TexasArchitect

MARCH/APRIL 2005

Pier 1 Place

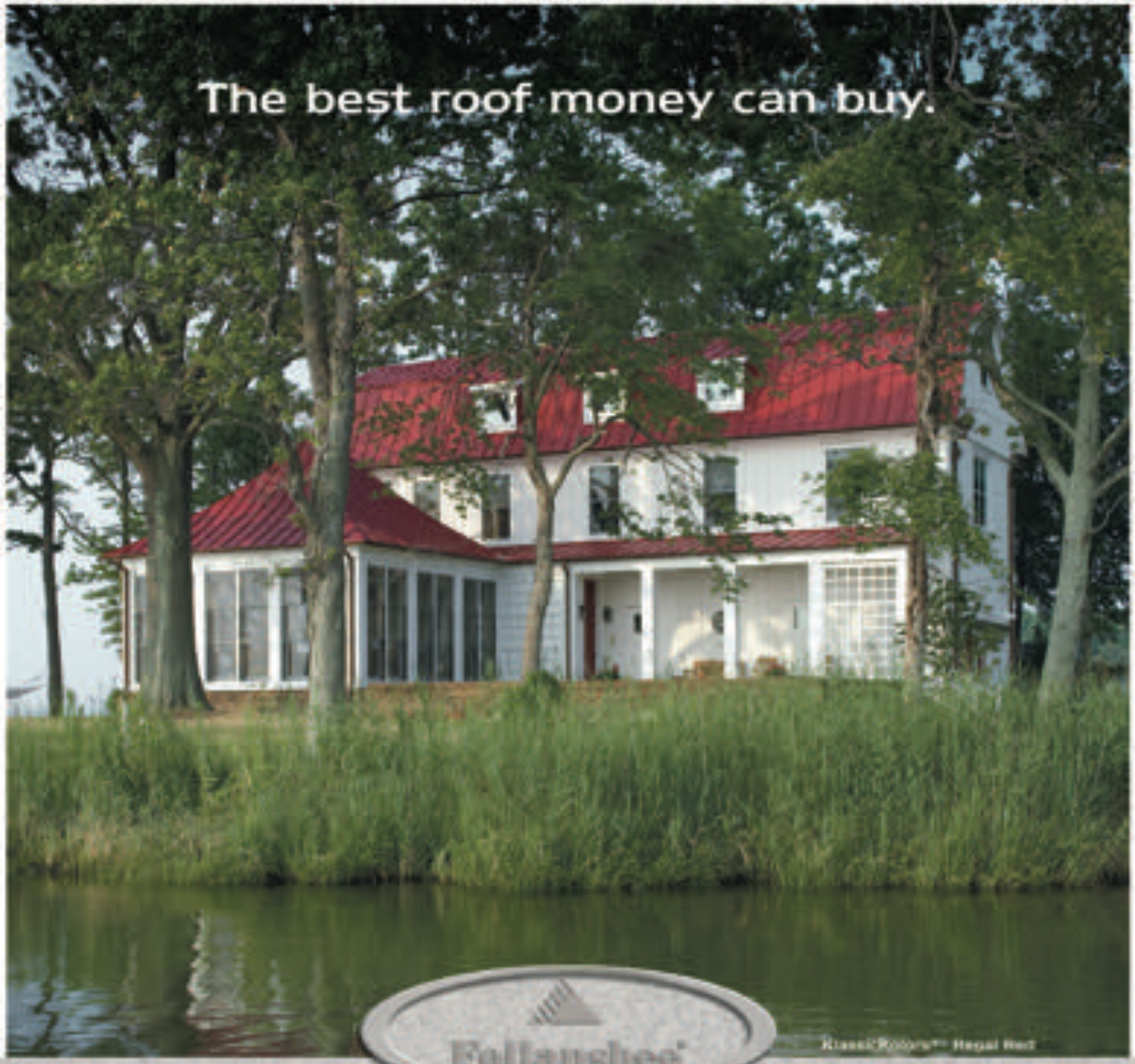
p. 30

PLUS

Austin City Hall

Bienvivir Senior Health Services

Humane Society/SPCA of Bexar County



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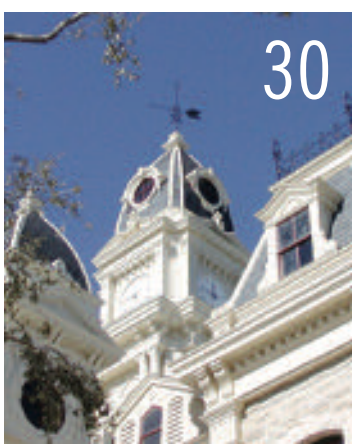

ON THE COVER
Pier 1 Place strikes a luminous stance in downtown Fort Worth as the vanguard of new development along the Trinity River waterfront; photo by Michael Lyon.

TexasArchitect

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Architecture and Identity

Candy-colored high-rise provokes San Antonio to ponder its self-image.

SAN ANTONIO is currently enjoying a healthy debate about architecture and self-image as the city considers a proposed 40-story downtown convention center hotel that would introduce a startling jolt of color to a mostly beige skyline. Actually two jolts, since the hotel envisioned by Miami-based Arquitectonica in first-round design renderings would comprise two svelte towers, each with candy-colored horizontal bands interspersing a glass skin. Some locals protest what they see as a building that is too slick and too vivid for a city as steeped in history as San Antonio. While the city's brightly hued past is often modulated by the sepia-toned lens of nostalgia, the critics are not exaggerating the impact the colossal hotel would have on the cityscape. At a height of 525 feet, it would stand out as the downtown's second-tallest. Only the Tower of the Americas, at 622 feet high minus its antenna and located just a few blocks away, would reach higher.

"The building is intended to be an icon of the cultural uniqueness of San Antonio," Henry Muñoz of Kell Muñoz Architects, a partner in the project, told the *San Antonio Express-News* in December after the City Council selected the hotel's development team. With Arquitectonica as associate design architect and Gensler as architect of record, Kell Muñoz of San Antonio will serve as associate architect for the hotel being developed by Faulkner USA of Austin. (Faulkner completed a city-owned convention center hotel in Austin last year, and Arquitectonica designed a publicly financed convention center in Houston that opened in 2003.) Proposed as a $215 million public-private venture, the San Antonio hotel will provide 1,000 rooms and next-door proximity to the city's convention center when completed in 2008.

Soon after local media published the early computer-generated rendering, public debate over the boldly colorful design commenced. Muñoz was then quoted in the *San Antonio Business Journal* as saying, "I don't think everyone will love this design. I think it will be controversial and people will talk about it. But I like that." Two months later, people are still talking. Even after Faulkner USA sought to "decrease exposure" of the illustration, debate continued to swirl through the front pages and the local airwaves. In mid-February a Faulkner USA spokeswoman said the concept was being reviewed by members of the project team who are taking into account the comments gathered during the public input process. An updated rendering may be released as early as May.

Public opinion certainly influenced Antoine Predock's vision for the new Austin City Hall. (See "Keeping Austin Weird" on p. 24.) For about two months – Austin being Austin, a place where activism among the citizenry is a long-held tradition – Predock's design was bandied about during more than a dozen town meetings. His concept survived the protracted public critique, but in a significantly altered iteration. Now that it's built, many people in Austin appear to love it. (Critics target its $56 million cost rather than its design.) However, the real test will come as the newness begins to erode and those who use it on a regular basis can assess its functionality. Certainly, the building's southern orientation sets the stage for sun-baked summertime events on the south-side plaza, but that flaw in the design may be overshadowed as retail and residential development gains momentum in the Second Street District just across the street on City Hall's north side. (For more on its context, see "Austin's IPO: A New City Hall" on page 27.)

Where Austin City Hall seems to blend in with the craggy Balcones Escarpment, the hotel proposed for downtown San Antonio appears to revel in the festive vortex of the Paseo del Rio. Each project – one brand, spanking new and another in its initial design phase – is an expression of its city's self-identity. Austin got the City Hall it wanted by inviting its citizens to speak up and then challenging the architect to respond. If San Antonio has been paying attention, the debate taking place there may help guide the redesign of a signature skyline that the entire city can embrace as its own.

STEPHEN SHARPE

ILLUSTRATION COURTESY FAULKNER USA

As shown in an initial rendering, the convention center hotel (center) would be second only to the Tower of the Americas (far right) in height. Public debate continues over its appropriateness as an addition to the city's skyline.

Not So Hot For Occupants

Very interesting spin on the article about the UT Health Science Center's School of Nursing in Houston. (See "Smart and Lean Machine" in Jan/Feb *TA*.) All sounds warm and fuzzy. You people should have to work in it. You wouldn't be so hot on the architecture then.

Rodney Lester
Houston

Ford Would Have Chuckled

What an insult to O'Neil Ford—it would make him chuckle. That is, those metal grates above each window on the new Northrup Hall by Stern. (See "Less Is More; More Is Less" in Jan/Feb *TA*.) I cannot call them shading devices because, as your photographs show, they provide no shade. Did Stern really think that the same configuration would work on all orientations of the building?

This is a major contrast to BNIM and Lake/Flato's School of Nursing which shows a true understanding that the sun sees each side of the building differently and dynamically. I have always been impressed with the architects of our neighbor state.

Eddie Cazayoux, AIA
Breaux Bridge, Louisiana

Truth Be Known...

I was delighted with the way Trinity University's Northrup Hall looked in the January/February 2005 *Texas Architect*—it was beautifully presented. I wish I could say I was as delighted by the review, but as a compulsive truth-teller I must say I have my reservations.

Robert A.M. Stern, FAIA
New York, New York

The original architect of the "Old Red" Dallas County Courthouse was misidentified in a news story published on page 10 in the January/February edition. M.A. Orlopp of Orlopp & Kusener in Little Rock, Ark., designed the 1892 courthouse. The article erroneously attributed the building to H.H. Richardson, whose work strongly influenced Orlopp's design. In that same news story, the name of the assistant Dallas County administrator overseeing the project was misspelled. His name is Dan Savage.

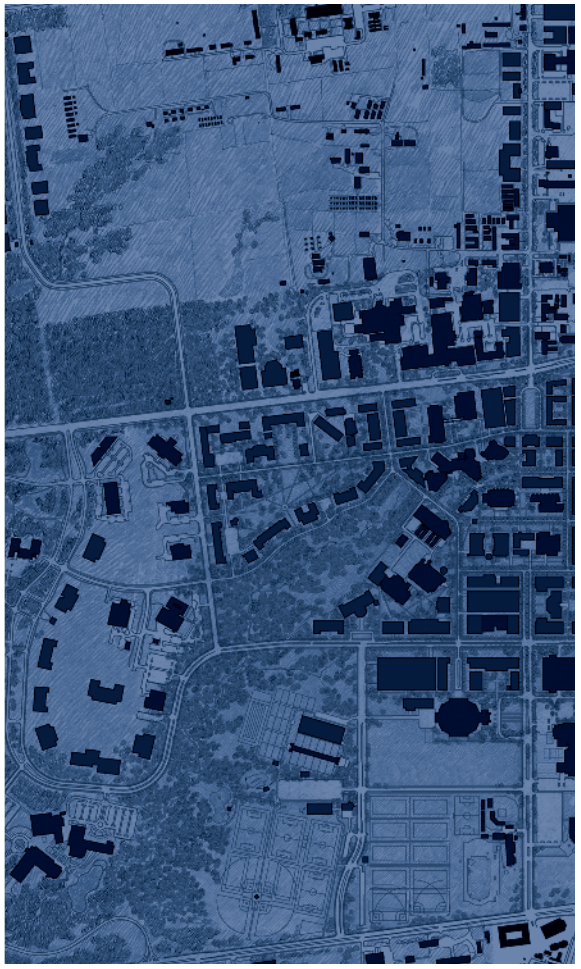
Also, a news story about AIA Fort Worth's 2004 Design Awards contained several errors. (See Jan/Feb, p. 16.) The correct name of the project by Hahnfeld Hoffer Stanford is Bluebonnet Elementary School, which received the Mayor's Award presented by Fort Worth Mayor Pro-Tem Ralph McCloud. In addition, the article should have specified that one Student Honor Award was presented (to William Alfredo Villalobos for "Living in Suburbia"), while two Student Merit Awards were presented (to Villalobos for "No Man's Land" and to Jennifer Campbell for "Vitra Museum Display").

Call for Entries

Complete rules and entry forms for the TSA Design Awards and the TSA Studio Awards are online at *www.texasarchitect.org*.

Architects and clients of winning projects will be honored at the TSA Convention in San Antonio, September 15–17, 2005.

Winning projects will be featured in the September/October 2005 issue of *Texas Architect*.



TSA Design Awards 2005

Deadline: June 3

Leonardo's Bridge Planned in Odessa

ODESSA Five centuries after Leonardo da Vinci sketched a revolutionary design for a bridge, officials at the University of Texas of the Permian Basin are planning to erect what the quinessential Renaissance man never saw built. A local team is working on the details with Norwegian artist Vebjørn Sand, who conceived the idea of building Leonardo's bridge on all the world's seven continents.

Sand visited Odessa in late January to brainstorm with a local team on the design for the pressed-bow bridge being planned as a pedestrian walkway over the street that leads into the UTPB campus. Team Da Vinci, a group assembled for the project by UTPB Assistant Vice President Rick Dempsey, includes Dan Hart, AIA, PE, who is serving as architect and engineer for the project.

"As was all of Leonardo's work, it was revolutionary at the time," says Hart, principal of Parkhill, Smith & Cooper's Odessa office. Known as the "Golden Horn" bridge design, Leonardo proposed it in 1502 to the Turkish Sultan Bajazet II as a span across the Bosphorus River in what is today's Istanbul. Hart said the design was innovative because Leonardo flattened the traditional Roman arch, which directed forced downward at both ends. His revolutionary concept involved three lines of arch action, one to take the downward force and two leaning inward from either side to counteract gravity forces and to stabilize the structure from the lateral force of high winds. "And wind is something that we're interested in out in West Texas," Hart says, adding that the structure will be designed to withstand an 90-mph wind.

