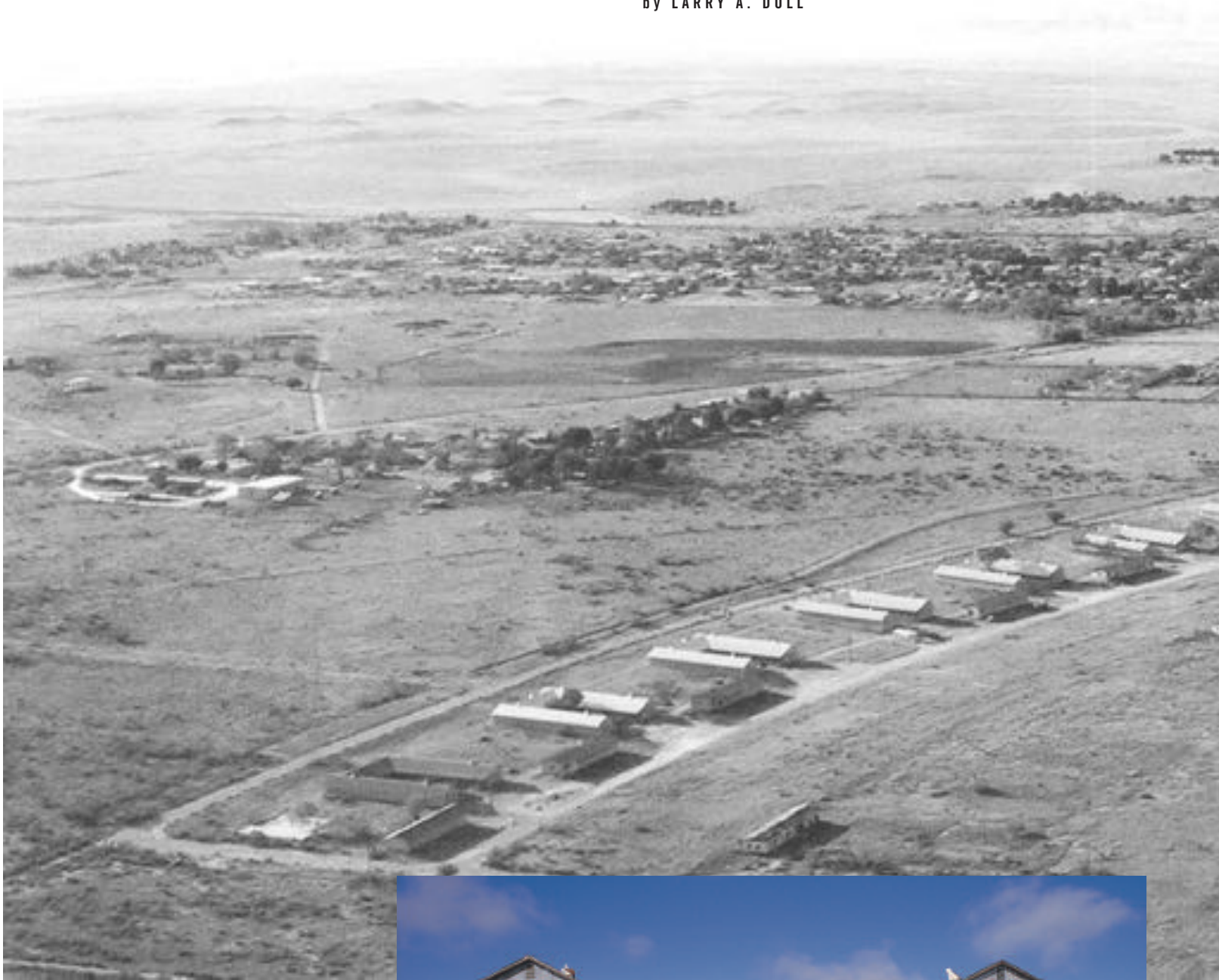
In this issue, *Texas Architect* features five projects which all include strong elements of art or craft. The level of collaboration between architect, client, and artist was as different as each of these projects' budgets and building types.

As collaborations go, the installation of artwork by the late Dan Flavin at the Chinati Foundation in Marfa, by all accounts, went very smoothly. (A detail of building three is shown here; photo by Florian Holzherr.) The client was very demanding, the technical difficulties were considerable, and the programming left absolutely no room for formal gymnastics. Working within the same type of highly restricted aesthetic opportunities that Chinati's founder Donald Judd set for his own work, Ford Powell & Carson of San Antonio – in collaboration with Chinati and a skilled local contractor – contributed significantly to the realization of a plan conceived by Judd and Flavin more than two decades ago.

LARRY A. DOLL

New Light – Old Buildings

by LARRY A. DOLL



PROJECT Dan Flavin, untitled (Marfa project), Marfa
CLIENT Chinati Foundation
ARCHITECT Ford, Powell & Carson, Inc.
CONTRACTOR Cook Construction Company
PHOTOGRAPHERS Florian Holzherr, Marianne Stockebrand (where noted), Michael Govan (where noted)

RESOURCES **METAL LOUVERS:** Ruskin; **WOOD WINDOWS:** Dimension Millwork; **DOOR HARDWARE:** Technolumen; **DRYWALL:** USG; **LIGHT FIXTURES:** Masco Lighting; **BRICH SOLID DOORS:** Prenoor; **DOOR CLOSERS:** Norton Closers; **ROOFING MATERIALS:** MBCI; **HANDRAILS:** RB Welding & Machine; **GALVANIZING:** North American Galvanizing

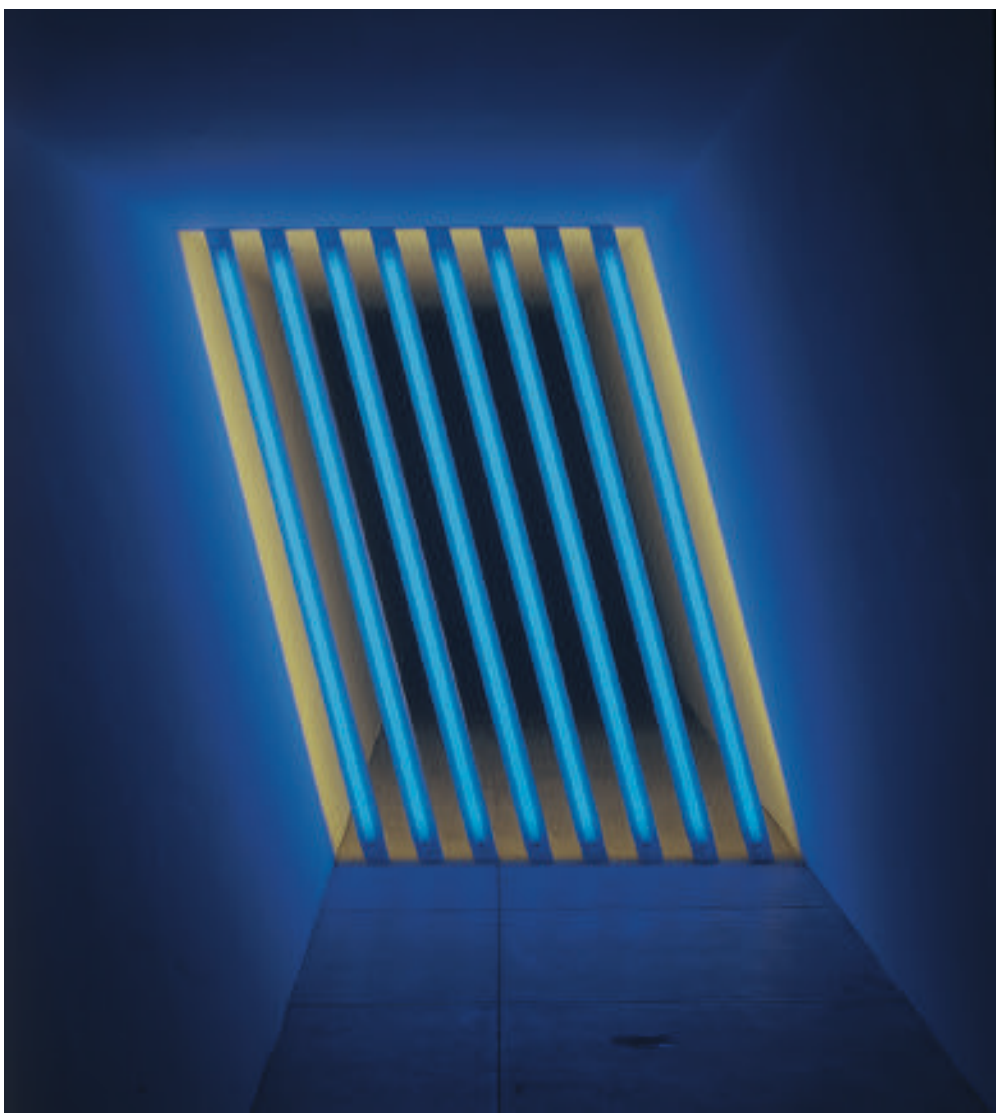
AT THE TIME OF HIS DEATH IN 1994, ARTIST Donald Judd, world-renowned for his rigorously ascetic sculpture, left behind an expansive and hauntingly affecting – but unfinished – project in the remote West Texas town of Marfa. Judd's project was the Chinati Foundation, named for the surrounding mountains and dedicated to the permanent exhibition of late-twentieth century works of art. Despite its faraway locale on the high desert of the Trans-Pecos, he succeeded in collecting and exhibiting works by Claes Oldenburg, Richard Long, Ilya Kabakov, and Roni Horn. At Chinati, Judd had demonstrated the importance for art – especially three-dimensional conceptual works – to have a considered and permanent connection with its place in the world. However, when he died there was a large component missing from his plan for the Chinati Foundation's collection.

When Judd purchased (in the 1970s, with funds from the DIA Art Foundation) the decaying and partially abandoned Fort D.A. Russell, it had already seen use as a U.S. Army cavalry outpost, a World War II prisoner of war camp, and a retirement home. Originally built in 1917, the fort included eleven U-shaped buildings that described a large arc in the landscape on the southern edge of Marfa. Of these buildings, Judd allocated three to administration and staff housing, one was given to Kabakov for his installation, and another was meant to hold changing exhibits. The other six U-shaped buildings were to hold an installation by Dan Flavin, Judd's close friend and fellow artist best known for his mesmerizing use of colored fluorescent-tubes to create and transform space. Although Flavin's installation had been in the works off and on since the late seventies, it was not complete when Judd died and there was, in fact, no active plan for its completion. The absence of this important work from the Chinati collection was made more acute because Flavin himself was in failing health. Fortunately Marianne Stockebrand, director of the Chinati Foundation understood the importance of including Flavin's work in the collection. She, with help from Steve Morse, Flavin's long time assistant, was able to marshal Flavin's enthusiasm for completing his part of the project before he too died.

In 1998 – almost two years after Flavin's death in 1996 – Marianne Stockebrand met with Chris

(previous page) In Flavin building three, light from blue and yellow fluorescent tubes radiates from center barriers set in a canted hallway. (this page, above) Six of the U-shaped buildings at the Chinati Foundation house the complete Flavin installation; photo by Michael Govan. (this page, inset) One of buildings before renovation; photo by Marianne Stockebrand.