RENDERING BY PARKHILL, SMITH & COOPER

Although Leonardo planned his bridge to be built of stone, Hart says the Odessa team has decided to use Cor-ten steel that most likely will be fabricated off site and spliced together on site. The UTPB structure will span about 80 feet across Oakwood Drive to become a landmark gateway at the southern entrance to the campus. The total length of the bridge will be about 200 feet.

Expecting to spend $1.5 million on the project, Team Da Vinci received a $40,000 grant from Texas Parks & Wildlife in February. Once adequate funds are raised, Hart says, construction will take about six months. Most of the design and construction will be performed pro bono, and Hart says materials may be donated. But fundraising has begun, he says, adding that news media coverage of Sand's visit was immensely helpful in attracting attention to the project. Assistance in raising funds and accepting material donations is being coordinated through the Leonardo Bridge Project, a nonprofit organization based in Seattle, Wash. Melinda Iverson, the organization's director, says Odessa is one of four cities around the world currently planning to build a bridge based on Leonardo's concept, including one in the Renaissance artist's hometown of Vinci, Italy. The group's ultimate goal, according to its mission statement is to create "a global network of permanent landmark bridges…intended to link people, regardless of culture, through the awesome creative potential of the human mind." Iverson says Sand hopes to eventually realize Leonardo's vision of building a bridge across the Bosphorus, which will serve as a metaphorical "bridge" across the Christian and Muslim worlds.

To date, the only bridge built based on Leonardo's concept is near Oslo. Completed in 2001, the project was a collaboration between Sand and the Norwegian Transportation Ministry. For more information on the Leonardo Bridge Project, access *www.vebjorn-sand.com.*

STEPHEN SHARPE

(top) A rendering by Parkhill, Smith & Cooper shows the pressed-bow bridge planned in Odessa. (below) Completed in 2001, this bridge near Oslo is the only one built on Leonardo's concept under the direction of artist Vebjørn Sand.

PHOTO BY TERJE JOHANSSEN, STUDIO S

UH Plans Temporary Housing for Tsunami Survivors

HOUSTON In early January, about two weeks after a tsunami devastated the coastline of Southeast Asia, University of Houston architecture professor Bill Price flew to Thailand to investigate how UH faculty and students might help to ease the desperate plight of the hundreds of thousands who survived the giant waves. Adequate shelter was among their most critical needs, and Price saw his specialty in low-cost housing as well suited for designing temporary dwellings.

After several days visiting the ravaged settlements with one of his Thai students, Price was driven to the tiny village of Ban Triam about three hours along the coast north of Phuket Island. The village, home to 25 families whose livelihood for generations has been fishing, was erased by the tsunami. However, all the villagers survived, having retreated into the surrounding bamboo forest after they observed the Andaman Sea's odd behavior just before the tsunami's waves struck. Price and his student, Paramaphorn Phokaew, met with locals who had been relocated by the Thai military to a site about a kilometer inland and told they could not rebuild at the seashore. Like their forefathers, they lived in simple dwellings raised above the water on stilts and they docked their fishing boats underneath, so the loss of their houses to the tsunami was compounded by the loss of their traditional way of life.

Upon his return to Houston, Price and fellow UH architecture professor Peter Jay Zweig, FAIA, began to consider their options. First, they teamed with the UH Gerald D. Hines School of Architecture to adopt Ban Triam as a means to focus assistance efforts. Next, they began working on prototypes for temporary shelter with their fifth-year design students. Concurrently, Price and Zweig investigated solutions through their architecture firm BPZ. "The concept is to provide support and design services that work on a number of scales," Price says.

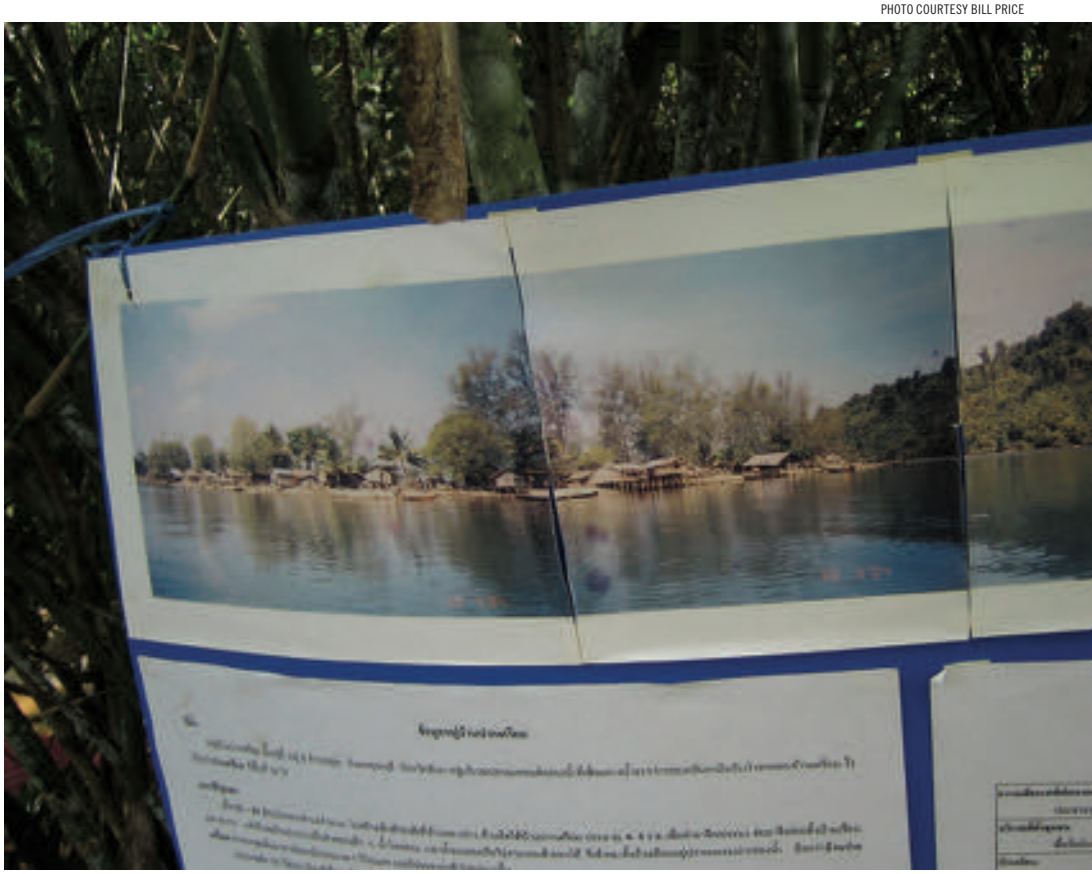
Ban Triam is typical of settlements along that coastal section of Phang Nga province where Price observed "a very important phenomena"—the inhabitants are successful scavengers and recyclers of discarded goods. He then deduced that any "temporary" materials undoubtedly would be reused in a limitless variety of ways. "This suggests [that] anything the villagers use will ultimately have an afterlife," Price stated in an e-mail message in mid-February when queried about the tsunami relief project. For instance, he suggested that a suitcase's potential lifecycle can include service beyond its conventional use as a mobile container, even as a temporary shelter. "[The] idea that the container can transport food, medical supplies, etc. and then can become a shelter is quite inescapable," he wrote.

Other sustainable aspects of the UH relief project are profoundly affecting the approach Price, Zweig, and their students are taking to solve the immediate problems for the people of Ban Triam. Among the solutions being investigated is the use of bamboo fill for shelter walls, a material readily available from the forest around Ban Triam. "To fill between the frame with a solid block," Price stated, "is an inappropriate response whereby the material and the environmental process in which the properties of the thermal mass and its retention of heat and moisture remove the people from their surroundings." More appropriate for the humid climate, he wrote, are "materials and principles that have been used in many of the older houses…bamboo panels that breathe."

Zweig says he and Price are planning to take a prototype of the "suitcase solution" to Ban Triam in March. "Actually getting on the plane with a suitcase filled with the frame components," he says, which will then be in-filled with bamboo and presented to the villagers for discussion about functionality in the real-world environment. Then, possibly as early as May, they plan to ship three prototypes to their adopted village.

STEPHEN SHARPE

PHOTO COURTESY BILL PRICE



The photo depicts traditional housing in Ban Triam, Thailand. Residents have lived for many generations in such dwellings until the tsunami devastated the coastline of Southest Asia in late December.

Six Texans Elevated to AIA Fellows

WASHINTON D.C. Six Texans, along with 60 other honorees, were elected AIA Fellows by the 2005 Jury of Fellows in Washington D.C. on February 25. From a membership of more than 74,000, the AIA has fewer than 2,500 members distinguished in fellowship, which requires at least 10 years of membership and significant architectural contributions on a national level. The following individuals will be invested in the College of Fellows on May 20 at the AIA National Convention and Expo in Las Vegas.

Jonathan Bailey of Jonathan Bailey Associates for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Dallas.

Richard H. Buday of Archimage for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

Kevin A. Kelly of Page Southerland Page for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

Dan Noble of HKS for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Dallas.

Carroll Lee Pruitt of Pruitt Associates for making the profession of ever increasing service to society; nominated by AIA Austin.

Elizabeth Chu Richter of Richter Architects for making the profession of ever increasing service to society; nominated by AIA Corpus Christi.

Lawrence W. Speck, FAIA, of Page Southerland Page chaired the 2005 Jury of Fellows. Other jury members were: Lee H. Askew, FAIA, of Anfa Architects, Memphis; Louis Astorino, FAIA, of Astorino, Pittsburgh; J. Delaine Jones, FAIA, of the New York State Division of Housing and Community Renewal, Albany; Mark Reddington, FAIA, of LMN Architects, Seattle; Lorri D. Sipes, FAIA, of SmithGroup, Ann Arbor, MI; and Joseph J. Wisnewski, FAIA, of Wisnewski Blair and Associates, Alexandria, VA.


Jonathan Bailey

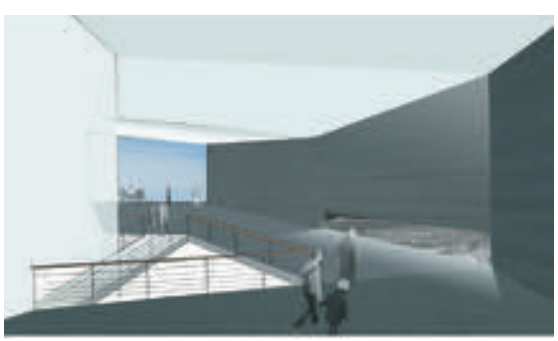

Richard H. Buday


Kevin A. Kelly


Dan Noble


Carroll Lee Pruitt


Elizabeth Chu Richter



UT Team Among Finalists for Flight 93 Memorial

AUSTIN A conceptual design by a team of educators affiliated with The University of Texas at Austin's School of Architecture is among the five finalists in the Flight 93 Memorial Competition. The competition was established to honor those who died aboard United Flight 93 when the hijacked aircraft crashed into a Pennsylvania field on September 11, 2001. The 2,000-acre field near Somerset will become a national monument dedicated to the memory and the bravery of the passengers and crew.

The team of School of Architecture Dean Fritz Steiner, lecturer Jason Kentner, and visiting professor E. Lynn Miller, along with University of Kentucky Assistant Professor Karen Lewis, conceived "Memory Trail" that was one of the entries selected from more than 1,000 ideas submitted from across North America. Steiner and company now have a grant of $25,000 and less than four months to submit their final design.

"The most humbling aspect of the selection was the involvement of family members and partners," Steiner stated a few days after the announcement on Feb. 2. The jury consisted not only of distinguished architects and landscape architects, but also family members of passengers and crew. In addition to wanting to help in the healing process, Steiner said he had a more personal reason for entering the competition. "My brother, then an FBI agent, interviewed the family members of the passengers and crew, piecing together their courage," said Steiner, who views his work on the memorial design partly as a tribute to his brother. "He worked non-stop on the case."

If selected, "Memory Trail" would feature an information center that lifts off a gentle hill, framing a view of the crash site, as well as a memorial archive displaying memorabilia left behind by visitors to the site from the first days since the tragedy. Steiner's team also plans to plant a Grove of Remembrance, consisting of 3,021 white oaks, one for every person killed in the 9/11 terrorist attacks.

FORD GUNTER

Star Attraction

Celestial ceiling crowns Texas attraction

Nothing says Texas like an impressive Lone Star. So designers insisted on a Texas-sized star atop the two acre atrium ceiling at the Gaylord Texan Resort.

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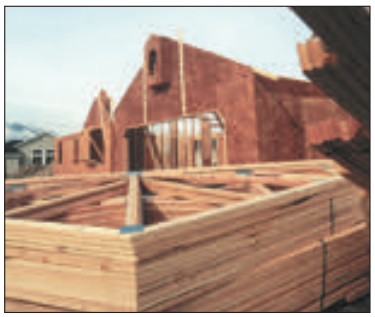

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AIA San Antonio Honors Best Work

PHOTO COURTESY LAKE/FLATO

Broad Farm Pavilion and Pool

PHOTO COURTESY LAKE/FLATO

UT Health Science Center—Houston School of Nursing

SAN ANTONIO AIA San Antonio bestowed 15 awards on eight local architecture firms at its 2004 Design Awards banquet held October 15. A jury of three whittled the pool of 37 entries submitted by 16 different firms down to the most outstanding, with Lake/Flato Architects leading the way. The jurors were Sian Roberts, AIA, a principal of Miller Hull Partnership in Seattle; Wendell Burnette of Wendell Burnette Architects in Tucson, and Steve Ansel, AIA, a principal of S/L/A/M Collaborative in Glastonbury, Conn.

All three Honor Awards went to Lake/Flato, two for private residences and one for a University of Texas campus. Set in a natural clearing that funnels views toward a horse pasture and the Idaho foothills, the 645-square-foot Broad Farm Pavilion and Pool embraces its rural surroundings with retractable glass walls that can create an open-air shed in the summer. In contrast, the challenge presented by the-5,700 square-foot Dunning Residence outside Santa Fe, N.M., was to frame specific mountain views and eliminate others, such as neighboring houses. The solution, six simple stucco volumes connected by low porches and galleries, is arranged around a central courtyard that serves as a private, natural refuge from the intense sun and wind. On an even larger scale, the 200,000-square-foot UT Health Science Center–Houston School of Nursing is a flagship of sustainable design, utilizing 50 percent recycled materials and 40 percent energy reduction to provide state-of-the-art facilities and inviting communal areas for a largely off-campus student body.

Of the four Merit Awards given, Lake/Flato was recognized for extroverting the bunker-like Harry Ransom Center at UT-Austin and for protecting and incorporating three of Baton Rouge's indigenous ecosystems in Louisiana State University's Hilltop Arboretum. Lopez Salas Architects also received a Merit Award for the Trailer House Remodel in South Texas, converting existing space into a more usable home that masks its mobile origins. Sprinkle Robey Architects rounded out the Merit field with the Henry A. Guerra Branch Library in San Antonio, which maximizes natural light and green space in a busy suburban corridor.

Sprinkle Robey's VIA Kel-Lac Transit Facility – a San Antonio public bus transfer – earned an AIA Citation Award as well as a Mayor's Choice Citation Award, which is presented to publicly funded projects within Bexar County. Also receiving AIA Citation Awards: Ford Powell & Carson Architects & Planners for Waterway Bridge in The Woodlands; Kell Muñoz Architects for San Antonio's Acenar Restaurant interior design; and Marmon Mok for Colonial Bank in Austin.

Other Mayor's Choice recipients included: Honor Award for Fire Station #48 by Alamo Architects; Honor Award for Riverwalk Park by 3D/I; Merit Award for Southwest High School renovation and new construction by Pfluger Associates Architects; and Citation Award for St. Mary's Parking Garage by Alamo Architects.

PHOTO COURTESY LAKE/FLATO

Dunning Residence

Rivera Named AIA Young Architect

AUSTIN Miguel Rivera has been recognized as one of five recipients of the 2005 AIA Young Architects Award, honoring significant contributions in architecture from professionals who have been licensed for less than 10 years. Rivera, a principal with Miró Rivera Architects in Austin worked with Mitchell/Giurgola Architects in New York earlier in his career where he worked on some of the firm's most important and complex projects. His work with Miró Rivera focuses on exploiting the notion that spatial constraints afford creative design opportunities and innovation. Rivera and the other award recipients will be honored during the AIA national convention in May.

Projects Awarded by AIA NE Texas

NORTH EAST The AIA Northeast Texas chapter honored five projects at its 2004 Design Awards ceremony on October 21st. The jury from AIA Houston – Natalye Appel , FAIA, of Natalye Appel & Associates Architects in Houston; Chi Kin Pang, AIA, of Gensler Architects in Houston; and Thomas Hayne Upchurch, AIA, of Upchurch Architects in Brenham – recognized Thacker/Davis Architects with a Design Award in the New Construction category for the Longview firm's 7,800-sf office and 3,400-sf warehouse facility for Eastex Telephone Cooperative in Waskom. The Field Office/Maintenance Warehouse provides space for service and payment offices, construction and maintenance offices, and major switching components for local telephone service. In the main office building, business administration and technical services flank the executive offices, which all open onto the public access lobby.

Other recipients in the New Construction category included: Merit Award for Private Art Gallery, Arp, by Fitzpatrick.Butler Architects of Tyler; and Honorable Mention for Dangerfield – Lone Star ISD, Junior High School Addition, Dangerfield, by Thacker/Davis Architects.

In the Renovation/Restoration category, Sinclair-Wright Architects of Tyler was recognized with a Design Award for the rehabilitation of the 106-year-old Weisman Building in Marshall, which had been closed for almost 15 years. Having retained little of its original structure after three major alterations, Sinclair-Wright studied period photographs and painstakingly restored or reconstructed the façade and interiors, sparking a revitalization of downtown Marshall.

Finally, Duane Myers received the Studio/Unbuilt Project Design Award for his design for Longview's First Lutheran Church Sanctuary, featuring an ascending roofline leading the eye to a bell tower and a liturgical sundial that will cast intersecting shadows at noon on religious holidays.

PHOTO COURTESY F. BAI ARCHITECTS

Private Art Gallery, Arp

PHOTO COURTESY PAMELA ROWELL

Eastex Telephone Cooperative

IMAGE COURTESY DUANE MEYERS

First Lutheran Church

PHOTO COURTESY SINCLAIR & WRIGHT

Weisman Center

Symposium at UT School of Architecture

"Designing for Health" will build on a discussion of one of the most pressing questions of the new millennium: how do we plan for the future of Texas as our cities grow into major metropolitan regions? The symposium, to be held at the Four Seasons Hotel in Austin, will feature a keynote address by Dr. Lawrence D. Frank of the University of British Columbia's School of Community and Regional Planning. Call (512) 471-2708 or visit www.utexas.edu/architecture/friends/index.html for more information. MARCH 3

ArchVoices Calls for Entries

Young professionals are invited to submit a 500-word essay reflecting on their daily experiences as the newest members and future leaders of the architecture profession. Semifinalists will be invited to develop a longer essay based on their first submittals. Call (510) 757-6213 or access www.archvoices.org/competition for more information. Deadline is MARCH 18

Touring Houston's Modern Architecture

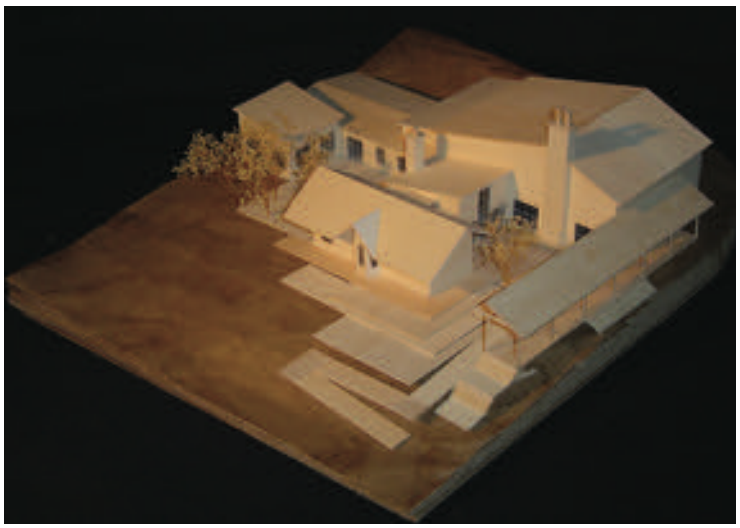
RDA will collaborate with Houston Mod to highlight buildings and architects on the forefront of Houston's modern architecture movement in the 1950s and 60s. The tours acquaint Houstonians with their city's best examples of architecture, interior design, and landscape design. For more information call (713) 348-4876. APRIL 2-3

THC Sets Preservation Conference

The Texas Historical Commission's annual historic preservation conference will feature the theme "Texas Tapestry: Weaving Cultural Threads." The keynote speaker will be Cassandra Berry of the University of North Texas System. For information call (512) 463-6255 or visit www.thc.state.tx.us. APRIL 14-16

Topping Out 2005 Honors D/FW Industry

Members of the architectural, engineering, and construction industries are invited to attend the dinner and awards event held at UT Arlington. Topping Out 2005 will feature the most successful projects in the Dallas/Fort Worth area and the teams that brought them to fruition. In addition, a design project from UT Arlington will be presented to acknowledge future industry challenges. Visit www.toppingout.org call (214) 634-9810. MAY 3



Coupland Community Center

Last year when local leaders in Coupland invited architecture students from Texas Tech University to design a community center, instructor Darwin Harrison, Assoc. AIA, gathered 12 of his pupils and drove 400 miles from Lubbock to the small town northeast of Austin. The design team spent a weekend touring the area and hearing from residents about the sort of facility they wanted—simple, informal, and welcoming. Over the fall semester the students worked out solutions before returning to Coupland in early December to present three concepts. The model shown represents a preliminary design (by Linden Albers, Senem Cennetoglu, Ryan Miller, and Jonathan Morris) that is currently being refined. As rendered, the concept comprises a grouping of differently scaled volumes and exterior spaces, including a courtyard and an interior gathering space. Adjacent to the project and helping to set its context, is a restored railroad depot and the historic Coupland Inn and Dance Hall.

Houston Public eLibrary Prototype

Houston-based mARCHITECTS has designed a 5,000-square foot "eLibrary" prototype that will allow the Houston Public Library to provide library services in non-traditional spaces such as retail centers, office buildings, or in areas where a typical full-scale 22,000-square foot library building is not feasible. Through the design process, the library system's facilities and information technology divisions have gained valuable insights regarding the electronic delivery of library services, and many components of the prototype are being considered for integration into future full-scale libraries to to provide even more efficient and more comprehensive service to library patrons. "The eLibrary prototype design is a project that the library is considering as a future concept to integrate into our branch libraries," says Barbara A.B. Gubbin, director of the library system. "This is a concept that would give our customer's more efficient access to innovative technology for their information needs."

Shangri-La Bontanical Gardens and Nature Center

Earlier this year the Stark Foundation began restoring its botanical gardens in Orange and creating a nature center for study and research on the premises. The project design team includes MESA Design Group of Dallas, Lake/Flato Architects of San Antonio, and landscape architect Jeffrey Carbo, of Alexandria, La., with the Dallas-based Beck Group providing construction services. The Shangri-La Botanical Gardens and Nature Center is estimated to cost $15 million, with construction scheduled to be completed in June 2006. Encompassing 250 acres within the city limits of Orange along Adam's Bayou, Shangri-La comprises a unique ecosystem that includes cypress-tupelo swamp, a mixed deciduous forest, and a large lake that attracts ducks and migratory birds. The gardens first opened to the public in 1946, but was closed to the public following a hard freeze in the mid-1950s and subsequently maintained on a limited scale. The project will provide indoor and outdoor facilities for hands-on learning.

2005

TSA Medal for Lifetime Achievement
in Honor of Llewellyn W. Pitts, FAIA

TSA Architecture Firm Award

TSA Award for Community Service
in Honor of James D. Pfluger, FAIA

TSA Award for Young Professional Achieve[illegible]t
in Honor of William W. Caudill, FAIA

TSA Award for Excellence in the Promotion of A[illegible]
through the Media in Honor of John G. Flowers

TSA Award for Outstanding Educational Conte[illegible]ons
in Honor of Edward J. Romieniec, FAIA

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Visit *www.texasarchitect.org* for submittal forms and other details. Nominations for the Lifetime Achievement Medal must be submitted by a TSA member.

Submittals must be made through local AIA chapters. All nominations must be received in the TSA office no later than 5 p.m. on Friday, June 3, 2005.

Art on Architecture

Painted works in public buildings, some documented in a recent book, depicted and nurtured local culture across Texas in the 1930s and 40s.

by GERALD MOORHEAD, FAIA

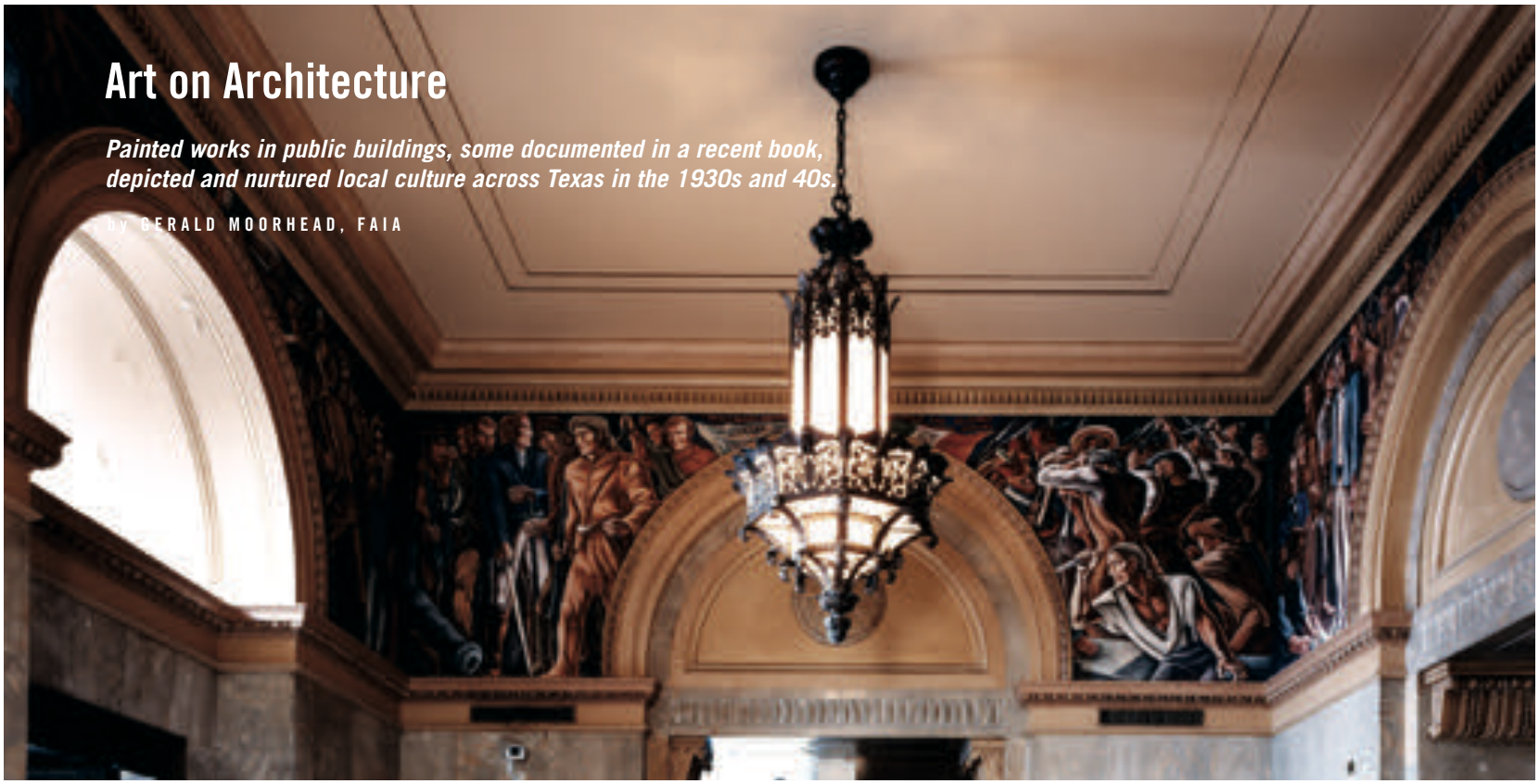

PHOTO BY GERALD MOORHEAD, FAIA, COURTESY OF GSA

HISTORICALLY, art integrated with architecture had a didactic purpose. The sculptures of gods on the Parthenon, lives of the saints in medieval stained glass, and biblical frescoes on the Sistine Chapel ceiling provided a visual narrative meant to inform and inspire.