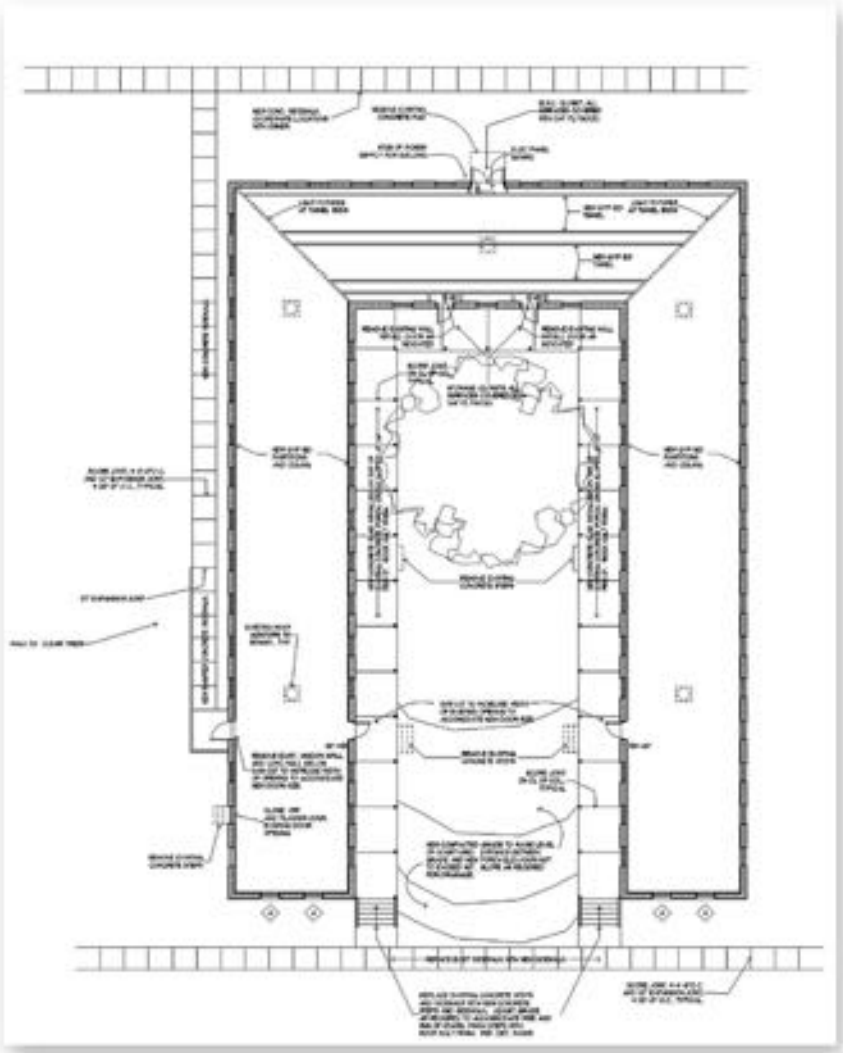
(top) In Flavin building one, green and pink light reflects on the walls of the canted hallway. (bottom) View down hallway of building three shows blue and yellow barrier.

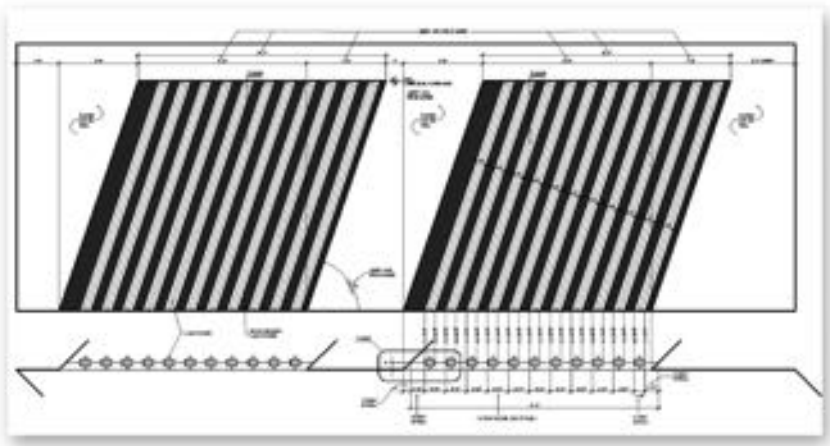


Carson and members of his San Antonio firm, Ford, Powell & Carson. FP&C had agreed to provide architectural services for the restoration and installation project pro bono. John Gutzler, an FP&C partner and the firm's director of interiors, was designated point man. Gutzler and Carson had prior experience in West Texas having worked on the restoration of the Cibolo Creek Ranch in Shafter, and they also had worked in close collaboration with artists. With the client and the architect established, only the contractor was left to be determined. Soon after the project was outlined the team invited James Cook from Alpine to join them as job foreman. Known to be a skilled and conscientious builder, Cook had worked with FP&C at Cibolo Creek.

What followed was a diagram for the way all collaborations between architects, clients, and contractors should work. Everyone was strongly committed to a high-quality product and they were all confident in how their separate areas of expertise would contribute to the group effort. Gutzler described working with Cook as "the way contractors and architects used to work together. We would make suggestions about how the space and surfaces should look and James and his subs would give us advice on how they could be built." Also, Gutzler said one of the benefits of working with the people at the Chinati Foundation was that they were much clearer than many clients with regard to what they needed from the architect. Because they were already involved with the arts and the housing of art, they were able to articulate their vision and to easily understand the architects' suggestions. The project was, in Gutzler's words, "a true collaboration with the contractor and the artists." Never mind that in this case the artist was dead. Fortunately, Steve Morse was available to channel for the artist. Morse had supervised many of Dan Flavin's installations over the years and had played an important part in his conversations with Stockebrand through which the Marfa project was ironed out.

Still, there were two very difficult problems to overcome—one technical and the other aesthetic. The first trick was that unlike previous Flavin installations which had been placed in existing buildings, the decayed state of the old Fort Russell buildings required careful consideration of both art and its housing. (None of Chinati's museum buildings are heated, air-conditioned, or artificially lit.) Because all the buildings' surfaces – the heavy stuccoed walls of the building shell, the lightly framed metal roof, and the interior's sheer, white planes – would tend to move in different ways, any warping or cracking of





(top) The plan shows the typical configuration of the buildings used for the Flavin installation. All six of the buildings are identical, except for the location of the light fixtures within the tunnel itself. This plan illustrates the fixtures at the end of the tunnel face. (In others, the fixtures are placed in the center of the tunnel.) The buildings have different grades and access requirements, and all have a level porch allowing wheelchair access to each half of the building. (bottom) The elevation shows the fixture placement at the end of the tunnel face. The partial plan below shows dimensions and spacing.

the interior walls would destroy the effect of Flavin's colored light. The Chinati Foundation initially wanted the walls to be seamless, but the contractor and engineers maintained that frequent control joints were necessary. The solution was to float the interior walls and minimize the number of control joints. The effect is perfect—the reveals along the top and bottom of the walls help clarify the pure white space in a very subtle way, and the vertical control joints have turned out to be all but invisible.

The aesthetic problem related to the fact that Judd, by example, had set very clear rules for all buildings at the Chinati Foundation. Restoration of the buildings would need to be seamlessly woven together with Flavin's installation. Judd's own transformations of the older buildings had respected their material, space, light, and in some respects, even the marks that years of different uses had placed on them. As a result, the buildings Judd worked on have a kind of inevitability about them. In those buildings – like in Judd's art – the artist's hand is never evident. Therefore, the architects would have no room for cleverness or irony and that suited FP&C just fine. Proof of the firm's success shows in subtle details: the slight bend of the corrugated metal roof as it runs from building to porch, and in the difficulty of determining which building elements are original equipment and which are aftermarket.

Everyone involved in the Flavin installations is justifiably proud of their group effort at Chinati and eager to work together again. Currently, the Chinati Foundation and FP&C are planning to reassemble the team to prepare another, even more dilapidated building for paintings by John Wesley.

A practicing architect, Larry A. Doll teaches in the School of Architecture at the University of Texas at Austin.

Neighborhood Lost and Found

by HEATHER MCKINNEY, AIA

PROJECT J.J. "Jake" Pickle Elementary/St. John Community Center, Austin

CLIENT Austin Independent School District and the City of Austin

ARCHITECT TeamHaas Architects

CONTRACTOR Faulkner Construction Company

CONSULTANTS LOC Consulting (civil); Architectural Engineers Collaborative (structural); Tom Green & Company Engineers, Inc. (MEP); Millunzi & Associates (food service); Austech Roof Consultant (roofing); Carolyn Kelly, (landscape architect), BNIM Architects (sustainability consulting)

PHOTOGRAPHER Paul Bardagjy

PROGRAMS TO PLACE ART IN PUBLIC PLACES work best when the artist is an integral part of the design team from the concept stage. Austin's newest school and community center, the J.J. Pickle Elementary/St. John Community Center, is a fine example. The facility is a first-time collaboration between the City of Austin and the Austin Independent School District (AISD), as well as a recipient of state funds that put the project on a course toward "pragmatic sustainability." These factors, plus the wily and creative efforts of the design team headed by TeamHaas of Austin, have resulted in a fresh, exciting environment for children and adults that also resonates with the history and character of the former neighborhood on which the facility was built. The key to this project is the art.

Artists Beverly Penn and Steve Wiman collaborated on two works for Pickle/St. John under the auspices of the city's Art in Public Places program. Both *The Community Core Sample Project* and *The Threshold Project* aim to anchor the new building to its site. The school and community center sits on 15 acres in the heart of the St. John neighborhood, a predominately 1930s-1950s residential area in northeast Austin, just east of Interstate 35 and south of U.S. Highway 183. AISD acquired 45 parcels (including 28 structures, of which 17 were owner occupied) with the assistance of the neighborhood and a customized relocation program. Ultimately, most of the houses were moved and only five structures were demolished.

(opposite page) Simplicity of construction materials illustrates the sustainable aspects of the facility's design. Set in the concrete tilt-wall spine, shown here in the hallway of the elementary school, are niches that house the installations comprising *The Community Core Sample Project*. (below) Tall windows illuminate the library's main reading room during daytime hours.

FLOOR PLAN
1 CITY OF AUSTIN LIBRARY
2 HEALTH & HUMAN SERVICES
3 GYM
4 CAFETERIA
5 CENTRAL SPINE
6 INTERMEDIATE POD
7 PRIMARY POD
8 SCHOOL LOBBY
9 SCHOOL LIBRARY
10 KINDERGARTEN POD

Before removal and demolition, the artists and residents collected specimens – mostly cast-off items, including a rusted floor-furnace grate, a dilapidated playground slide, and remnants of a old park bench – from the neighborhood. These elements became the "archeological and geological" matter of *The Community Core Sample Project* which Penn and Wiman arranged, without titles or text, in recessed wall niches located along the arcing spine of the building. The concrete tilt-wall panels, which form the spine, are joined/interrupted at the boxes of artifacts causing the talismans of the old to intrude into the fabric of the new. Many of the arrangements are stratified by size or color, drawing parallels between rock formations and the human history of the place.

The choice of tilt-wall came from the thrust toward sustainability and simplicity of construction. The overall wall thickness moderates temperature swings and the system integrates structural support, insulation, and a finished surface, all created by a single trade. As with the core sample boxes, window and door openings are created by the edges of the panels rather than by punching holes in a solid panel, thus simplifying formwork and fabrication time.

The Threshold Project likewise conjures up the ghosts of the missing buildings and the thoughts of their inhabitants. Marble thresholds, engraved with the address of each building that was removed, are located precisely where the front doors once stood—in parking lots, classrooms, hallways, even in the gym. They are the atavistic echoes of a rigid city grid reading through the new building, which is laid out differently to more effectively capture the natural light. While on the premises, visitors are constantly oriented to both environments. Unlike

(left) ***The Threshold Project*** **commemorates the structures removed from the site, in accordance with the wishes of the St. John community. Thirty-five marble thresholds, engraved with the address of each building that was removed, are placed at the precise location where a front door once marked an entrance.**

The Community Core Sample Project, *The Threshold Project* will have a key map so the curious may identify the thresholds as they come across them. This has happened already with several neighbors who have found the thresholds of long-ago childhood friends.

The two art projects flow uninterrupted through both the school and the community center. This cohesiveness is attained by linking both uses along that same arcing spine.

A control point or "valve" allows public access to the gym and cafeteria during hours when the school is closed. These spaces are available for public recreation, community meetings, voting, and neighborhood celebrations, such as dances, wedding receptions, and community dinners. A second control point permits closure of the gym and cafeteria to the general public during the school hours. As "swing spaces" these two large rooms are located roughly in the center of the spine.

St. John's residents lobbied hard and long for the school and the community center. In the balance sought between locating the facility at the core of the neighborhood, and the displacement wrought by the change, the residents worked with the artists and architects to address the sense of what was lost. Not only have they achieved a community focus unlike any other in Austin, they also have retained and celebrated the heart of their neighborhood.

The writer is principal of McKinney Architects in Austin.