Of course, the need for information and inspiration still exists in modern times but other media with other messages compete for the public's attention. The symbolism and shared iconography used by the ancient and classical arts of sculpture and painting has largely been supplanted by the vibrant graphics, rhythmic sounds, and largely commercial messages of today's digital world. The common thread between the classical and the modern is a stream of information conveyed in a visual format comprehended largely without text. Outside Las Vegas, however, the digital has yet to find a symbiosis with architecture.

Traditional painting (in an architectural context) does survive in the form of murals on the blank sides of buildings. In small towns, local heroes are idealized on behalf of heritage tourism. In big cities, large murals are used to espouse ethnic values and cultural diversity.

The various arts programs of the 1930s New Deal era also sought to nurture local culture in the face of debilitating economic times. Across Texas, artists embellished post offices with scenes of history and folklore, agriculture and industry, and social events.

From 1938 to 1943, artists created 106 works in post offices and other federal facilities. Most were murals painted on canvas and attached to the wall, frequently above the door to the postmaster's office. Some were low relief sculpture on wood, plaster, or stone. The federal program was administered by the Section of Fine Arts, the successor to the Public Works of Art Project (PWAP) within the U.S. Treasury Department, which sought to procure high quality art for new post offices.

And post office patrons were given much to appreciate: a "Cowboy Dance" in Anson; ranchers fighting a prairie fire in Brownfield; picking cotton in College Station and Linden; port activities in Corpus Christi and Houston; "Indian Buffalo Hunt" in Eastland and Livingston; oil field operations in Graham; "Texas Rangers in Camp" in Hamilton; and lots of cattle scenes. The largest mural, in the San Antonio Post Office and Courthouse on Alamo Plaza, is 186 feet long, running on the four lobby walls and depicting scenes from San Antonio's history. Many murals are only about four feet by ten feet.

A new book by Philip Parisi, formerly with the Texas Historical Commission, provides a complete documentation of the mural project. All the murals, even the few that were destroyed or are in storage, are illustrated (most in color) and their designs discussed. The records of the Section, including the correspondence with the artists and local postmasters, are on file in the National Archives and Parisi has used them to detail the story of each mural. Biographies of all the artists also are included, along with a map of the mural locations.

Why did the murals program only apply to post offices, while the PWAP installed art in all public buildings? Because, as Parisi explains, "…local post offices often doubled as social centers where people met and interacted daily. As post office patrons waited in line…they would be able to see and dwell on the mural images and reflect on local history and folklore." Even if you don't need any stamps, it's worth the effort to go to the post office to enjoy some history and, in purely classical terms, artwork in an architectural setting that was meant to inform and inspire without words.

A *TA* contributing editor, Gerald Moorhead, FAIA, is a senior associate with Bailey Architects in Houston.

FROM *THE TEXAS POST OFFICE MURALS* COURTESY OF THC

FROM *THE TEXAS POST OFFICE MURALS* COURTESY OF THC

PHOTO BY GERALD MOORHEAD, FAIA, COURTESY GSA.

(opposite page) The San Antonio post office mural, completed in 1939 by Howard Cook, depicts significant events in the city's history, including Col. William Barrett Travis drawing a line in the dirt (left) as Davy Crockett steps forward to volunteer to defend the Alamo and the defenders' heroic last stand (right). (top left) "Soil Conservation in Collin County" by Jerry Bywaters, 1941, Farmersville. Painted over the door to the postmaster's office, the artwork educates farmers on the value of soil conservation techniques. (top right) On the south wall of the San Antonio post office is a complex image of trade among the transplanted Canary Islanders and Indians carrying heavy loads. (above) "The Taking of Sam Bass," on the right, and "Two Texas Rangers," on the left, by Frank Mechau, 1940, Fort Worth. These two works, painted on canvas and mounted in the U.S. Courthouse, illustrate the law of the Wild West.The book reviewed in this article is:

The Texas Post Office Murals: Art for the People
By Philip Parisi
Texas A&M University Press (College Station, 2004)
181 pgs., hc

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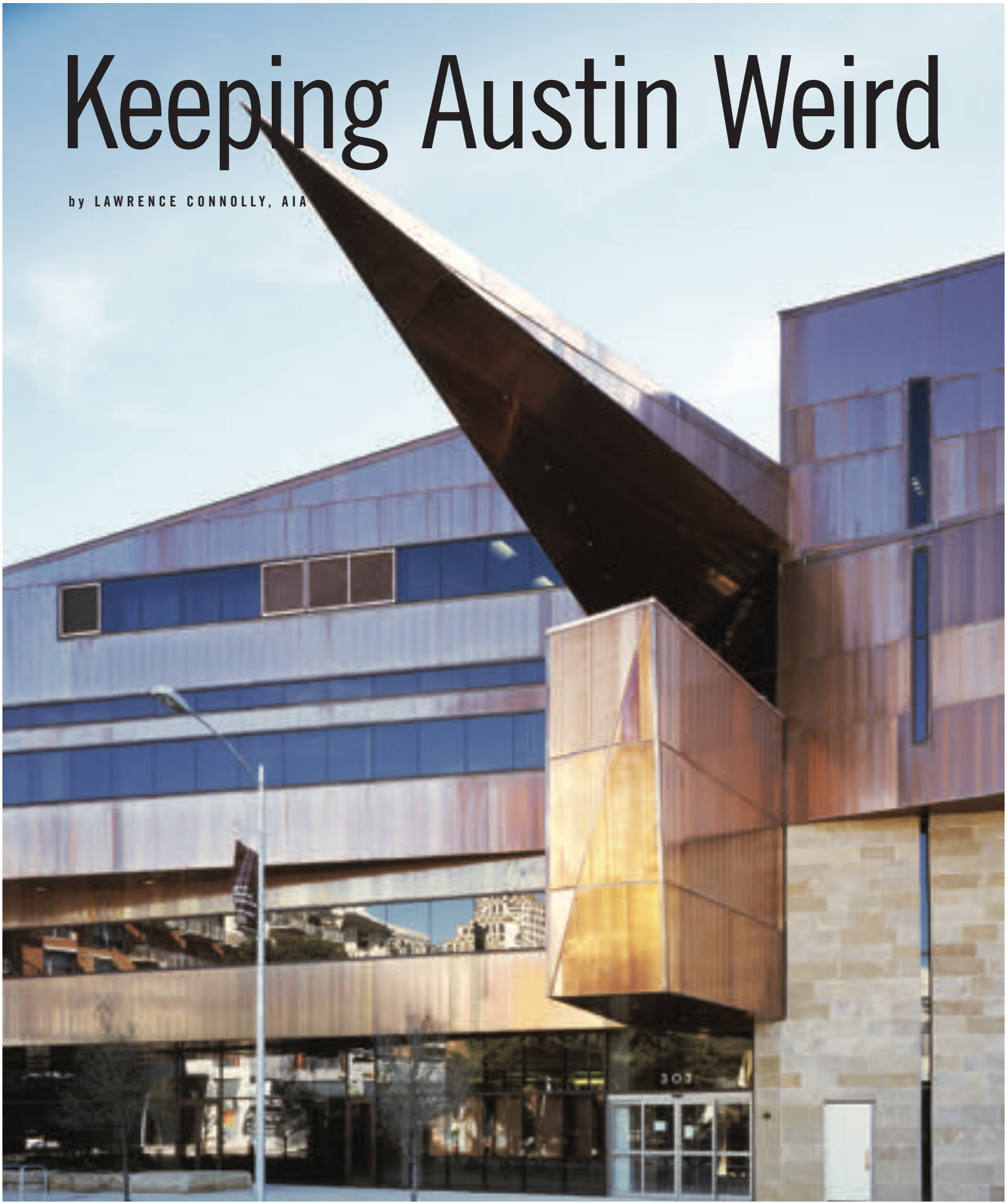
Keeping Austin Weird

by LAWRENCE CONNOLLY, AIA



REMARKABLE even in a town known for eccentric public display, Austin City Hall is an anomaly born of extraordinary circumstances involving a public-private partnership, an architect's enigmatic signature, and an activist citizenry that influenced the design process.

The public-private partnership sprang from the selection of the downtown site adjancent to Town Lake which then led to a complicated long-term lease agreement dictated by Computer Science Corporation, the owner of the property as well as the occupant of the two blocks on its east and west sides. Restrictions in the lease limited the above-ground building area to a maximum of 115,000 square feet and capped the building's height at 65 feet to protect sightlines from the two CSC buildings flanking the site. In addition, the owner required the plan to include a plaza on the south side of the block, the side facing Town Lake. Such prescriptive use of land determined that the massing of the four-level building be situated toward the north end of the site.

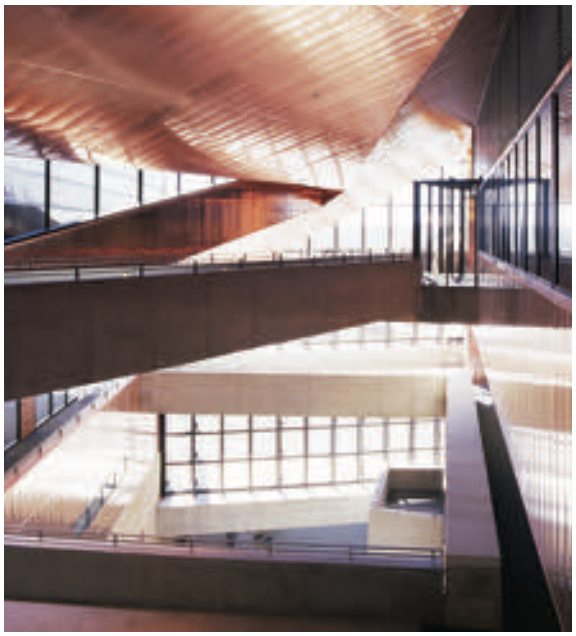
Following a nationwide search for an architect, the City of Austin selected the team of Albuquerque-based Antoine Predock, FAIA, as lead designer and Cotera+Reed Architects serving as the local firm. Predock's philosophy of extending architectural space beyond the perimeter walls seemed the perfect fit for a program that called for plazas and other public outdoor areas. Moreover, Predock's holistic approach to architectural design, coupled with his talent for relating a building to its site, often by metaphorical means, was a rare sensibility to bring to a downtown project.

The team's pre-design phase began with a tour of Austin with city staff and elected officials to better understand the local climate, cultural anthropology, history, geology, and other tangibles of the locale. During that exercise the team determined that the design should subtly and symbolically reflect the Balcones Escarpment's land forms while complementing Austin's free-spirited nature.

When Predock presented his first design scheme, the building's stepped terraces and corbeling were mostly orthogonal. A protracted public review ensued, with drawings and a clay model displayed in a downtown storefront. Several hundred citizens asked questions and offered opinions during more than a dozen town meetings and City Council sessions. Following the exhaustively inclusive process – which led Predock to observe that Austin was "terminally democratic" – the architect made significant changes to his design. Phil Reed, AIA, Cotera+Reed's project principal, contends that the public's comments were at odds with the purity of Predock's initial concept, but ultimately resulted in its evolution from a static, self-contained building into a more dynamic composition.

PROJECT Austin City Hall, Austin
CLIENT City of Austin
ARCHITECT Antoine Predock Architect with Cotera+Reed Architects
DESIGN TEAM Predock Architects: Antoine Predock, FAIA; Paul Fehlau, AIA; Geoff Beebe, AIA; Treveston Elliott; Sam Sterling, AIA; and Cotera+Reed: Juan Cotera, AIA; Phillip Reed, AIA; Art Arredondo, AIA; Deb Ebersole; Alex Fluker; Matt Catterall
CONTRACTOR Hensel Phelps Construction Co.
CONSULTANTS Datum Engineers and PE Structural Consultants (structural); Urban Design Group (civil); ACR Engineering (MEP); Parking Planners (parking); McKinney/Kelley Joint Venture Landscape Architects (landscape); Propp + Guerin (signage/graphics); Archillume Lighting Design (lighting); Lauckgroup-i (interiors); Solar Design Associates (photovoltaic); Datacom Design Group (telecom); Waterscape Consultants (waterscape); Kroll Schiff & Associates (security)
PHOTOGRAPHER Atelier Wong Photography

(opposite page) Cantilevered out 50 feet on Austin City Hall's north side, the copper-clad "stinger" canopy draws attention toward the Second Street entrance. (above) The southside plaza comprises a multitude of features, including an amphitheater shielded by photovoltaic panels and planters framed with large stones. (inset) At the plaza's far southwest corner – out of view in the larger image – is a public art component with semicircular seating.