RESOURCES **INSULATED CONCRETE TILT PANELS:** Thermomass Building Systems, Composite Technologies Corp.; **BRICK:** Acme (Elgin-Butler dist); **METAL DECKING:** Vulcraft; **METAL WINDOWS:** Alenco (All Seasons Commercial); **PLASTIC GLAZING:** GE; **ATHLETIC SURFACING–INDOOR:** Southwest Recrational Industries; **PAINTS:** Sherwin-Williams; **CARPET:** Interface

Artifacts Arranged Artistically

It is unusual for two artists to be selected for a public commission, but Beverly Penn and Steve Wiman were intrigued at the prospect of working together. The two Austin artists, to their mutual surprise, quickly found themselves in agreement on the direction and fabrication of two artworks – *The Threshold Project* and *The Community Core Sample Project* – and the results of their unexpected collaboration proved particularly rewarding. Although Penn and Wiman approached the works from different perspectives, glimpses of each artist's creative expertise shine through both projects. Penn describes her work as more "architectural" in its articulation, particularly noticeable in the rigid organization of some of the core sample boxes. Wiman gravitates more to the whimsical, and his work tacitly celebrates the found object. The artists stress that the objects salvaged from the St. John neighborhood site became the "inspiration" for the individual pieces, providing them with a conceptual direction.

HEATHER MCKINNEY, AIA

Five works from *The Community Core Sample Project* by Beverly Penn and Steve Wiman installed at Pickle Elementary/St. John Community Center; photos by Paul Bardagjy.



Retail Delight

by M.G. MONTRY

PROJECT The Shops at Willow Bend, Plano
CLIENT The Taubman Company
ARCHITECT JPRA Architects
CONTRACTOR Sordoni Skanska Construction Company
CONSULTANTS Turner Collie & Braden (civil); LA Fuess Partners (structural); E&S Construction Engineers (MEP); SWA Group (landscape); EAM Engineers (electrical); Walker Parking Consultants (parking decks); Hillman DiBernardo & Associates (lighting)
PHOTOGRAPHER John Benoist

TWENTY MILES NORTH OF DOWNTOWN DALLAS, JPRA Architects has compiled a profusion of historical and literal texture for a 72-acre site. What a delight to find a purposeful and skillfully designed retail habitat within the fascia of a rapidly growing city. For any visitor of an architectural bent, there will invariably be tempered disappointment at the restricted view into this assembly of work. Parking – manna from heaven for retailers; a nuisance for designers – usually takes the form of the Great Salt Flats of concrete surrounding most shopping centers, but here the design team at JPRA (of Farmington Hills, Michigan) has skillfully and creatively parlayed parking for 6,900 vehicles into what is only a slight occlusion layered over excellent design.

The assembly of buildings that makes up the core of The Shops at Willow Bend is a visual essay in various and related architectural styles, periods, and elements: Lord & Taylor is bound by strong, disciplined forms reminiscent of sleek Deco Italian railway stations from the 1930s; Neiman Marcus is framed by a symmetrical study in the combined sensibilities of Prairie and *de Stijl*; and the food halls are entered through a playful portal borrowed from Louis Sullivan's bank in Owatonna, Minnesota. There is, in addition, an engaging abundance of richly executed texture. The willow motif abounds—from the William Morris-inspired deep bas-relief cradling the second-floor walkways and bridges to the scattering of willow leaf silhouettes inlaid into pavement. Intersecting planes and hanging lanterns, etched-glass panels, deeply sandblasted wooden rails, myriad mosaics of paving and tile, suspended vaults, as well as abundant seating in the Stickley vein combine for a lush and soothing experience. One might even find – woven somewhere beyond the graphics, textures,

(opposite page) Motif, relief, and orb provide leafy shelter. (top) Sullivan and Morris peer from behind railway canopies. (bottom) Strains of Egyptian formality greet the visitor at one of many entrances.

(top) Craftsman lanterns and Oak Park clerestory illuminate a rich interior. (bottom) Bungalow seating offers intimate comfort in a cathedral ambience.

and furnishings – the slight sense of papyrus and Pharaonic ease upon the Nile.

JPRA has executed a monumental scope of services—from master planning and all design, construction, and field administration to lighting design and signage, even continuing to the selection of all interior furnishings.

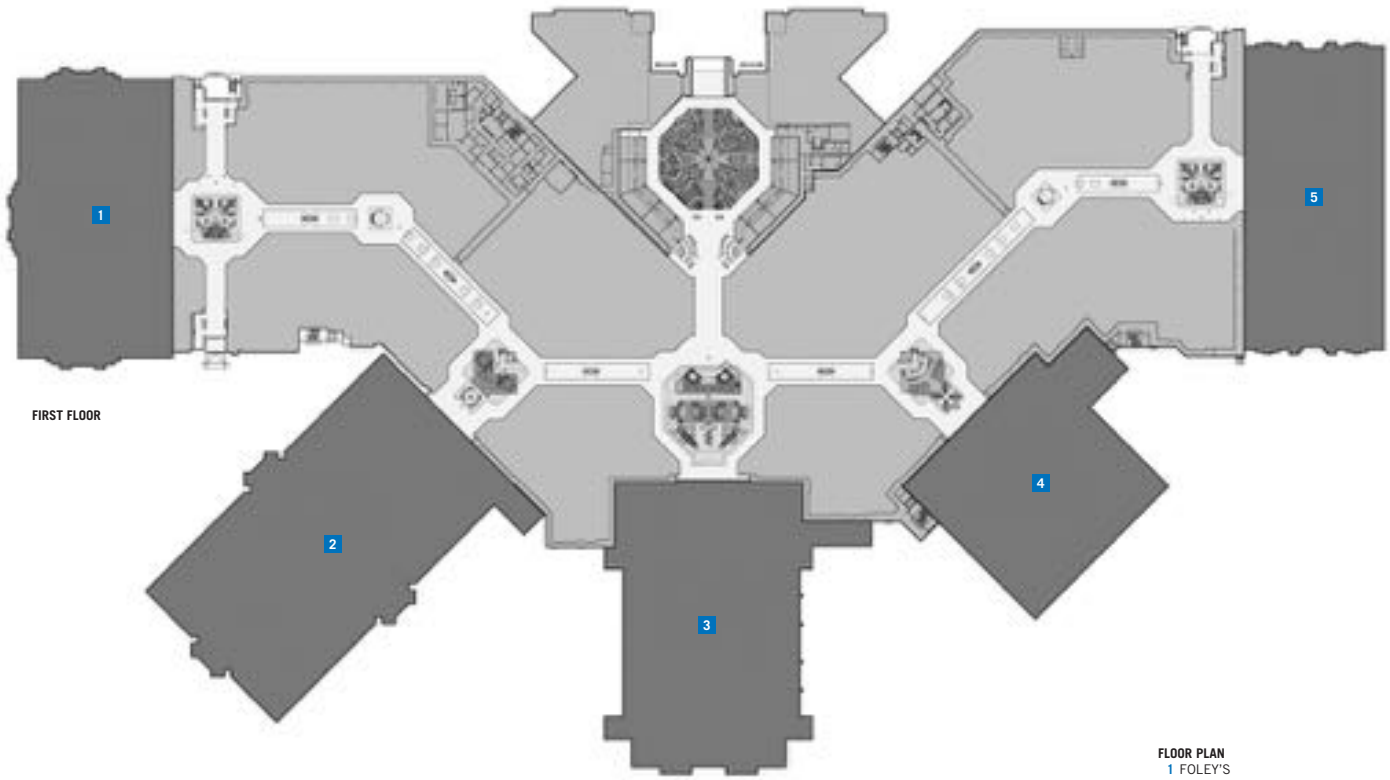
Those furnishings and colors fall into ochres and aubergines contrasting with the cool turquoises and greens of bungalows and Prairie houses. That a project of 1.5 million square feet easily evokes the intimate scale associated with a turn-of-the-century residence is no small piece of work. It is accomplished through dedicated attention to the craft and artistry inherent in all proven places of gathering. JPRA's intentions clearly were to build a rooted and embracing community center. They have succeeded in seeing their intentions through to a historically referenced and beautiful addition to the suburban landscape.

Greg Tysowski, director of JPRA's environmental design group, is a well-traveled architect. His career has taken him through Europe, Australia, and Brazil. The exposure inherent in and along such tributaries of travel has expressed itself in the rich and varied work of Willow Bend. Would that more work – retail or other – were to flower like this kind of fabled realm.

The Shops at Willow Bend is located west of the Dallas North Tollway between Park Lane and Plano Parkway.

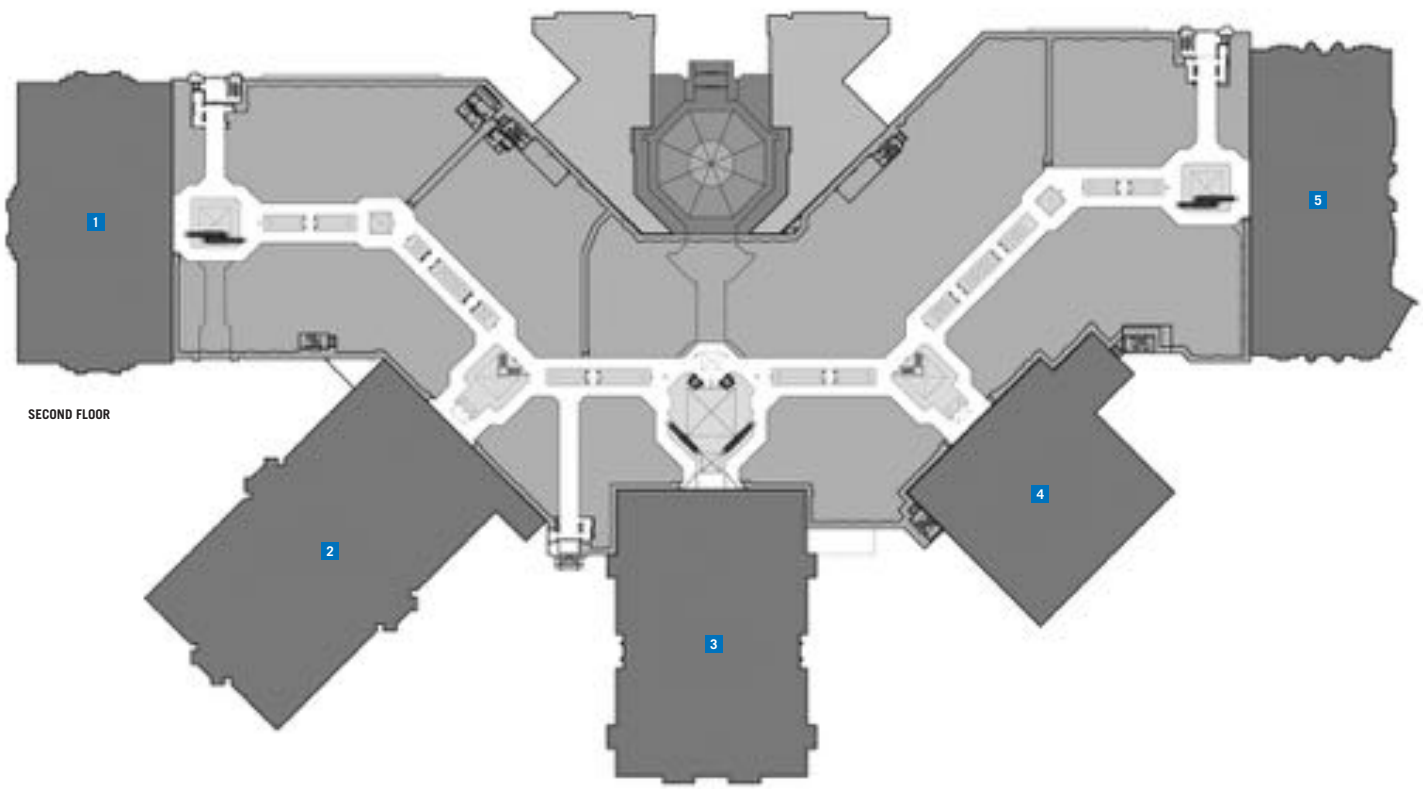
The writer is principal of M.G. Montry Architect in Dallas.

RESOURCES **MASONRY UNITS:** DMG Masonry; **PRECAST AUTOCLAVED AERATED CONCRETE WALL AND ROOF PANELS:** Coreslab Structures; **PRECAST ARCHITECTURAL CONCRETE:** Meridian Precast and Granite; **LIMESTONE:** Mezger Enterprises (Avalon Stone Products, fabricator) **BRICK:** DMG Masonry; **ARCHITECTURAL METALS:** Manu-Fab; **PLASTER:** North Dallas Acrylic & Stucco; **METAL ROOFING:** Berridge; **ENTRANCES AND STOREFRONTS:** Kawneer; **ORNAMENTAL HANDRAILS:** Tate Ornamental; **CUSTOM LIGHTING:** Winona Lighting; **SKYLIGHTS:** Architectural Skylights



FIRST FLOOR

FLOOR PLAN
1 FOLEY'S
2 LORD & TAYLOR
3 NEIMAN MARCUS
4 SAKS FIFTH AVENUE
5 DILLARD'S



SECOND FLOOR

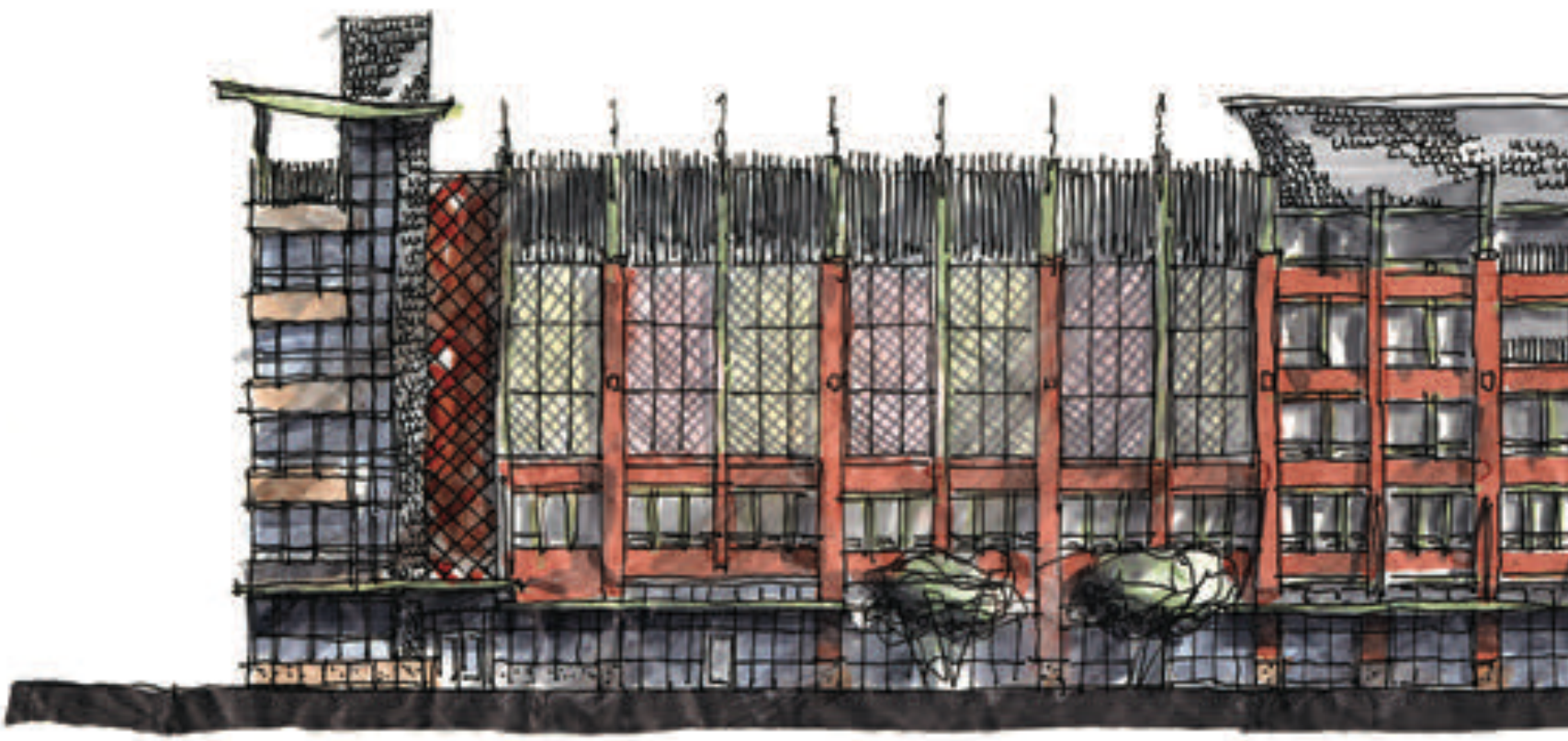
Fancy Footwork

by TRACY ANDERSON

PROJECT St. Mary's Street Parking Garage, San Antonio
CLIENT City of San Antonio Public Works Department
ARCHITECT Alamo Architects
CONTRACTOR Affirmed General Contracting
CONSULTANTS Jaster-Quintanilla Associates (civil and structural); Barron Engineering (MEP); Laffoon Associates (landscape); Zeitgraph (graphic design); DeShazo Tang (parking consultant); Cochrane & Associates (code consultant); Busby & Associates (cost estimating); Gary Sweeney (artist)
PHOTOGRAPHER Paul Bardagjy

ONE DOES NOT OFTEN THINK OF 'ART SPACE' and 'parking space' as one in the same. However, that is about to change in San Antonio. The new St. Mary's Street Parking Garage, located downtown between Travis and Pecan streets combines art, graphics, and parking all in one location. Funded by the City of San Antonio as part of its efforts to revitalize Houston Street, the project is a fun and colorful addition to the fabric of the inner city.

The six-story garage will provide parking for some 700 vehicles, while commercial and retail space will be leased the ground floor with access along St. Mary's Street. The imposing facade of the building has been divided into three bays, with the stair and elevator towers anchoring the two main corners at Pecan and Travis streets. The facade is composed of terra cotta and black glazed brick, multi-colored tiles, metal shingles, and perforated metal screens painted



in pastel hues inspired by the brilliant banners that fly during the annual springtime Fiesta celebration. Other references are subtle nods to neighboring historic buildings: neon trim at the awning recalls the nearby Alameda Theater's cold cathode lighting and the green granite wainscot at ground level is reminiscent of the granite base of the South Texas Building, located just a few blocks away on Navarro Street.

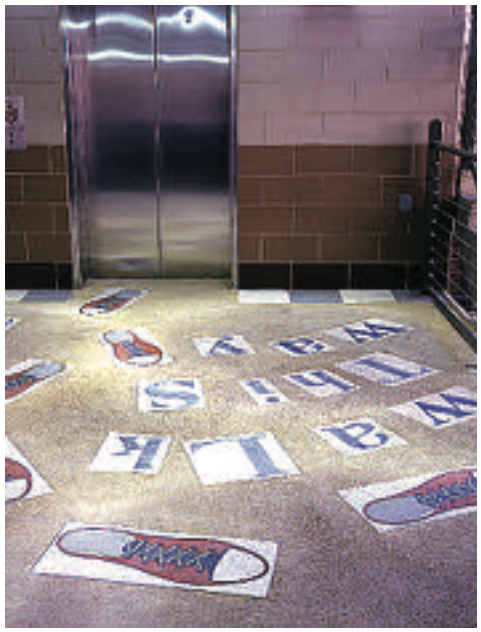
The uniqueness of this structure can be found beneath your feet as you enter the space at either of the corner entrances. Gary Sweeney – a local artist selected by the City of San Antonio's Public Art and Design Enhancement Program – designed the art pieces for the garage. His way-finding idea involved instructing people which way to go and what to do as they traveled through the garage. Sweeney designed oversized shoes in pre-cast terrazzo placed within a larger field of colored terrazzo surrounded by a space-defining checkerboard pattern. Polished zinc letters spelling out "Walk This Way" and "Please Stay In Line" are also placed within the terrazzo field to guide visitors toward stairs and exits. Each floor is home to a different type of shoe, helping visitors remember where they parked their car. On the ground level, the terrazzo shoes lead visitors out of the building and along the sidewalk in the direction of Houston Street—now undergoing extensive renovation and new construction aimed at creating a re-energized downtown entertainment corridor.

The graphic design is by Jenny McChesney and her San Antonio firm of Zeitgraph Inc. McChesney designed signage for the garage, which incorporated Sweeney's shoe designs, as well as additional way-finding signage located on the structure's exterior. Zeitgraph also designed the city's new parking logo, which will be displayed prominently outside.

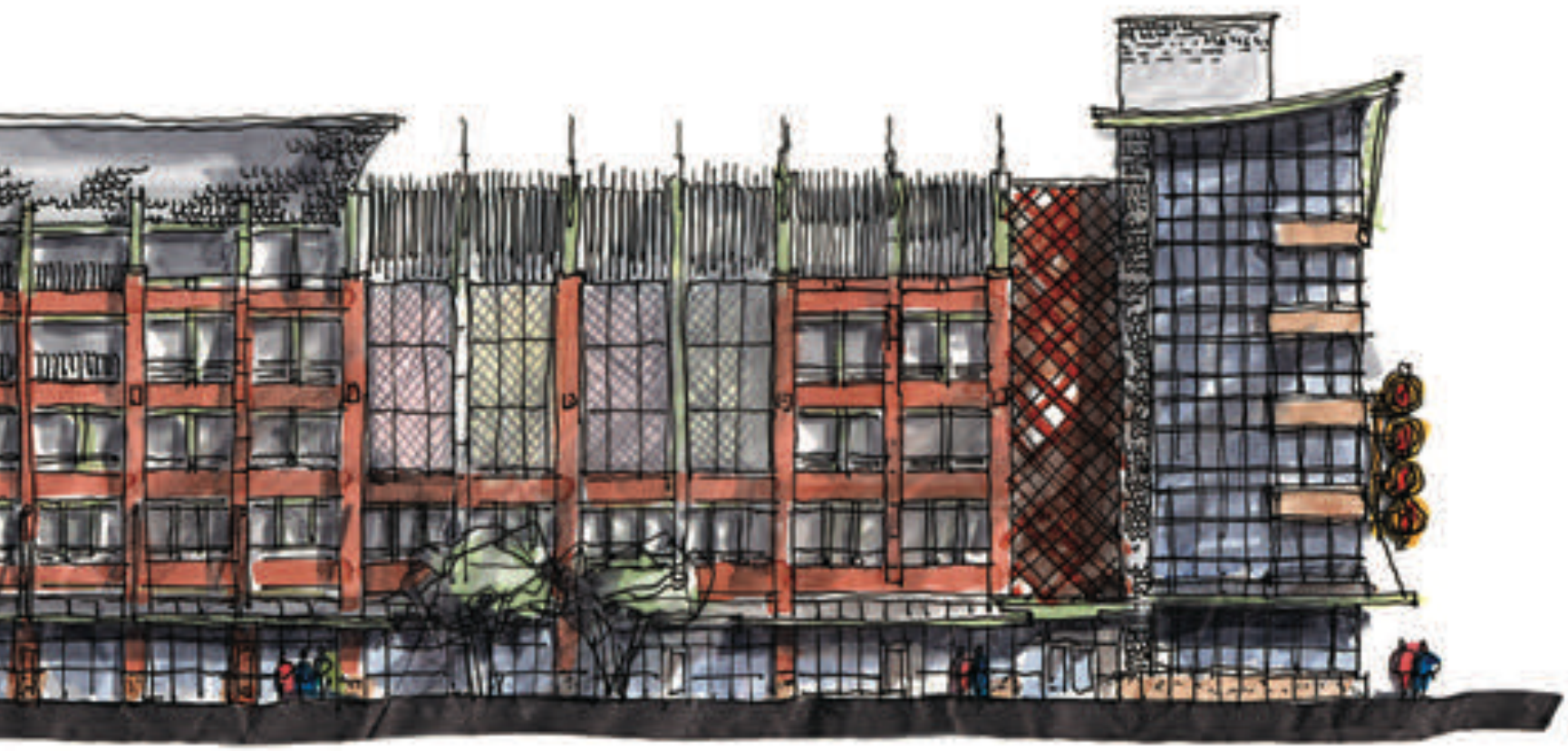
So, whether you've parked on the baby Mary Jane level, the Cowboy Boot level, or the Flip-flop top floor, you're sure to remember your car's location if you just follow your feet and let the shoes be your guide.