(above) As seen from the fourth floor, this view looking south toward Town Lake highlights the lobby's copper ceiling and interior walls. (right) From a ground-level perspective looking north, the canyon-like lobby tapers toward the Second Street entrance.

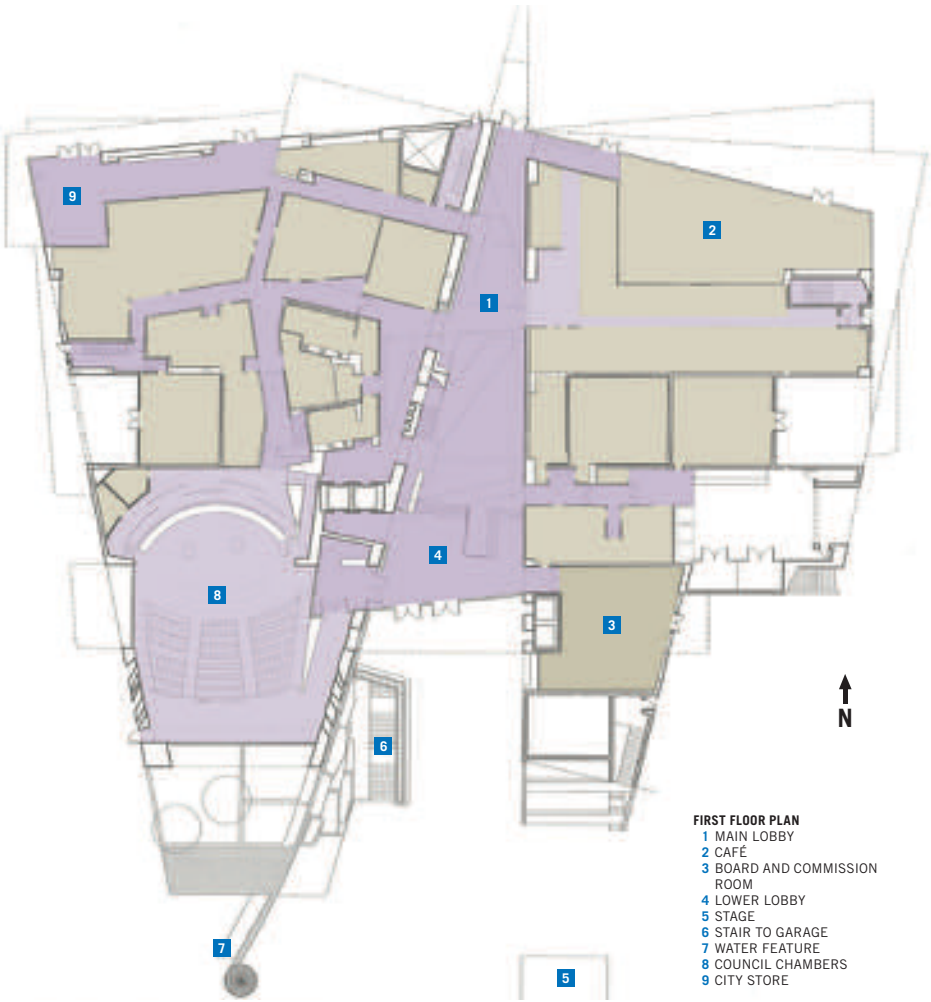
As built, the four-story lobby space runs between the two towers like a steep-walled canyon that narrows at the northside entrance. The lobby walls then project outward to form an exterior second-floor trapezoidal terrace that doubles as a canopy over the doorway. Above this terrace is the project's *tour de force*, a triangular copper-clad canopy (dubbed the "stinger") that cantelevers 50 feet out over the sidewalk and above traffic along Second Street. Its prominence serves as a wayfinding device for pedestrians and motorists from several blocks away.

At the south entry, limestone blocks on the west wall symbolically connect the building to solid bedrock below, and the application of stone extends below grade to the underground parking structure's three levels. Here is also where Predock has metaphorically linked the City Hall with Town Lake (the flood-controlled Colorado River) by simulating a cascading water chute and a runnel that swirls water around a large stone saucer (*cenote*) in the south plaza. These sorts of dynamic water features might appear to be wasteful indulgences, but the water is reused condensate from the building's air-conditioning units.

Visually linking Austin City Hall to Town Lake and adjacent downtown districts are plazas and terraces set along the building's perimeter, each varying in size and shape and set on different levels to accommodate a diverse range of programmed and impromptu functions. The two largest terraces face south, each stepping down from either of the two towers, one forming an amphitheater sheltered by a canopy of photovoltaic panels. On the northside is a shaded plaza designated for patrons of the City Hall's ground-floor café.

The Predock/Cotera+Reed design team exercised enough careful design planning, siting, innovative systems integration, and appropriate materials choices to become a showcase for sustainable design that is expected to earn a LEED (Leadership in Energy & Environmental Design) Silver certification from the U. S. Green Building Council. Foremost among the Austin City Hall's energy-efficient features is the use of an existing city-owned-and-operated chilled-water plant to cool the building. In addition, materials composed of high recycled content make up the interiors (including ceiling tiles, carpet, and drywall) and exteriors—the copper is 82 percent recycled material, the stone

RESOURCES UNIT PAVERS: Pavestone, Wausau Terra-Pavers; **RETAINING WALLS/LEUDERS LIMESTONE:** Mezger Roughback Enterprises; **PRECAST ARCHITECTURAL CONCRETE:** Redondo Manufacturing; **UNIT MASONRY WALL ASSEMBLIES:** Featherlite; **ARCHITECTURAL WOOKWORK:** Millwork Veneer (Pecan), Millwork Substrate (Woodstalk); **LAMINATES:** Formica; **WATERPROOFING AND DAMPPROOFING:** Sonneborn; **WATER REPELLANTS:** Chem-trete (stone sealer); Xypex (at water feature); **BUILDING INSULATION:** Atlas, Owens Corning; **ROOF AND DECK INSULATION:** Certainteed; **VAPOR RETARDERS:** Grace; **METAL ROOFING:** Hussey Copper; **METAL DOORS AND FRAMES:** Amweld; **WOOD AND PLASTIC DOORS AND FRAMES:** Marshfield Door Systems (Wood Doors); **SPECIALTY DOORS:** Industrial Overhead Door Co.; **ENTRANCES AND STOREFRONTS:** Horton (Automatic Doors), Kawneer (Aluminum Storefront), Clearline (Operable Windows); **UNIT SKYLIGHTS:** Supersky; **GLASS:** Viracon; **GLAZED CURTAINWALL:** Kawneer; **TILE:** Daltile; **ACOUSTICAL CEILINGS:** Armstrong; **METAL CEILINGS:** Hunter Douglas; **WOOD CEILINGS:** Rulon; **PAINTS:** ICI Dulux; **SOLAR ENERGY SYSTEMS:** Saint Gobain



is quarried locally, and the galvanized steel trellises, like the copper and stone, are low-maintenance and long-lasting.

Over time the City Hall will show its age as its exterior materials develop their respective patinas: the porous, rough limestone on the lower two levels will darken slightly as it absorbs airborne particulates, while the non-porous, smooth copper on the upper two floors will turn almost black as it oxidizes. Time will tell whether the dramatic visual contrast of these two dissimilar materials – the massive stone blocks and the lightweight metal panels – will diminish as the years pass.

Austin, a city that strives to be all things to all people all the time, wanted its City Hall to follow suit. And for the most part it has. Rather than erecting an unsightly above-ground parking structure, subterranean parking discreetly accommodates more than 700 vehicles. When contentious issues are being addressed in the council chambers, several overflow areas will allow citizens to observe and actively participate. Sited prominently on an arterial street at the edge of downtown, the City Hall is highly visible and easily accessible by Austin's citizens. Indoor and outdoor areas create multiple public gathering places with few if any restrictions. The building's non-orthogonal walls and wide sidewalks create one of the downtown's most pedestrian-friendly blocks. However, because the City Hall's limestone looks so much like that of CSC's two flanking buildings, there's an unfortunate ambiguity that may confuse casual observers and make them think that the municipal building is part of the CSC complex.

Characterized by some as "uniquely Austin," the new City Hall has been embraced by the local community despite grumbling about the hefty $56 million price tag. For that amount Austin got the City Hall it wanted, complete with peculiar features that appear appropriate for its citizens' quirky sensibilities. Perhaps a comment from Nathan Schneider, AIA, the City of Austin's project coordinator, best summarizes the project: "I can't imagine this building working anywhere else as well as Austin."

Lawrence Connolly, AIA, is a *TA* contributing editor and principal of Connolly Architects in Austin.

Austin's IPO: A New City Hall

by ROBIN MCCAFFERY, AIA, AICP

THERE is a grand character associated with public structures across Texas—a character that reflects a proud civic spirit; a character manifest in architecture that defines and dominates the public domain. This is certainly true of the Texas State Capitol and many magnificent county courthouses across the state. Texas city halls, on the other hand, seldom express this same visual grandness. However, in a few recent instances, Texas municipal governments have erected city halls deliberately designed to rival (even eclipse) the traditional prominence of those landmark county courthouses.

The City of Austin, in addition to playing a subordinate role to Travis County, has always operated in the shadow of the State Capitol, a domed Renaissance Revival edifice whose grandeur is heightened by a processional avenue laid out specifically to magnify its symbolic authority over the landscape. Nonetheless, just a few blocks away from the Capitol, local officials unveiled a new City Hall in November that conspicuously proclaims in architectural terms that the city itself is a force to be reckoned with. Indeed, the City of Austin audaciously outlined the following goals as planning began on its new headquarters:

• *Austin will have a City Hall worthy of its spirit and stature.*

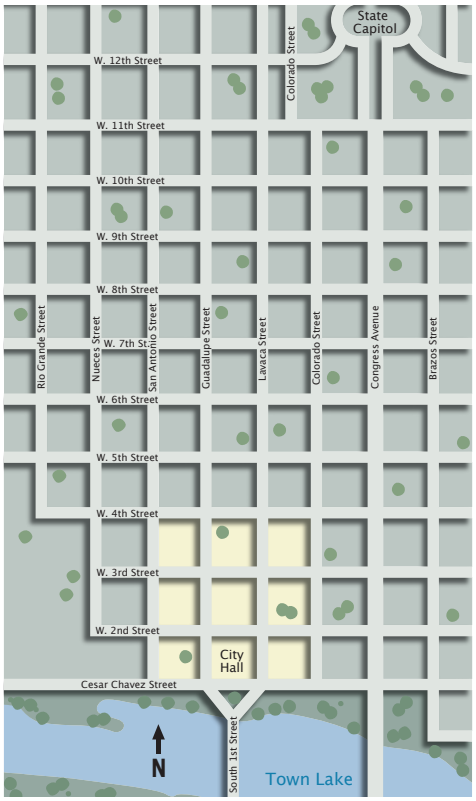
• *A uniquely Austin design that could rival the State Capitol as an icon for the City.*

While the challenge of fulfilling the first promise would depend more on subjective opinion, the second would require nothing less than a building that conveyed a palpable sense of majesty and prestige. Responding to abstract notions is one thing, but it is quite another to attempt a design meant to surpass the symbolic power of Elijah Myers' State Capitol. Even a casual view up Congress Avenue to the Capitol imprints its imposing presence on one's cognitive map of Austin. This memorable impression anchors that mental graphic and thereby creates identity and legibility for both resident and visitor. Clearly, this is a public structure and Congress Avenue (the dominated public domain) exists to enhance this expression of "publicness."

Unlike the State of Texas in the 1880s, the City of Austin in the 1990s was encumbered by a public-private partnership with its neighbor, Computer Sciences Corporation, which built two

Continued on page 28

ILLUSTRATION BY LAYNE LUNDSTRÖM



four-story structures that now flank the City Hall. (See "High-Tech Cloister" in Nov/Dec 2002 *TA*.) Those encumbrances, including restrictions regarding scale and materials, forced city officials to insist that the City Hall design express itself in visual terms that are subservient to its context. This represents a dramatic departure from comparable Texas archetypes, which factually and figuratively rise above their context, visually assert themselves, and command the public domain.

Such archetypal dominance is readily apparent in historic photographs of courthouse squares throughout Texas, where a broad ground plane stretches from courthouse to storefront. In between, as the photographs often illustrate, the shared street and plaza space (public domain) is filled with a mixture of people, wagons, vehicles, and farm products, all animated by economic exchange. Over time, the dominance of automobiles and the ensuing desire to more clearly demark pathways for people apart from pathways for cars and trucks has led to severe subdivision of that formerly interactive ground plane. Casual space, which provided a point of confluence for people, vehicles, and commercial life, eventually gave way to a series of directed spaces in the form of sidewalks, streets, and defined plazas. In the case of the Austin City Hall, this segregation places additional constraints upon Austin's ability to meet the great challenge its goals define because the public domain associated with this structure is confined within the legal property lines of its site. Public structures are unique in that they can blend with the public right-of-way and thereby bring the fabric of the city into their orbit. Despite the severity of delineated pathways, the Austin City Hall has made some spunky attempts to blur these demarcations. Most notable is the "stinger," a protruding and sharply pointed roof over one of the City Hall's several balconies that reaches across the sidewalk on the Second Street side and out over a portion of the street itself. These and other cantilevered projections begin to defy the containing (and invisible) property line. Also important are angled ground-floor walls, which pull away from the street and in so doing create widened sidewalk spaces extending over the property line. Design initiatives such as these begin to break down the severity of pathway definitions but the City of Austin's desire to give greater articulation to the street by an orderly repetition of street trees creates a harsh visual delineation that contradicts the building's efforts to soften it. This contradiction is not beneficial to either street or plaza and creates confusion as to the City Hall's place in the public domain.