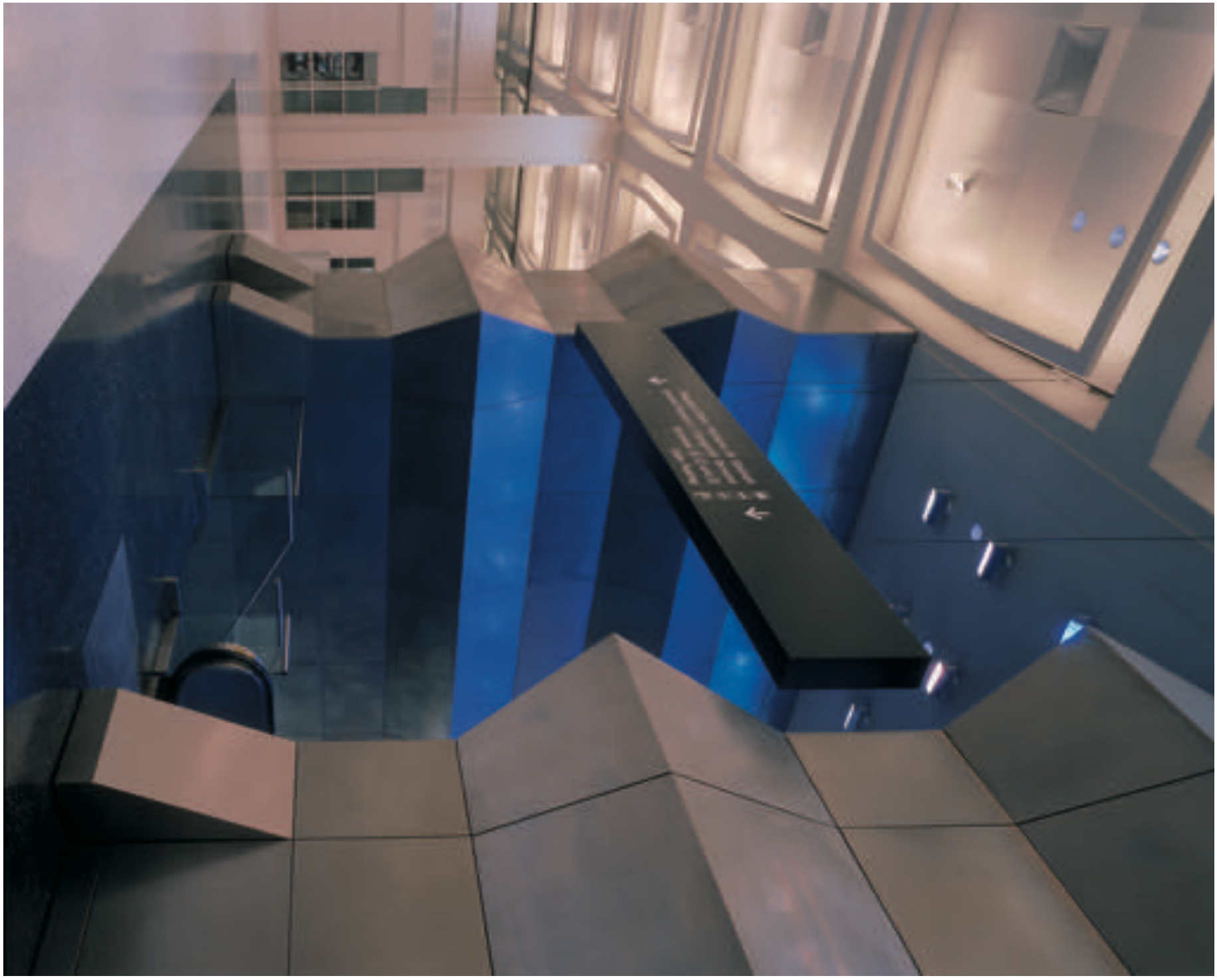
Tracy Anderson is completing an M.S. degree at the University of Texas at Austin's School of Architecture.

RESOURCES **CONCRETE PAVEMENT:** Alamo Concrete; **CONCRETE MATERIALS:** Alamo Concrete; **MASONRY UNITS:** Acme Brick; **GLAZED MASONRY UNITS:** Elgin-Butler; **CAST STONE:** Fritchmann & Associates; **METAL MATERIALS:** Gavin Steel Fab, Inc.; **ARCHITECTURAL METAL WORK:** McNichols Co.; **RAILINGS AND HANDRAILS:** Gavin Steel Fab, Inc.; **METAL STAIR NOSINGS:** Balco; **LAMINATES:** Wilsonart; **WATERPROOFING AND DAMPPROOFING:** Henry Company; **BUILDING INSULATION:** Owens Corning; **SHINGLES:** Berridge; **SIDING:** Berridge; **METAL ROOFING:** Berridge; **FASCIA AND SOFFIT PANELS:** Berridge; **TRAFFIC COATING:** Sonneborn; **ENTRANCES AND STOREFRONTS:** Vistawall; **GLASS:** HGP Industries; **GLAZED CURTAINWALL:** Vistawall; **GYPSUM BOARD FRAMING AND ACCESSORIES:** USG, Dale/Incore Industries; **GYPSUM FABRICATIONS:** USG, Dale/Incore Industries; **TILE:** Daltile, Buchtal/Agrob; **TERRAZZO:** Venice Art Terrazzo; **ACOUSTICAL CEILINGS:** USG, Dale/Incore Industries; **PAINTS:** ICI Dulux; **CARPET:** Prince Street



(above) The way-finding system is whimsical and simple. (below) A rendering shows the elevation along St. Mary's Street.





Artful Destination

by DONNA KACMAR, AIA

ART AND ARCHITECTURE CARRY ON A SERIES of convincing dialogues at George Bush Intercontinental Airport in Houston, thanks largely to James Sartain of the Houston Airport System's design division. Sartain became aware of, and went out of his way to comply with, a nascent public-arts initiative championed by the Cultural Arts Council of Houston and Harris County. Destined to become a city ordinance in 1999 – but at that time not yet law – the Civic Arts Program mandates that 1.75 percent of an eligible public project's construction costs be dedicated for art.

Of the many renovation projects at Bush Intercontinental planned under Sartain's watch, three have been completed by Gensler and one by Rey de la Reza Architects (part of a larger project by HNTB) will be finished this year. In the Gensler projects, the architectural design was mostly complete before the artists were selected. Gensler then helped select the artists and worked with them to determine the sites for the installations. In the Rey de la Reza Architects project, the artists actually helped shape the architecture: the artists became involved much earlier and the collaboration continued throughout the design and construction phases.

Rachel Hecker's shimmering cladding at the elevator cores enriches the new vertical circulation space at Terminal B.

In Terminal A's new south concourse, one of Gensler's art projects creates an interactive environment to receive passengers. *Countree Music*, an installation by Lubbock artist Terry Allen, is a 20-foot-tall bronze casting of a native East Texas oak which rises above a stylized map of the world set in terrazzo flooring. Eighteen original songs – instrumentals composed by Allen, David Byrne, and Joe Ely, and played on an array of ethnic and folk instruments – reflect traditional sounds from around the globe. The piece, installed in 1999, activates the space as travelers pass through a new concession area and skylit gate linkages that radiate from the central rotunda.

A second Gensler project, by Houston artist Rachel Hecker is located in the main lobby of Terminal B. Hecker re-clad the elevator cores, piercing the three levels that contain airline desks, the baggage claim area, and the lower-level tramway. The elevators are wrapped in stainless steel panels that fold around the shaft and create a monumental volume inspired by the geometry of a classic box kite. The stairways, sandwiched between the two elevator shafts, are bathed in an intense blue light, reflected by the dull, non-orbital finish on the panels. Gensler helped the artist translate her cardboard models into sophisticated three-dimensional computer images, aided in the development of the fabrication details, and coordinated the artist's project with the newly

(left) Ed Carpenter's *Light Wings* provides a dynamic colored light composition in the new rotunda at the north concourse of Terminal A. (right) At Terminal A south concourse, a bronze tree by Terry Allen is the focal point in Gensler's new circulation spine.

designed handrails, flooring, lighting, and renovation work. Hecker's project was completed in 2000.

The most recent of the Gensler projects opened in January 2002 in Terminal A's north concourse. The space, similar to Gensler's south concourse, incorporates a large glass and aluminum piece by Portland, Oregon, artist Ed Carpenter. Suspended from the rotunda like the wings of a "flying ship," the amber, blue, and magenta dichroic glass of *Light Wings* splash colored light from the skylight onto the neutral canvas of the terrazzo floor and into the upper reaches of the rotunda. The reflected light's highly dynamic 3-D composition changes when viewed from varying vantage points, and at different times of the day and year. The piece is uplit by programmed lighting, which provides greater contrast and heightened variations in the cast light patterns, rendering a different experience at night. The piece extends beyond the stable geometry of the rotunda by allowing the aluminum tail of the structure to pierce through to the skylight spine that delimits the circulation space below.

The project by Rey de la Reza (RDLR Architects) connects a 5,000-car parking garage to both Terminal A and Terminal B. This new primary portal to the terminals is a welcoming gesture in which art greets passengers and introduces visitors to the city of Houston. At Terminal B, Houston artist Dixie Friend Gay has helped create a "natural bayou" experience within the new pedestrian connector. A large meandering wall and columns, which support the garage ramp above, are wrapped in a custom glass-tile mosaic. Fabricated in Mexico, the mosaic recreates the one-fifth-scale bayou scenes painted by Gay. The terrazzo flooring is embedded with bronze castings of turtles, catfish, and other bayou wildlife. The circular space below the garage ramp, which allows access to the ground transportation court outside, is enclosed by butt-glazed glass panels that allows natural light into the area.

The second portion of the RDLR Architects project is currently underway in the pedestrian connector to Terminal A. Leamon Green, another Houston artist, designed 270 linear feet of "art glass" composed of sandblasted and colored glass that will enclose a new transition space that links the garage and terminal. The glass, transparent for most of the surface area, allows views to landscaped gardens beyond. Images in the glass wall and niches depict a multi-

cultural representation of airport travelers. Custom terrazzo paving and art niches in a serpentine wall will complete this new circulation piece scheduled to open by July 2002.

Integrating art installations within each of these projects – whether begun after the design phase, or earlier as a more complete collaborative process – significantly enhances the airport's improvements and creates unique dialogues between the artwork and the new spaces created by the architects. More such projects are underway—eight being designed for the airport which also will incorporate public art. Hopefully, under mandates such as Houston's Civic Arts Program, further integration and emphasis of both art and architecture will continue to invigorate our public spaces and enrich our journeys.

Donna Kacmar, AIA, is principal of architectworks inc. in Houston and an assistant professor at the Gerald D. Hines School of Architecture at the University of Houston.

Rey de la Reza Architects and Dixie Friend Gay's new pedestrian connector at Terminal B introduces the traveler to a "natural bayou."

PROJECT George Bush Intercontinental Airport - Terminal A South and North Concourses, Houston
CLIENT City of Houston Airport System
ARCHITECT Gensler
CONTRACTOR Swinerton Walberg (Terminal A South Concourse), Caddell Construction (Terminal A North Concourse)
CONSULTANTS Terminal A South and North Concourses: CBM (structural), ccrd Partners (mechanical and plumbing); Shah Smith Associates (electrical); Bos Lighting Design (lighting); DMJM Aviation (civil); Carter-Burgess (fueling)
PHOTOGRAPHER Aker/Zvonkovic Photography

RESOURCES **CONCRETE PAVEMENT:** Champagne-Webber; **PRECAST ARCHITECTURAL CONCRETE:** Redondo Precast, North American Precast Co.; **METAL MATERIALS:** Palmer Steel; **ARCHITECTURAL METAL WORK:** ISEC; **ARCHITECTURAL WOODWORK:** ISEC; **LAMINATES:** Formica; **GLASS-FIBER REINFORCED PLASTICS:** Casting Designs; **GRP CASEWORK:** ISEC; **METAL DOORS AND FRAMES:** Door Pro Systems; **WOOD AND PLASTIC DOORS AND FRAMES:** Buell Door, VT Industries; **SPECIALTY DOORS:** Overhead Door; **UNIT SKYLIGHTS:** Standard Glass & Mirror, Acralight; **GLASS:** Viracon; **GLAZED CURTAINWALL:** Vetro; **ALUMINUM FRAMES:** Ragland Manufacturing; **GYPSUM BOARD FRAMING AND ACCESSORIES:** USG; **TERRAZZO:** National Terrazzo Tile & Marble; **ACOUSTICAL CEILINGS:** Armstrong; **METAL CEILINGS:** Interfinish Metal Ceilings; **PAINTS:** ICI Dulux

PROJECT George Bush Intercontinental Airport Parking Garage Connectors to Terminals A&B, Houston
CLIENT City of Houston Airport System
ARCHITECT (Pedestrian Connector) Rey de la Reza Architects
ARCHITECT (Parking Garage) HNTB
CONTRACTOR Manhattan Construction Company
CONSULTANTS CBM Engineers (structural); Infrastructure Associates (mechanical and electrical); Willie E. Lewis, Inc. (plumbing); Cultural Arts Council of Houston & Harris County (art coordinator); Dixie Friend Gay (Terminal B art consultant); Leamon Green (Terminal A art consultant)
PHOTOGRAPHER Hester + Hardaway

RESOURCES **UNIT PAVERS:** Pavestone; **PRECAST ARCHITECTURAL CONCRETE:** H&A Construction Co.; **RAILINGS AND HANDRAILS:** Hoffa; **STRUCTURAL METAL:** Beck Steel; **METAL FABRICATORS:** Beck Steel; **METAL STAIRS:** Beck Steel; **EXPANSION JOINT COVER ASSEMBLIES:** EM Seal; **ARCHITECTURAL WOODWORK:** The Hoffman Company; **WATERPROOFING AND DAMPPROOFING:** Aegis Company; **COMPOSITE SHEET WATERPROOFING:** Mirafi Inc.; **STANDING SEAM METAL ROOF:** Berridge; **SIDING:** Georgia Pacific; **ELASTOMETRIC MEMBRANE ROOFING:** Firestone Building Products; **TRAFFIC TOPPING:** Sonneborn; **ALUMINUM COMPOSITE PANELS:** Alcoa Cladding Systems (Reynobond); **GLASS AND METAL WALL CLADDING:** Vision Products, Baker Metal Products; **METAL DOORS AND FRAMES:** Door Pro Systems; **FLUSH WOOD DOORS:** VT Industries; **ENTRANCES AND STOREFRONTS:** Door-o-matic; **GLASS:** PPG Industries, HGP Affiliates, Pilkington; **GLAZED CURTAINWALL:** US Aluminum; **TERRAZZO:** Southbelt Terrazzo; **METAL PANEL CEILINGS:** Hunter Douglas; **RESILIENT FLOORING:** Roppe; **CERAMIC TILE:** American Olean; **PAINTS:** Porter Paints

Claud H. Gilmer Memorial Library

FLOOR PLAN
1 ENTRY
2 CASUAL READING
3 BOOK STACKS
4 BOOK DROP
5 WORKROOM
6 CIRCULATION DESK
7 READING AREA
8 CHILDREN'S STACKS
9 WOMEN'S RESTROOM
10 MEN'S RESTROOM
11 SCHOOL ENTRY
12 DISTANCE LEARNING/MEETING

PROJECT Claud H. Gilmer Memorial Library, Rocksprings
CLIENT The Gilmer Foundation
ARCHITECT SGB Architects
CONTRACTOR Droemer Construction
CONSULTANTS Myers and Associates (MEP); Sinclair and Associates (civil); TK Consulting Engineers (structural); Media Cottage (technology consultant)
PHOTOGRAPHER Peter Tata

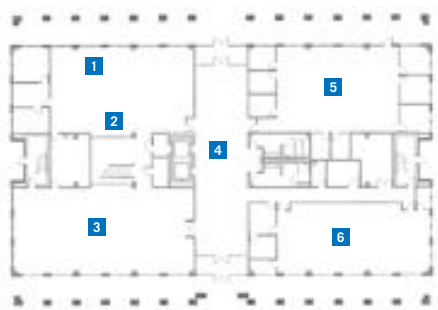
(top) The Claud H. Gilmer Memorial Library – named for the former speaker of the Texas House of Representatives and Rockville native – is the result of collaboration between the public and private sectors. The new facility responds to the needs of both the town and the local school district—each sought modernized library services. The Gilmer Foundation offered to fund the project in order to meet the needs of the community and the school system. Built on land provided by the Rocksprings Independent School District, the new 5,200-square-foot library offers many new resources previously unavailable, including Internet access and opportunities for distance learning to better train the local work force. Adult literacy and children's reading programs are also provided. Operated by the school district, Gilmer Memorial Library recognizes the limited resources of many students and thus remains open in the evening to provide a quiet space for research and study (bottom). SGB Architects worked closely with the community to plan the project (designed and built with a tight budget of approximately $547,000). People from the town of Rocksprings, the school district, Edwards County, and the Gilmer Foundation participated in the design phase through a charrette process. The library is structured around a central hall that separates the children, student, and adult areas. There are two entrances—one for students and another for public access. Every effort was made to make both the students and the public feel at home in the new facility. The circulation desk and workroom are centrally located for easy observation of both entrances and stack areas. The library is constructed of stone with brick accents, stucco, and a metal roof to reflect the traditional materials used in other structures throughout the town of Rocksprings. Building forms like the stone, window details, and the stepped-front facade also derive from the character of nearby town buildings.

TARA SPARKS

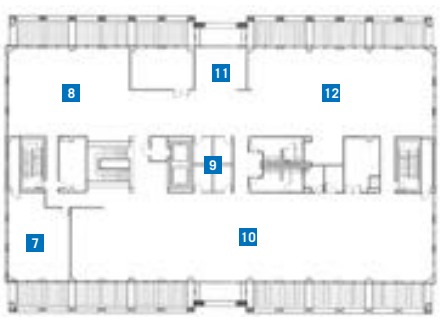
RESOURCES **CONCRETE MATERIALS:** Uvalde Concrete; **MASONRY UNITS:** D'Hanis Brick and Tile; **LIMESTONE:** Davis Stone; **METAL DECKING:** Nucor, Vulcraft; **ARCHITECTURAL WOODWORK:** Droemer Industries; **LAMINATES:** Wilsonart; **BUILDING INSULATION:** Certainteed; **METAL ROOFING:** Whirlwind Building Systems; **METAL DOORS AND FRAMES:** Ceco Door Products; **WOOD AND PLASTIC DOORS:** Haley Architectural Doors; **ENTRANCES AND STOREFRONTS:** United States Aluminum; **TILE:** Huntington, Crossville; **ACOUSTICAL CEILINGS:** USG; **CARPET:** Aladdin; **METAL WINDOWS:** US Aluminum; **STUCCO:** TXI Riverside; **PAINTS:** Kelly-Moore

Lamar State College Library

FLOOR PLAN
1 ELECTRONIC
2 PUBLICATIONS
3 CIRCULATION
4 LOBBY
5 LEARNING RESOURCE CENTER
6 TESTING
7 MEDIA SERVICES
8 PERIODICALS
9 STUDY AREA
10 GENERAL/NONBOOK COLLECTIONS
11 GALLERY
12 REFERENCE



FIRST FLOOR PLAN



SECOND FLOOR PLAN

PROJECT Lamar State College Library, Orange
CLIENT Texas State University System
ARCHITECT Leo A Daly
CONTRACTOR Spaw Glass Contracting Corporation
CONSULTANTS Lockwood Andrews Newnam (MEP and structural); Arceneaux & Gates Consulting Engineers (civil); Talley & Associates (landscape)
PHOTOGRAPHERS Joe Aker, Michael Wilson

The latest addition to Lamar State College, located in downtown Orange, is the three-story, 48,000-square-foot Ron E. Lewis Library/Administration Building (top). The fall 2001 completion of the library put the college one step closer to carrying out its master plan (which includes the creation of a pedestrian district by closing two through streets and creating landscaped walkways and defined open spaces). The library and media center are housed on the first and second floors of the brick building. (bottom) Facilities for lending services, reference, distance learning labs, a testing center, and meeting rooms for community programs are on the ground level. Library collections, meeting spaces, and an exhibit gallery occupy the second level. Offices for administration and student services are on the top floor. A large portion of the library space is devoted to study areas and workstations wired for Internet access. The building provides a new academic image for the campus while remaining aesthetically similar to the existing buildings. The building's exterior materials complement existing facilities and establish a scheme that will be seen in future buildings. The library's aluminum window frames can be seen in other buildings across the campus. The building's copper roof was designed with deep eaves to shade the offices on the third level while providing an identifiable landmark for the campus and downtown area. Dr. Mike Shahan, president of Lamar State College, said the new library has transformed the image of the institution. "It provides a strong focal point for the campus and unifies the existing buildings," Shahan said. "The aesthetic improvement that the Daly team has provided is very important to the entire community. The beautiful Ron E. Lewis library, the grounds and landscaping, the whole masterplan has given us the true community feeling of a college campus we didn't have. You get the sense that the buildings know each other now."

TARA SPARKS

RESOURCES UNIT PAVERS: Western Brick; FOUNTAINS, POOLS AND WATER DISPLAYS: The Fountain People; FENCES, GATES AND HARDWARE: Anchor Post Products of Texas; EXTERIOR LIGHTING: Architectural Area Lighting; MASONRY UNITS: Acme Brick/Featherlite; CAST STONE: Advanced Cast Stone; RAILINGS AND HANDRAILS: P&P Artec.; ARCHITECTURAL WOODWORK: Robert Shaw Manufacturing; MEMBRANE ROOFING: Firestone Rubber Building Products; ENTRANCES AND STOREFRONTS: US Aluminum; METAL WINDOWS: US Aluminum; TERRAZZO: American Marble & Mosaic; CARPET: Mannington Commercial; FLUID APPLIED FLOORING: General Polymers; SIGNAGE AND GRAPHICS: ASI Signs

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New Jewel for Waxahachie

by NEAL WHITE

PROJECT Waxahachie Civic Center, Waxahachie
CLIENT City of Waxahachie Community Development Corp.
ARCHITECT MT Crump Architects, Ron Hobbs Architects
CONSTRUCTION MANAGER Gallagher Construction Management Services
CONSULTANTS PSS Partnership (structural); S. Toub and Associates (MEP); Hoover & Keith (room acoustics, noise control, sound reinforcement system, production lighting & rigging); R-Delta Engineers (civil); Dunkin, Sims, Stoffels (landscape)
PHOTOGRAPHERS Craig Blackmon, Ray Don Tilley (where noted)

WAXAHACHIE MAYOR CHUCK BEATTY HAS called it "the second crown jewel of Waxahachie," comparing its stature and prominence with that of the historic Ellis County Courthouse.

Indeed, the Waxahachie Civic Center has become a focal point for the city since its dedication in August 2000.

The 65,000-square-foot facility brings the convenience and function of a modern structure, while aesthetically coexisting with the city's rich architectural history.

Based on the design of the Humble (Texas) Civic Center, architects Ron Hobbs of Garland and M.T. Crump of Houston worked with members of the Waxahachie 4-B Community Development Corporation to create a structure unique to Waxahachie.

"We didn't want it to be a building that could go in any other city," explained Hobbs. "We wanted it to be unique to Waxahachie, in which the forms, materials, and textures would be immediately recognizable."

Exterior materials consist of man-made stone that provide the peach- and burgundy-colored textures similar to the stone used in the Ellis County Courthouse. (The 1896 Romanesque Revival edifice, a National Register property, was designed by J. Riely Gordon.) Cast stone was used as coping, and is featured predominately on top of the towers. Monumental archways accent the exterior across the front of the building, which present a gateway presence to the city for passing motorists along the north-south corridor of Interstate 35E and east-west corridor of U.S. Highway 287.

"For the interior of the building, we included a lot of woodwork, with rich carpeting that provided a warm, personalized feeling," Hobbs said. "We felt it was important to provide the center with a unique character, yet with amenities found in centers in large metropolitan areas."

With 18,000 square feet of space in the grand hall, the center has played host to a number of community functions, such as banquets, receptions, and a few political debates. When more room is needed to accommodate larger venues, such as the Ellis County Auto Show held each spring, the stage is removed and collapsible partitions separating the hall areas are recessed into the walls, adding another 3,000 square feet.

The Crape Myrtle Room, which provides a picturesque view of a courtyard, can accommodate smaller

Arches and curved forms bestow the new civic center with a gateway presence, seen daily by 35,000 motorists. (above right photo by Ray Don Tilley.)

receptions for up to 350. The center also features eight classrooms for small seminars.

"Basically, we did not try to design for any period or style," he said. "What we set out to do is design a modern building that respected the characteristics of Waxahachie architecture, while meeting the needs outlined by the community."

Hobbs said site selection was critical for the project. Initially, five sites were targeted for construction. The final site – the southeast corner of the I-35E and U.S. Highway 287 – presented the best opportunity for marketing and exposure with 35,000 motorists passing by each day.