From the outset, Austin's approach to creation of a Second Street District was destined to bring opposing public visions into conflict. It appears that City Hall was conceived as an economic development tool to enhance/attract private investment. For this reason, concessions were made to maximize the private development envelope, and in so doing minimized the public domain available to City Hall's influence. When the Second Street District is built out, City Hall will be a public island surrounded by private office, retail, and residential development that separates the very symbol of Austin's "spirit and stature" from other public assets and (more importantly) prevents future possibilities to aggregate those public assets into a public district. Use of public facilities to attract private investment or use of private investment to implement construction of public facilities often leads to dispersion of those facilities and fragmentation of the public domain. This is more often a suburban approach, where the pressures of rapid growth are overwhelming the older community fabric. However, Austin is far from being a suburb, its an urban/older city (by Texas standards), and is the state capital. Surely, the plan for public facilities should envision a significant public district, which brings the city government's administrative, service, and cultural identities together in an identifiable area that attracts and shapes private development within its sphere of influence.

Significant in the vision of Austin's City Hall is creation of a public plaza on the Colorado River/Town Lake frontage. The desire to expand public space into the Town Lake Park is an initiative born of intent to break free of the

constraining street barriers that encircle this site. However, the four-lane Cesar Chavez Street – a broad arterial connecting all north/south streets that terminate at the lake's north shore – creates an almost insurmountable obstacle to pedestrians attempting to cross from the plaza to the park because automobile traffic flowing to and from the First Street Bridge is forced to make complicated turning maneuvers at Cesar Chavez, which afford little deference to pedestrians. Resulting traffic volumes and complex maneuvers only amplify the barrier's near impenetrability. Consequently, the plaza is held apart from the park and the grandness of this idea is reduced to a symbolic connection expressed in architectural metaphors.

The plaza floor flows from City Hall's interior atrium, in which sharp and jutting protrusions and angled walls replicate the undercutting action of water in a canyon. Comprehension of this architectural translation requires landscape beds to delineate an important "flowing" shape. Consequently, the potential gathering function of this public plaza is limited by ground space given over to landscape beds. In addition, space is ceded to random placement of boulders in this metaphorical *arroyo*, as well as a spiraling runnel that symbolically returns water to the Colorado River. This need to make comprehensible connections to the river ultimately fragments the monumentality of the plaza floor and its usefulness as a civic center.

Further fragmentation results from various efforts to make the plaza more "social." These efforts include a small sitting area and an amphitheater. Both are unrelated to the above-described metaphorical vision and detract from its clear expression. The sitting group (a public art component located in the plaza's southwest corner) is circular: a shape that separates itself from other plaza life; a shape that is more defensive than engaging; and a shape that is intended to accommodate activity separate and apart from all else around it. With all the visual richness of this setting, the sitting group has been configured to turn inward and focus on a live oak sapling that sticks out of a circular planting bed measuring barely more than four feet across. The amphitheater asserts itself into the "natural" metaphor of the City Hall plaza as a harsh rectangular form defined by two flanking retaining walls.

Abandoning the archetypal concave configuration that visually suggests assembly, this amphitheater has taken the shape of

"Austin's IPO" continued on page 57

(opposite page) The map illustrates Austin City Hall's location within the Second Street District, a mixed-use sector now being developed at the southern edge of downtown, and its site relative to the Texas State Capitol. Despite several gestures to metaphorically connect City Hall to Town Lake, the building and plaza are physically isolated from the lakefront and its hike-and-bike trail. (above) Busy automotive traffic along the east side further diminishes easy public access. (below) The confluence of Cesar Chavez Street with north/south streets impedes pedestrians wishing to cross over to Town Lake Park.

PHOTO BY JASON JENNINGS

‘Golden Age’ Revival

by INGRID SPENCER

COMMUNITY icons and landmarks representing civic pride, democracy, and authority, the county courthouses of Texas have stood for more than a century as powerful symbols of the devotion Texans feel toward their heritage and history of self-government. Seen as more than mere buildings where births and deaths were recorded and justice was carried out, county courthouses traditionally served as centers of trade and forums for debate. During the late 1800s, considered the “golden age” of courthouse construction, Texas counties competed with one another to build the most beautiful, ornate, and impressive structure.

The ensuing decades after that “golden age” saw many of those glorious buildings fall into drastic states of disrepair. In 1998, so dire was the situation that the National Trust for Historic Preservation proclaimed Texas county courthouses “endangered,” declaring the combined structures as “threatened by neglect, deterioration, lack of maintenance, insufficient funds, inappropriate development or insensitive public policy.” That cautionary declaration followed a study by the Texas Historical Commission (THC) that found 220 historic courthouses still standing (out of more than 700 present and former courthouse sites identified), with 201 still being used as courthouses. Of those 220, some 150 were built prior to 1920, and about 80 of those were built before 1900. Commonly described as “Victorian,” the courthouses built in the closing decades of the nineteenth century were designed in

PHOTO BY MARVIN GORLEY

PHOTO BY VOLZ & ASSOCIATES

architectural styles ranging from Second Empire and Neoclassical to Romanesque Revival and Gothic Revival. More often than not, a courthouse built in that era represented a unique mix of styles.

"In the 1950s, when a more modern architectural style was more the trend, these 'Victorian' courthouses were thought to be ugly," says Stan Graves, director of THC's Texas Courthouse Preservation Program. "We lost 25 or so. But in the 70s citizens started taking steps to save them." Graves credits those early steps as groundwork for THC's program, which came about in 1999 when a confluence of factors (including Gov. George W. Bush's presidential campaign) culminated with the Texas Legislature's funding of the courthouse preservation program. The program began with a $50 million appropriation for partial matching grants to Texas counties for the restoration of their historic courthouses. Legislators approved another $50 million in 2001 and $45 million in 2003. "We had been working with counties to try and get other money for them to restore their courthouses," says Graves. "But it was never enough. This program lets them submit a master plan for their restoration that, if approved, will give them about 85 percent of the money they'll need to restore the building."

With existing problems such as outdated wiring, old and improper heating and air conditioning, noncompliance of the Americans with Disabilities Act (ADA), leaking roofs, and vulnerability to fire and weather, the counties have had their work cut out for them. To be accepted into the program county officials had to submit a report that explained the historical significance of the courthouse, thoroughly evaluated existing conditions, and proposed a budget, as well as outlined a plan for the future. The rigorous exercise paid off for many counties, with 22 courthouses having been fully restored, another 63 currently in progress, and 74 submittals having been approved for funding. As a result of its many successes, THC's program has garnered a National Trust National Preservation Award in 2004 and a Texas Society of Architects Citation of Honor in 2004.

The program has succeeded economically as well. According to Graves, 4,700 jobs have been created that are directly related to the program. Also, he says, $204 million has been invested in the courthouses, with $60 million coming from the counties themselves. With a whopping $177 million increase in the gross state product attributed to the program, it has become a model for other states. "These courthouses are our cathedrals," says Graves. "By restoring them we are revitalizing town squares, creating functional workplaces, and giving these small towns a new lease on life."

The following pages feature three courthouses, each an excellent example of a particular architectural style, that were (or are being) rehabilitated.

Ingrid Spencer is a freelance writer based in Austin.

Neglect and insensitive renovations over the past century took their toll on many of the state's historic courthouses, but some of the landmarks have recently undergone rejuvenating transformations. Crowned anew after 50 years without a clock tower, the 1894 Goliad County Courthouse (opposite page) has been returned to its Second Empire Style glory. In Paris, architects are restoring Classical Revival elements (left) added in 1917 to the remnants of the original 1896 courthouse. Quaint Romanesque Revival features (above) once again charm the residents of Clarendon and visitors to the 1894 Donley County Courthouse.

PHOTO BY LABAHIA PHOTOGRAPHY

PHOTO BY JASON JENNINGS

Goliad County Courthouse

Architects tracked down tile from the original floor that was salvaged during a 1964 remodel. After a half-century without its Second Empire Style clock tower and cupolas, the Goliad County Courthouse was recrowned and rededicated two years ago.

IN May 2004 Goliad County in South Texas completed the renovation of its 1894 courthouse, overseen by the Austin-based architecture firm The Williams Company Architects (TWC). The Goliad County Courthouse, built in the Second Empire style, was in a sad state. Its stately clock tower and two cupolae had been destroyed during a hurricane in 1942, and never replaced. The exterior cladding of blue Muldoon sandstone and red Pecos sandstone was filthy and in need of patching. A renovation in 1964 had blocked windows, lowered ceilings, removed historic furniture and furnishings, and added unattractive fluorescent lighting. Floor tiles had been destroyed over the years, and the original paint scheme of rich yellow, greens, cream, blacks and burgundy was hidden under layers of more modern coverings. In addition, extensive updating of HVAC, electrical, plumbing, and fire protection systems was needed, as well as ADA compliance.

Before the work on the 17,000-square-foot building began, Jason Jennings, project architect with TWC, and TWC principal Kim Williams had to determine their restoration philosophy—which was a challenge because plans were not available. Among their findings, they learned that the credited architect of the original courthouse, Alfred Giles, may not have designed the building. Instead, they found that French architect Henri Guidon, a partner in Giles' firm from 1889 to 1891, may have been the true designer of the courthouse, as well as the Caldwell County Courthouse in Lockhart. Guidon took the plans, sold them to Caldwell County under Giles' name, then left Texas until 1893 when he returned to work with Giles. "We were just lucky enough to find that Caldwell had the same design," says Jennings, "and because they had the plans and had just completed a renovation themselves, we were able to use them as a resource throughout the process."

To recreate the main courtroom on the second floor, Williams and Jennings relied on old photographs taken from a third-floor balcony. Luck was on the architects' side in other cases as well, when it came to finding existing examples of materials. The courthouse had originally been outfitted with two types of flooring, decorative geometric Victorian quarry tile and colored concrete tile. Numerous phone calls and a series of rumors led the architects to a stack of weed-covered milk crates in a South Austin backyard, where someone's father had received the tile as salvage during the 1964 renovation. All the colors and shapes of the tile were intact, and provided valuable evidence of what should be recreated.

Most dramatic was the restoration of the clock tower and two smaller towers. Constructed in Salt Lake City and assembled in Goliad's town square, the steel-framed towers were set in place by crane to provide the project's crowning glory.

PROJECT Goliad County Courthouse, Goliad
CLIENT Goliad County
ARCHITECT TWC Architects
DESIGN TEAM Kim A. Williams, AIA; Jason Jennings; John Davidson; Robert Williams; S. Patrick Sparks, PE
CONTRACTOR J.T. Michel
CONSULTANTS Tom Green and Co. Engineers; Sparks Engineering
PHOTOGRAPHERS Jason Jennings; LaBahia Photography

RESOURCES **RAILINGS AND HANDRAILS:** Julius Blum & Co; **ARCHITECTURAL METAL WORK:** Garces Metal Specialties; **PRESSED METAL CEILING COMPONENTS/METAL CEILINGS:** W.F. Norman; **LAMINATES:** Wilsonart; **SOLID POLYMER FABRICATIONS:** DuPont Corian; **ARCHITECTURAL WOODWORK (MILLWORK):** Wampler Manufacturing; **CASEWORK:** Nick's Custom Woodworking; **SHINGLES:** North Country Slate; **MEMBRANE ROOFING:** Sarnafil; **METAL ROOFING (UNDERLAYMENT):** Tamko Waterproofing; **FINISH HARDWARE:** Cirecast; **DECORATIVE QUARRY TILE:** Tile Source; **ACOUSTICAL CEILINGS:** National Gypsum; **CERAMIC TILE:** Daltile; **RESILIENT FLOORING (LINOLEUM):** Forbo Industries; **PAINTS:** Sherwin-Williams.; **HIGH-PERFORMANCE COATINGS:** Imron by DuPont; **LETTERS AND PLAQUES:** Southwell Company; **CLOCKTOWER ASSEMBLY:** Munns Manufacturing

Known as the "Jewel of the Plains," the 1894 Donley County Courthouse recently regained its ornate Romanesque Revival profile. A severe storm in 1937 destroyed the upper level and dormers, and layers of paint obscured the original woodwork for decades.

Donley County Courthouse

WHEN Austin-based architecture firm Volz & Associates was hired in 1999 to devise a master plan for renovating Donley County's historic Romanesque Revival courthouse in the Panhandle town of Clarendon, the architects found that county employees weren't its only occupants. Hundreds of bats were living in the attic, and had left their mark on the deteriorating building—about 16 inches of guano. But bats were the least of the courthouse's problems. Built in 1894, the courthouse had lost its stately upper towers and dormers, it had structural cracks and some bowed walls, a history of roof leaks, and was clad in a poor quality stone that showed much damage. Leaking metal gutters and cornices had resulted in major interior water damage, the once-majestic staircase was sagging and unstable, floors and plaster walls were damaged and decayed, and soot and grime covered what were once elaborately painted and decorated vault doors.

No plans or specifications existed for the three-story courthouse, which was originally designed by a Colorado-based architecture firm called Bulger and Rapp, so Volz & Associates had only black-and-white photographs and some written historical documents to guide the restoration. Still, to be a preservation architect is to be a detective, and the architects were able to uncover clues by peeling back newer layers to expose the past.

Restoring the glory of the building, while adding the modern accoutrements such as HVAC and updated electrical systems, proved to be the biggest challenge in the Clarendon courthouse. Still some lucky breaks helped. An elevator had been installed years before, so the architects were able to improve what was there and bring everything up to ADA specifications without too much trouble.

With the new roof and restored towers, and with the cleaned-up exterior stone in place, the courthouse has resumed its position as the most significant building in the county. "Clarendon isn't just a place to stop for gas on the way to Amarillo anymore," says Volz & Associates principal John Volz. "This building is the community's connection to their history."