As an architect, Hobbs said the most enjoyable part of the project was collaborating with the community. " What I enjoyed most was the opportunity to help pick a site and design a building for that site. It really allowed us to pick a property that captured the program requirements outlined by the city for creating a gateway attraction," Hobbs said. "The location of the site itself captures a lot of attention. Any way you approach the intersection, the facade is very visible and very recognizable."

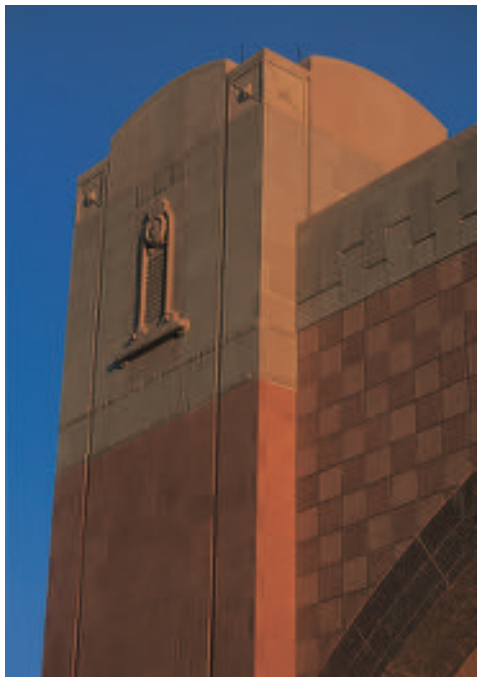
Funding for the Waxahachie Civic Center was authorized by the citizens of the city during a special referendum in 1996 authorizing a half-cent sales tax, and creating the 4-B Community Development Corporation to oversee the center's construction and operation. Once the panel was selected, members spent several months visiting civic centers throughout East Texas, researching designs, as well as asking center directors what worked, what didn't, and what they would do differently.

"I give Mayor Beatty credit for discovering the Humble site," said Marcus Hickerson, president of the Waxahachie Community Development Corporation. "It had a lot of the features that we were looking for, but we wanted to make the exterior unique to our city."

The next step was selecting an architect.

"We chose to go with Ron Hobbs Architects, because his firm handled the design of our new City Hall and we were very pleased with his work," Hickerson said. Working with Crump, who designed the Humble Civic Center, Hobbs, collaborated with community members to take the basic design one step further.

"We had a number of public hearings," Hickerson recalled. "Everyone thought the original design looked too stereotyped, too modern. We wanted to



Cast stone crowns the monumental towers flanking the main entrance.

Exterior detailing recalls elements of the city's historic county courthouse.

make it look more like Waxahachie, but we didn't want to make it look exactly like the courthouse. So we sent the architects back to the drawing board. They redesigned the facade, built in arches, and added about $400,000 in other exterior design features. When they came back to us, it was exactly what we were looking for from a design standpoint."

Construction on the $12 million project began in the summer of 1999, with completion in July 2000. The results, Hickerson said, speak for themselves.

"I think nothing speaks louder than the voice of the community," Hickerson said, referring to a non-binding referendum held in November 2001 in response to an offer made by a private firm to purchase the center for $14 million. "Last year, the community spoke loud and clear as to what they felt about their civic center when they voted 2-1 in a non-binding referendum to keep their center under public control," Hickerson said. The sale would have generated a $2 million profit for the city. Additionally, the $1 million spent annually on bond service and operations of the facility would have created additional opportunities for other community projects. "Despite the financial benefits, the people of Waxahachie were so proud of their civic center, they voted not to sell. The election produced a tremendous turnout. The people were so proud of the center, they absolutely refused to consider it being sold," Hickerson said.

In less than two years of operation, the Waxahachie Civic Center has generated interest from around the state.

"We're attracting business that was not there before," said Lou Bryant, executive director of the Waxahachie Civic Center. "In terms of conventions, banquet facilities, and meeting halls, people are discovering a new outlet and they are choosing Waxahachie rather than going to Dallas and Fort Worth. We are picking up meetings from as far as Austin because we are a central location, and we have an excellent facility that meets their needs."

As director, Bryant said she receives daily compliments on the center, as well as the city. "Without question, the civic center has drawn a lot of people to Waxahachie, and everyone loves the facility," she said. "But when they are here, many of the visitors go out and explore our city and discover the charm and warmth of Waxahachie—and they always want to come back." T

Neal White is editor of the *Waxahachie Daily Light*.

RESOURCES **CONCRETE MATERIALS:** TXI; **MASONRY UNITS:** Arriscraft (Blackson Brick, dist.); **GRANITE:** Cold Springs Granite; **CAST STONE:** Southern Cast Stone; **MASONRY VENEER ACCESSORIES:** Hohmann & Barnard; **METAL DECKING:** Vulcraft; **ARCHITECTURAL WOODWORK:** Terrill Manufacturing; **LAMINATES:** Nevamar; **WATERPROOFING AND DAMPPROOFING:** Sonneborn; **WATER REPELLENTS:** Prime-a-Pell; **BUILDING INSULATION:** Owens Corning; **ROOF AND DECK INSULATION:** Johns Manville; **EXTERIOR INSULATION AND FINISH SYSTEMS:** TEIFS; **MEMBRANE ROOFING:** Johns Manville; **EPDM:** Carlisle; **METAL ROOFING:** AEP-Span; **METAL DOORS AND FRAMES:** P-W Metal Products; **ROLLING COUNTER:** Cornell; **GLASS:** Guardian; **GLAZED CURTAINWALL:** Vistawall; **OVERHEAD DOOR:** Cornell; **GYPSUM BOARD FRAMING AND ACCESSORIES:** USG; **ACOUSTICAL CEILINGS:** Armstrong; **SPECIAL WALL SURFACES:** Len-Tex Vinyl Wallcoverings; **PAINT:** Sherwin-Williams; **CARPET:** Patcraft

Index to Advertisers

2002 Honors Program
Call for Nominations

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

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

Award Categories

Honorary Membership

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

Citation of Honor

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

In 1999, the Honors Committee voted to expand the criteria for Citation of Honor to include individual artisans. The artisan nominee should show a collaborative nature in his or her contribution to projects.

Edward J. Romieniec Award

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

John G. Flowers Award

Awarded to recognize an individual or organization for excellence in the promotion of architecture through the media. Awarded in memory of TSA's first executive vice president.

William W. Caudill Award

Awarded to recognize a TSA member for professional achievement in leadership development during the early years of AIA membership. Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and leadership and service to the organization and community. Architect members of the AIA who have been licensed to opractice less than 10 years by the submission deadline are eligible to be nominated; the term *young* architect has no reference to the age of nominees. The nominee should be a role model to the organization with these qualities: goes beyond the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers; exemplifies qualities of leadership; and exemplifies qualities of professional practice.

James D. Pfluger, FAIA Award

Awarded to an individual TSA member, TSA firm, or chapter for an extended commitment to community service or significant contribution evidenced in a positive impact on urban, environmental, or neighborhood issues. Nominees may be architects who use their practice to enhance their community, architects whose volunteer work in the community has made a difference through leadership, or the singular effort of an individual or group of architects that has enhanced the community. The award is named in honor of a TSA member whose community serice extended over a lifetime of commitment resulting in significant community enhancements.

Architecture Firm Award

Awarded to a TSA firm that has consistently produced distinguished architecture for a period of at least 10 years, this award is the highest honor the Society can bestow upon a firm. The Honors Committee will focus its evaluation on the quality of the firm's architecture and, secondarily, the firm's meritorious contributions to the profession and to the community. Firms practicing under the leadership of either a single principal or several principals are eligible for the award. In addition, firms that have been reorganized and whose name has been changed or modified are also eligible, as long as the firm has been in operation for a period of at least 10 years. Any TSA component may nominate one eligible firm.

Llewelyn W. Pitts Award

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

Nomination Procedures

Except for the Llewelyn W. Pitts Award, each nomination must be submitted through the local chapter and must be in an approved format. TSA will provide nomination forms and portfolio criteria to each local chapter. Additional copies may be obtained upon request. Nominations for the Llewelyn W. Pitts Award may be made by any TSA member in the form of a letter addressed to the Chair of the TSA Honors Committee. No portfolio is to be submitted.

Selection and Notification

All TSA chapters are invited and encouraged to submit nominations to the Honors Committee. Forms and guidelines are sent to each component early in the year to allow ample time to compile nominations and assemble portfolios. Honor Award recipients are chosen by the members of the TSA Honors Committee in June of each year following a careful examination of nomination portfolios. The only nominations requiring board approval are those of Honorary Members; these are voted on at the July board meeting. Honor Awards recipients are notified of their selection and invited to the appropriate award ceremony during the annual TSA convention. Portfolios will be returned to the nominating chapters following the TSA Convention.

Presentation

Awards will be presented during TSA's 63rd Convention in Austin, Texas 2002. The names of Honor Awards recipients are published in *Texas Architect* and press releases are sent to the appropriate newspapers by the TSA publications staff.

Submission Deadline

All nominations must be received in the TSA office no later than 5:00 p.m. on Friday, May 31, 2002. Please direct questions to Jo Ann Turner at 512/478-7386, or joann@texasarchitect.org. Send nominations to:

Debra J. Dockery, AIA
Chair, TSA Honors Committee
Texas Society of Architects
816 Congress Avenue, Suite 970
Austin, Texas 78701

"Urban Studio" continued from page 18

brought up fresh paper while showing the previous work along the paper path above. Wood and metal display systems exhibited the students' studio work. The plywood stage featured an elegant, sculptural lectern, crafted from a large steel bracket and wood and metal strips. The slide projector tray, suspended from the ceiling was raised and lowered using a hook with a pulley mechanism—the screeching of the contraption lent a ceremonial quality to the changing of the slide trays. The overall effect was both unrefined and graceful, a sort of hard-edged sophistication that provided the perfect setting for lectures by eminent architects followed by beer and barbecue.

The lecture event, held Nov. 16, completely filled the hall with a diverse audience of 300. Upon seeing the refitted space, the jurors were overwhelmed. Mockbee, particularly taken by the students' work, remarked that UTSA had created an "Urban Studio." He so admired the project that he initiated a special Jurors' Award to recognize it alongside the other winning projects in the chapter's design competition. The contrast of the raw character of the student project and the other award winners was notable. "Work that is recognized by award juries tends to be very refined, and this was a simple project distilled to its essence," said Papay. "This was a pure architectural experience," added Lewis.

For the students, the experience of going from a shaky beginning to an award-winning project was a source of great pride, and provided an invaluable education. "They learned lessons they could not have learned any other way," Canizaro said, "such as how to deal with a large open space, how to frame that space, and they gained an understanding of the potential of materials." Lewis added, "They learned that a building can be made greater without doing something superficial."

The overwhelming success of the project and the event was due in large part to the cooperation between the AIA's professional community and UTSA's academic community, as well as the unbridled support for the project by the Friedrich Building's owner. The space, originally intended to be dismantled after the event, has remained intact at the request of the owner, and is planned to remain available for use as meeting space for the foreseeable future.

Canan Yetmen is principal of CYMK Group, a marketing firm based in Austin.

"Details" continued from page 21

a few steps are followed. First, it is necessary to seek out talented artists and craftspeople who are adept at efficiently doing the type of work desired for a particular project. Look at past examples of work and visit them in their studios or in the field for a direct experience of techniques. This is always enlightening, often invigorating, and helps a designer develop a more intimate awareness and creative insight into materials and methods. Refined awareness often stimulates a designer's own creativity, revealing more effective options, especially within tight budget constraints.

The designer can discuss these options with the artisan. The artisan can help the designer properly refine the options, accommodate the design into the documents, provide for coordination, develop specifications, a budget, etc. When a significant design effort is needed, the artisan should be retained as a consultant for a fee, which is usually worth the small investment and saves the architect time. I learned the basis for this invaluable approach years ago from my father, Duffy Stanley, FAIA, who often retains a contractor or craftsman for advice during the design phase to help correctly develop the concepts and details.

Once a design has evolved, several key elements must be included in the documents to make this method successful. An accurate and complete description should be delineated in the drawings and specifications. This must be done – or at least reviewed and critiqued – by the artisan. A full-scale sample exhibiting the quality of the desired techniques should be built by the artisan during the design phase. This sample should be kept in the designer's office for review by bidders during the bid phase and utilized as a reference throughout the construction phase. In addition, all potential bidders should submit a portfolio of similar completed work (for review and approval by the designer) as well as demonstrate a minimum number of years of experience executing the desired type of work. The successful bidder must be required to provide a mock-up that matches the sample in the office, and the designer must be specified as the judge of whether a mock-up is acceptable. The final mock-ups will be used to evaluate the completed work. Unless the artisan can be hired separately, these controls are necessary in an open-bid situation, which is usually required in public works. Since the artisan hired by the architect during the design phases may not have submitted the low bid, the designer must be able to control the results (which may vary widely). Unpredictable results could be disastrous, especially since this work usually involves public spaces. Incorporating these elements into the documents will help avoid problems.

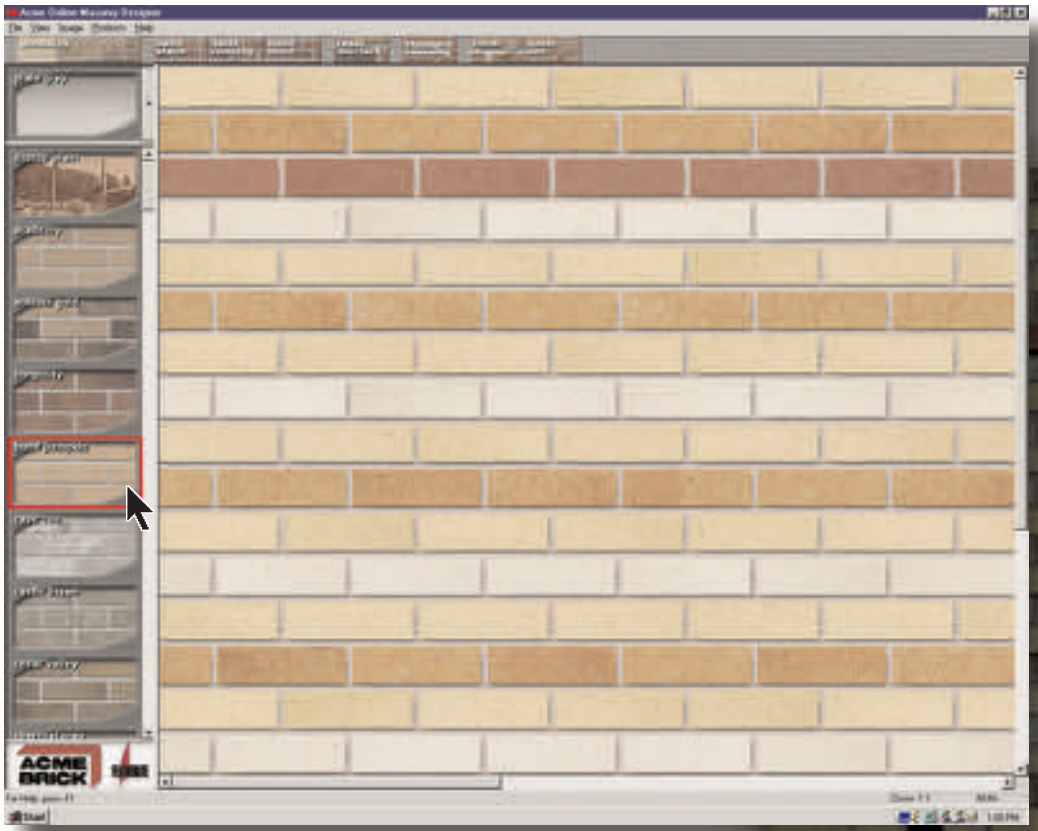
For Example: A Forged-Steel Fence

Recently I have been involved in a City of Austin project in which my firm has worked with the designer to integrate a sizeable crafted element—a forged-steel fence. The project, designed by TBG Partners, a local landscape architecture and planning firm, is Phase I of the Town Lake Park Cultural Landscape, currently under construction. The design includes an arts terrace within a landscaped plaza adjacent to the new Palmer Community Events Center by Barnes/Taniguchi/Centerbrook Architects, also of Austin. My firm was hired by TBG Partners to help integrate a sculptural fence, which became part of the bid package. Several schematic options we submitted were reviewed during the design phase by the landscape architect. After settling on a final scheme, we created a mock-up panel at full scale and helped the designers with construction details and specifications. Our bid for the sculptural work was part of the overall bids of several potential general contractors, one of whom was awarded the project. Our metalwork studio, which is adjacent to our architecture office, will commence fabrication of the fence this spring. The fence will be approximately 80-feet long by 40-inches high and consists of sculpturally forged elements of abstract cattails and water forms. (See page 20.)

This approach could benefit many projects if architects, landscape architects, and designers would be open to collaboration with like-minded artists and artisans. Since the present system of design-bid-build is firmly entrenched, we must intelligently refine existing methods to work together more effectively. By instigating collaboration during the design phase, architects can benefit from the experience and wisdom of artisans, maintain the most control over the outcome, and come as close as possible to a viable process of "making" which will enrich architecture.

Lars Stanley, AIA, is a principal of Stanley Architects & Artisans in Austin.

Pick, click, design with brick



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design architect HOK, Dallas
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Marketplace

Farewell, Sambo

Samuel Mockbee, 57, died Dec. 30 after a long battle with leukemia

Auburn University

IN THIS ISSUE DEVOTED TO ARTISTRY AND collaboration, it is fitting to pay final respects to one of the great voices in contemporary architecture. Samuel Mockbee's artistry was his humanity, evident in his pursuit of meaningful collaboration among students and residents of the impoverished corner of the rural South he called home.

Mockbee first inspired me while I was an undergraduate, more than a decade ago. During a road trip back then, a friend (and fellow Mockbee devotee) and I stopped in Mockbee's hometown of Canton, Mississippi, to admire his fire station which had been recently published. We also scoured the backroads looking for houses Mockbee designed with Coleman Coker. These structures exhibited Mockbee's signature—highly innovative design built in the remotest of locations often with limited budgets. A year later, I nervously telephoned Mockbee to ask if he would send me a sketch, hoping to give it to a friend as a gift. Expecting to be rebuked, I was embraced instead. He was flabbergasted by my audacious request, joking, "Wouldn't you rather have a Michael Graves sketch?"

A week later, a beautiful drawing arrived, with a note signed "Sambo"—a nickname encapsulating his carefree, gentlemanly nature. Only last year was I able to thank Mockbee in person. I related the whole story and he laughed, saying, yes, he remembered. Crazy enough, he went on, other sketches of his were being sold at high prices in a New York City art gallery. With a wry smile, he said that simple sketch was now a valuable piece of art.

Well known as the founder of Auburn University's Rural Studio, Mockbee was also an accomplished artist. As he told *Architecture Week*, "My greatest influences are Goya, Pollock, Matisse, Klee. I always begin with an emotion. An emotion that is developed either into a painting or a structure." One can see in Mockbee's art and architecture his understanding of the primal forces that comprise the human spirit, the same forces that kept him firmly connected to his provincial neighbors—"real" people who live their lives far removed from the art world of Manhattan.

Perhaps Mockbee is best known for receiving a MacArthur Foundation "genius" grant in 2000. Although he scoffed at being called a genius, there was something ingenious about how Mockbee demonstrated that architecture, particularly in this technology-driven Information Age, still must respond to the needs and hopes of the people who occupy the structures we spend so much effort designing. The people of rural Hale County, Alabama, for whom Mockbee designed low-cost housing, certainly realized that this humble man was truly concerned with their desires for more than just adequate shelter. But they saw more in Sambo Mockbee. Shortly after he won the MacArthur grant, an occupant of one of his houses was asked if she thought Mockbee was a genius. Her face lit by a huge smile, she said she didn't know whether he was a genius but she was convinced he was an angel.

DARWIN HARRISON

The writer teaches architecture at Texas Tech University.

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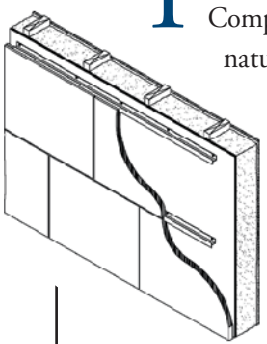

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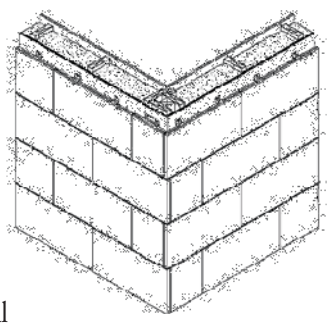

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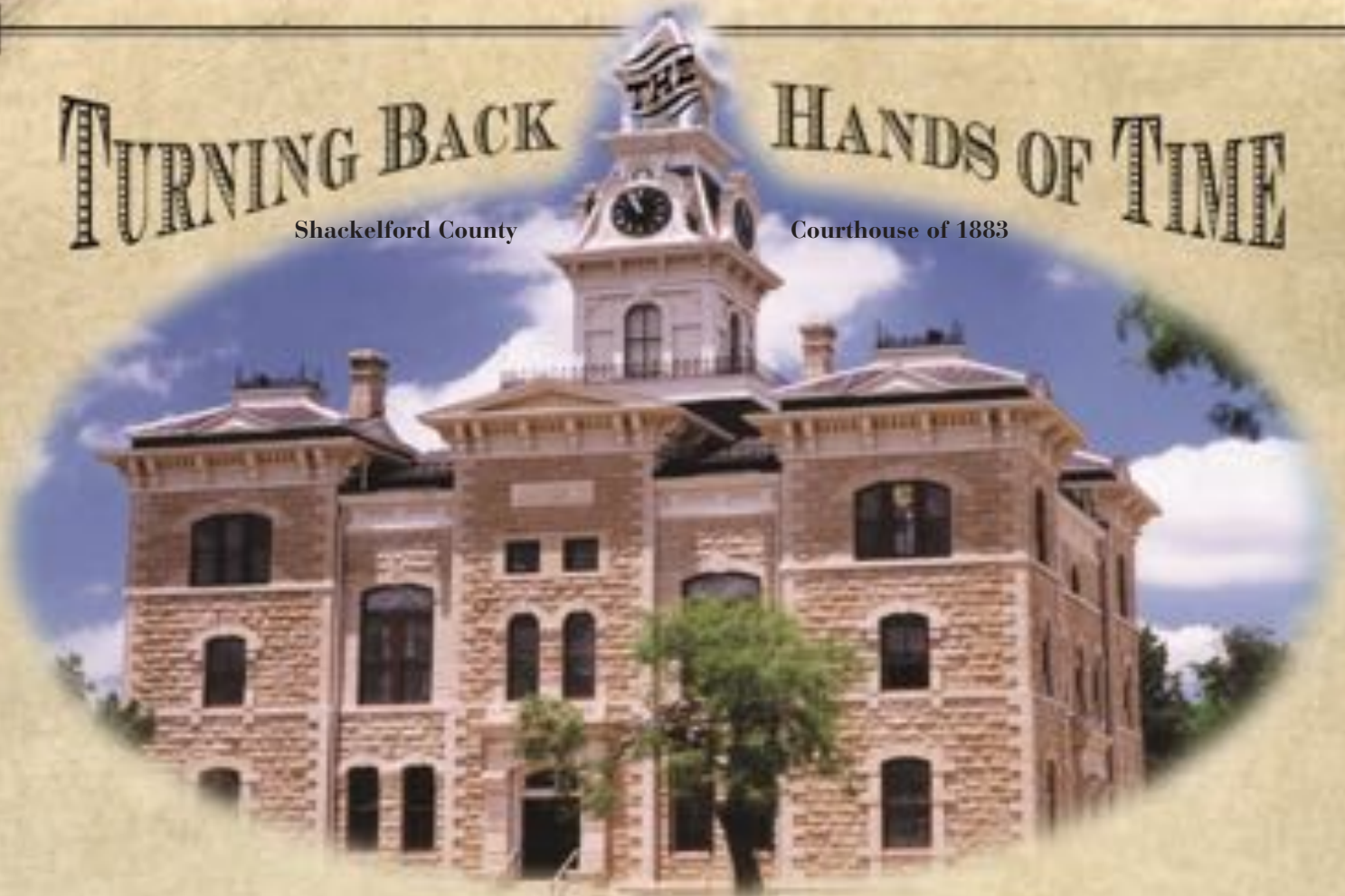

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