"Revival" continued on page 59

PROJECT Donley County Courthouse, Clarendon
CLIENT Donley County
ARCHITECT Volz & Associates
DESIGN TEAM John R. Volz, AIA ; Chris Hutson; Jaster-Quintanilla & Associates, Inc.; David Gauthier, PE; John Raff, PE; Parkhill, Smith, & Cooper, Inc.; Troy Swinney, PE; Kenneth Johnson, PE
CONTRACTOR Phoenix I Restoration and Construction
CONSULTANTS Jaster-Quintanilla, San Antonio (structural); Parkhill, Smith, & Cooper (MEP)
PHOTOGRAPHER Volz & Associates

RESOURCES CONCRETE STAIN: L.M. Scofield; **MASONRY UNITS:** Featherlite; **CAST STONE:** United Cast Stone; **MASONRY VENEER ASSEMBLIES:** Acme; **MASONRY RESTORATION AND CLEANING:** Prosoco; **STONE PATCHING MATERIALS:** Cathedral Stone Products; **RAILINGS AND HANDRAILS:** Julius Blum; **GLUE-LAMINATED TIMBER:** Georgia Pacific; **WOOD RESTORATION:** Abatron; **WATERPROOFING AND DAMPPROOFING:** Tamko Roofing Products; **SHINGLES:** Berridge; **PREFABRICATED ROOF SPECIALTIES (FINIALS):** Copper Craft; **FIRESTOPPING:** Grace Construction Products; **ACCESS DOORS AND PANELS:** Acudor Products; **GLASS:** Oldcastle Glass; **METAL CEILINGS:** W.F. Norman; **PLASTER:** National Gypsum; **PAINTS:** Sherwin-Williams; **HIGH PERFORMANCE COATINGS:** Tnemec; **LETTER AND PLAQUES:** Southwell Sign Co.; **BULLET-RESISTANT PROTECTION:** Waco Composites

Luminous Vision

by Frank Jacobus, AIA

FIVE years ago, on March 28, a powerfully devastating tornado roared through downtown Fort Worth. Ironically, the destruction wrought by the twister of 2000 helped open up a large stretch of waterfront property along and adjacent to the Trinity River just north of downtown. Among the buildings destroyed was Calvary Cathedral, a non-denominational church set on 12 acres. Church leaders, choosing to rebuild elsewhere, put the land up for sale just as officials of Pier 1 Imports were shopping for a new site for its corporate headquarters. With its completion in August, the 20-story, glass-crowned Pier 1 Place represents a crucial first step in a remarkable turnaround for Fort Worth and heralds dramatic changes to the city's future skyline.

Located on 15 acres along the western flank of the proposed Trinity Uptown – an ambitious 800-acre redevelopment plan expected to link downtown to the riverfront – Pier 1 Place can be seen as a fountainhead to the city's expansion. Duda/Paine Architects of Durham, N.C., took full advantage of the site's sloping terrain and its proximity to the river.

Aware that Pier 1 Place would be viewed from multiple major axes, the architects designed a form that would present different profiles depending on the axis of approach. For instance, when one approaches from the east along Belknap Street, the building's broad face of glass and stone appears closer than it actually is. Then, as one draws nearer, the building begins to take its rightful place on the river's bank. The illusion is much the same as when the moon rises above the horizon, at first appearing large but then diminishing in size as it ascends. Also, from a distance the building has an ephemeral quality; it seems to constantly change, from hour to hour, through the day, and over the seasons. But seen up close, it gains a sense of permanence due to the vertical stone articulation which grounds the edifice. That permanence, however, gives way as the eye travels upward and the building steps back on all four sides, suggesting a gradual decrease in materiality epitomized by the glass crown.

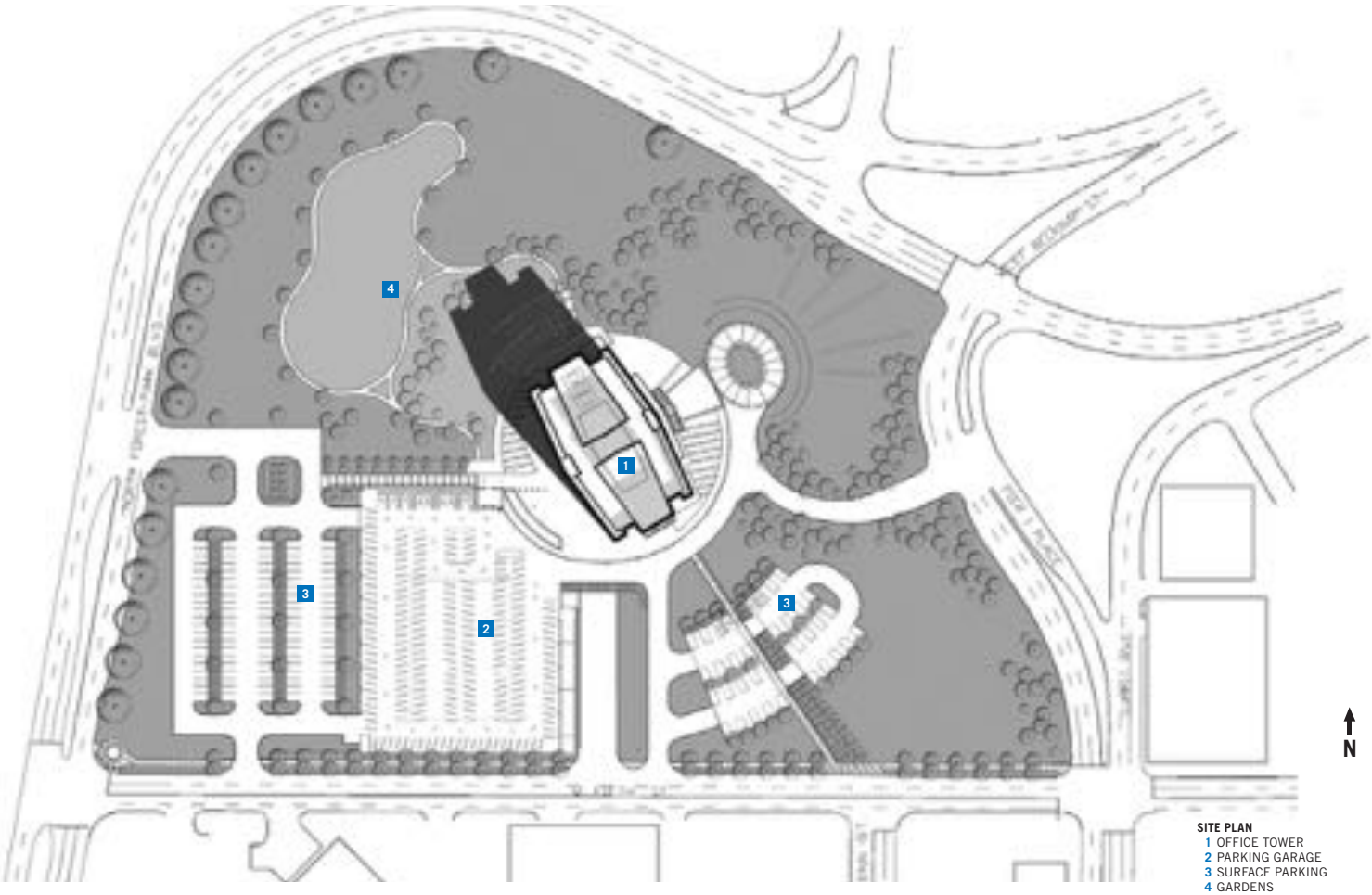
At night, metal halite spot and flood fixtures transform the building's most ephemeral daytime elements into its most pronounced. The illuminated laser silk-screened glass panels that comprise the crown, actually a screen for rooftop equipment, imbue the building with a gossamer look. Duda/Paine principal Turan Duda, AIA, says the lighting design for Pier 1 Place is a continuation of

PROJECT Pier 1 Place, Fort Worth
CLIENT Pier 1 Imports
ARCHITECT Duda/Paine Architects with Kendall/Heaton Associates
DESIGN TEAM Duda/Paine: Turan Duda, AIA; Jeffrey Paine, AIA; Philip Lozier; Sanjeev Patel; and Kendall/Heaton: Patrick Ankney, AIA; Vincent Nguyen, AIA; Ethan Lacombe
CONTRACTOR Manhattan Construction Company/Thos. S. Byrne Joint Venture
INTERIORS CONTRACTOR James R. Thompson
CONSULTANTS Gensler (interior); Talley Associates (landscape); Brockette-Davis-Drake (structural); James Johnston & Associates (MEP); Cline Bettridge Bernstein Lighting Design (lighting); Dunaway Associates (civil); Curtain Wall Design & Consulting; Baker Robbins & Company (technology); Pelton Marsh Kinsella (acoustics and audio/visual); Gideon Toal (urban planning); Waddill Group (programming and planning)
PHOTOGRAPHER Pier 1 Imports; Michael Lyon (where noted)

(opposite page) Seen here from Trinity River Park, Pier 1 Place is in the vanguard of new construction in the downtown area since a tornado ripped through in 2000. (above) The building's illuminated crown and sides punctuate Fort Worth's evening skyline; photo by Michael Lyon.

(clockwise from top right) The café offers indoor and outdoor seating, with views toward the Trinity River and Fort Worth's cultural district. The glass skin continues beyond the last occupied floor to screen rooftop mechanical systems. Abundant glass provides perimeter offices with stunning panoramas.

PHOTO COURTESY DUDA/PAINE



SITE PLAN
1 OFFICE TOWER
2 PARKING GARAGE
3 SURFACE PARKING
4 GARDENS

a strategy that has evolved through experimentation with previous projects. "It's very compelling," he says. "It's a strategy that allows the top of the building to be nicely integrated into the body of the building." Duda says his team strove to reduce the "spilling" of light by aiming light fixtures directly toward the glass panels of Pier 1 Place's crown.

The design of Pier 1 Place affords a smooth transition from the exterior to the interior, beginning with the ground level's 25-foot ceilings and a resulting abundance of natural light. The lobby is located on this floor, along with a computer training center and the company's staffing department. Encompassing three sides of the building, the lobby is adorned with Italian travertine that was numbered and placed exactly as it was quarried. Eucalyptus wall panels soften the feel of the space. The mezzanine level, containing five large conference rooms, projects out over a portion of the lobby. On the west side of the lobby an escalator and a stair descends to a lower-level terrace equipped with a café and dining area overlooking a terraced garden that leads down to the river. This level also houses a small shop, a workout facility, and direct access to a quarter-mile walking trail.

The middle levels of Pier 1 Place have their own special character, with the floor plates split in two along a longitudinal axis, one half comprising a greeting area and the other dedicated to circulation. Designed by Gensler in collaboration with Duda/Paine, these interior spaces are laid out with meeting rooms and managerial offices set along the perimeter. Fortunately for those who occupy a central open office area, interior walls made mostly of glass allow natural light to penetrate further toward the center of the floors.

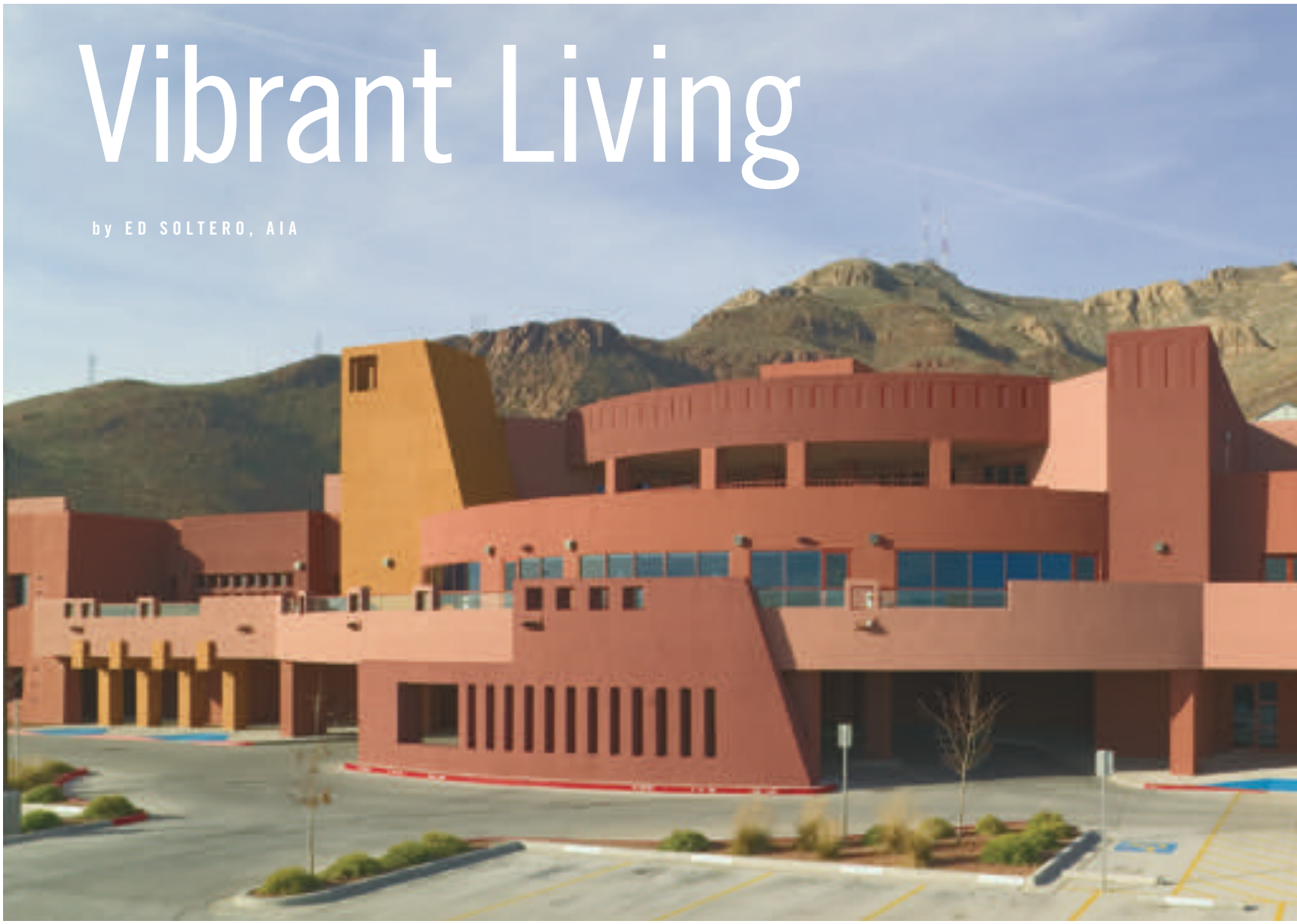
The uppermost level of the building is home to the executive offices, executive boardroom, legal department, and law library. This level yields majestic views of downtown and the winding Trinity River from almost any point in the space. From these lofty offices, Pier 1's executives will have a spectacular view of Fort Worth's continuing evolution, the realization of a vision of which their company and its new building are playing leading roles.

Frank Jacobus, AIA, practices with Nader Design Group in Fort Worth.

RESOURCES UNIT PAVERS : Wausau; **PRECAST ARCHITECTURAL CONCRETE:** Hanson Concrete (Southern Star); **INTERIOR STONE (FLOOR AND WALLS):** Henraux; **SITE LIMESTONE:** Leander South Texas Stone; **METAL DECKING:** Vulcraft, SMI; **ARCHITECTURAL METAL WORK/METAL FRAMES:** Baker Metal Products; **SPECIAL CEILING SURFACES:** Viracon, Baker Metal Products; **WATERPROOFING AND DAMPPROOFING:** Polyguard; **ROOF AND DECK INSULATION/MEMBRANE ROOFING:** Firestone; **ROOF PAVERS AND BALLAST MATERIALS:** Pavestone; **ENTRANCES AND STOREFRONTS:** Baker Metal Products; **STRUCTURAL GLAZED CURTAINWALL:** Curtain Wall Design & Consulting, Inc., Baker Metal Products; **GLASS:** Viracon; **ACOUSTICAL CEILINGS:** Armstrong; **METAL CEILINGS:** Ceilings Plus; **SIGNAGE AND GRAPHICS:** ASI-Architectural Sign; **WIDE-SPAN STRETCHED FABRIC ACOUSTICAL TREATMENT (CEILINGS):** AEC; **AEC FABRIC SYSTEM (WALLS):** AEC

Vibrant Living

by ED SOLTERO, AIA



PROJECT Bienvivir Senior Health Services, El Paso
CLIENT Bienvivir Senior Health Services
ARCHITECT McCormick Architecture
DESIGN TEAM Edward E. McCormick, AIA; Karl Kraus, AIA; Patrick Smith; Jorge Acosta, Assoc. AIA; Ashis Patel; Marilyn Del Rio, Assoc. AIA
CONTRACTOR C.F. Jordan
CONSULTANTS Conde (civil); Henry K. Ng & Associates (structural); R.B.M. Engineers (MEP); Accent Landscaping & Sprinklers (landscape)
PHOTOGRAPHER Fred Golden

REMINISCENT of an ancient cliff dwelling, Bienvivir Senior Health Services sits high atop the eastern face of the Franklin Mountains in El Paso, its abstract massing of forms sensitively sited as if hewn out of the stone escarpments. Furthering the connection of Bienvivir to the rugged landscape are its exterior walls of deep ochre, mauve, burnt orange, and dark coral, hues similar to those prominent in nearby craggy canyons. The carefully selected palette of vibrant colors also reflects the adult day-care facility's approach to working with its elderly clientele. Regarded as active "participants" rather than dependent patients, Bienvivir (translated either as "good life" or "living well") hosts such daily activities as light exercise/therapy, arts and crafts, and communal meals while the medical staff attends to the clients' health-care needs.

At the entrance, clients are greeted by a cascading fountain of water emanating from the roof of the porte-cochere and falling into a long reflecting pool below. The overture of trickling and splashing sounds has an immediate soothing effect as they echo within the massive forms shading the drop-off zone.

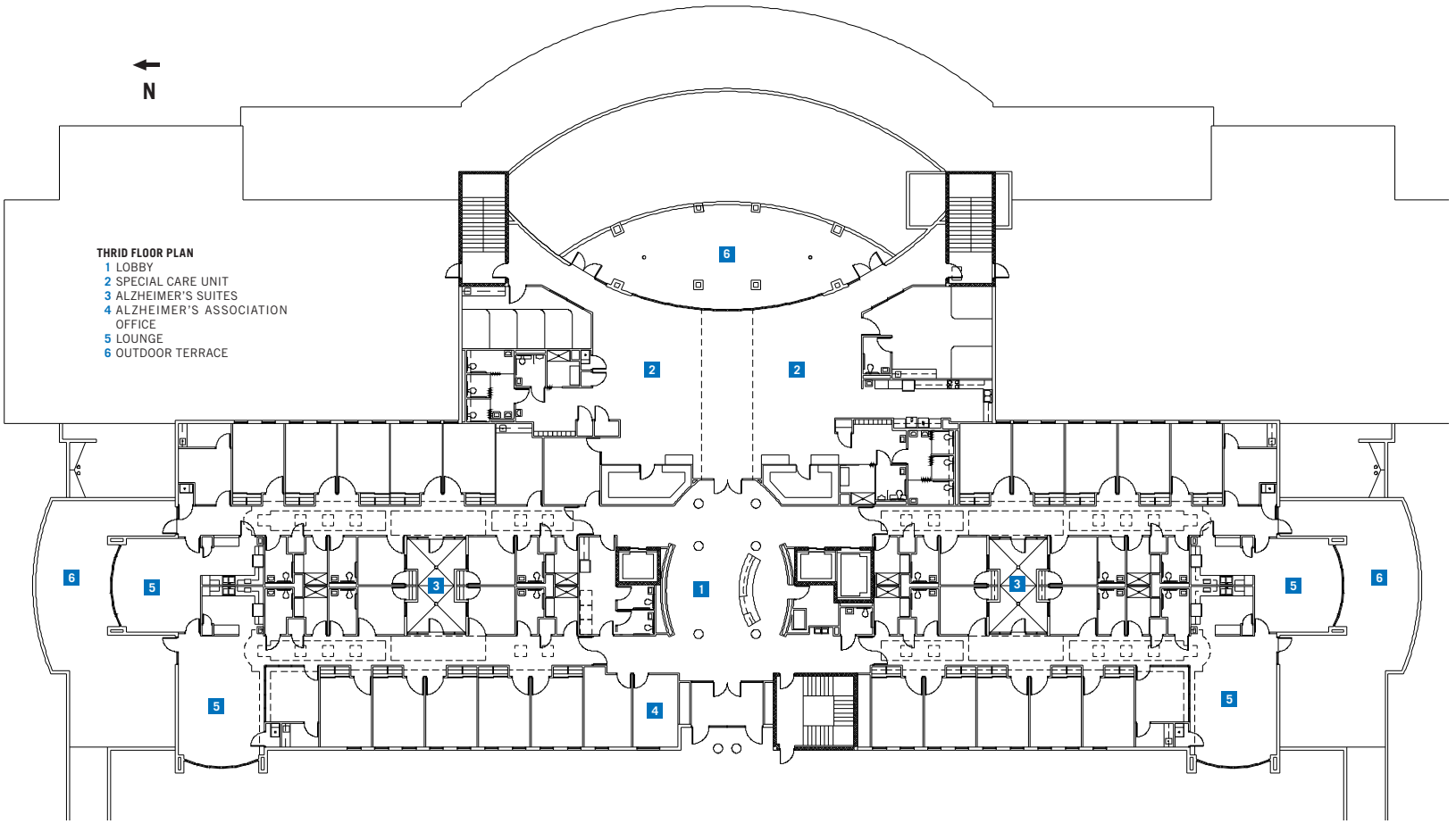
The three-level complex contains 98,000 square feet of functional spaces and areas. The main entrance is on the third floor, which houses assisted living modules for 44 Alzheimer's patients, lounge/dining areas, and two large special-care units. The second level houses the majority of administrative areas, arts and crafts rooms, physical therapy/exercise spaces, and the four multi-purpose rooms dedicated to daytime activities. On the first level are exam rooms, physician offices,

(opposite page) Abstract forms and a lively color palette minimize the facility's 'institutional' appearance. (above) Building masses respond to rugged mountainous terrain.

nurse stations, and mechanical support rooms, recreational spaces (including an indoor pool), staff lounges, activity areas, kitchen facilities, and even a small library. Despite the complexity of the building's program, the architect devised clear circulation patterns throughout and included egress to ground level on each floor. A simplified wayfinding system is of utmost importance because some of Bienvivir's clients suffer from Alzheimer's disease.

The exterior is clad in synthetic stucco with aluminum storefront framing and windows. A simple, earth-tone porcelain ceramic tile covers all exterior decks that look out over grounds dotted with drought-resistant landscaping. Interior materials include gypsum-board walls and ceilings, suspended acoustical ceiling systems, and floor coverings of multi-colored carpet and porcelain ceramic tile arranged in interesting patterns.

The two main indoor activity spaces – named Otoño and Primavera (Spanish for "autumn" and "spring") – are bathed in color and natural light. In each room a grid of deeply inset light wells painted in a careful gradation of seasonal shades – orange, yellow, and brown in Otono and a multitude of green hues in Primavera – creates a wonderfully multi-colored texture. The resulting visual image sets a cheery tone for daily gatherings. Indirect-lighting fixtures suspended directly underneath the light wells extend the experience once the sun's angle changes in the afternoon. Similarly, a carefully arranged orthogonal pattern of fenestration spills the morning's eastern light into the space and beckons the occupants out to the exterior decks. These outdoor gathering spaces are very popular



RESOURCES CONCRETE PAVEMENT/FLEXIBLE PAVEMENT COATING AND MICROSURFACING/POROUS PAVING/RETAINING WALLS/CONCRETE MATERIALS/CEMENTITIOUS DECKS/STONE : Jobe Concrete Products; **FOUNTAINS, POOLS, AND WATER DISPLAYS:** McArch Construction; **FENCES, GATES, AND HARDWARE:** Modern Iron Works; **GRANITE:** Trinity Marble; **METAL MATERIALS/METAL DECKING:** Roberts Steel; **ARCHITECTURAL METAL WORK/RAILINGS AND HANDRAILS:** Modern Iron Works; **ARCHITECTURAL WOODWORK/LAMINATES:** Classic Millwork & Products; **WATERPROOFING AND DAMPPROOFING/WATER REPELLANTS:** Polyguard Products; **MEMBRANE ROOFING:** GAF; **METAL DOORS AND FRAMES:** Steel Craft Manufacturing; **WOOD AND PLASTIC DOORS AND FRAMES:** Haley Bros. and Mohawk Flush; **ACCESS DOORS AND PANELS:** Thermacore Door System; **ENTRANCES AND STOREFRONTS/GLASS/GLAZED CURTAINWALL/STRUCTURAL GLASS CURTAINWALL:** Kawneer; **METAL WINDOWS:** Custom Window Company; **DECORATIVE GLAZING:** Colors on Glass; **TILE:** Daltile; **ACOUSTICAL CEILINGS:** Armstrong; **LAMINATE FLOORING:** Amtico; **SIGNAGE AND GRAPHICS:** Seaton; **GLAZED STRUCTURES:** Kalwall

since they offer spectacular views of the city below and the desert beyond, thereby visually engaging the senior citizens with nature as well as with the daily activities of their fellow El Pasoans. Other exterior decks direct attention toward the ever-changing shadows on the mountains and celebrate the Hispanic tradition of outdoor living.

The site, partially prepared for another project that never was built, had been abandoned for several years before the architect and Bienvivir's executive director discovered it and quickly began the design process. Already challenged with elaborate programmatic requirements, a restrictive footprint, and a tight budget, a strategy developed whereby the massing would mimic the valleys and ridges of its mountain backdrop. All of the site perimeter walls were developed with the same red and yellow stone from the mountain surrounding the building, and much of the interior office areas incorporate various natural stones (marble and granite) that mimic the site setting. Unfortunately, stone was used sparsely on the exterior of the building masses. A more liberal application of stone may have anchored the complex to the site with even greater sensitivity despite the previous man-made intervention. Nevertheless, the intricate juxtaposition of forms is enriched by its setting and, like the mountains behind it, is enlivened by the shifting light of day. Bienvivir, standing in sharp contrast to the typically formulaic approach to institutional architecture, offers El Paso's senior citizens a place where they can enjoy an active life surrounded by nature and community. T

A contributing editor of *Texas Architect*, Ed Soltero, AIA, practices with Dimensions Architects International in El Paso.

(left) The sound of cascading water is integral to the arrival experience. (below) Springlike hues in the Primavera multipurpose room help to enliven daily activities. (bottom) On the second level, the corporate meeting room embraces an eastern vista.
(inset) The Mexican elder tree in Bienvivir's logo symbolizes the center's goal to maintain the 'evergreen' spirit of its clientele.

Humane Domain

by CANAN YETMEN

(opposite page) Sensitively sited and landscaped along busy Fredericksburg Road, the animal shelter presents a welcoming face to potential pet owners. (left) The courtyard is the facility's physical and psychological center; photo by Bob Wickley. (above) Freedom of movement in the cat condos reduces stress on the animals.

AS the first generation of the country's animal shelters, many dating back as far as the 1940s, become obsolete, they are being replaced by buildings that reflect a more progressive approach to animal care. No longer depressing warehouses for doomed animals, new animal shelters are increasingly embracing the goal of adoption and community education. Also, rather than being relegated out of sight, shelters are moving to high-profile locations in the community. The noisy, smelly, pitiful places associated with the heartbreaking business of euthanasia are slowly becoming extinct. In their place is emerging a new paradigm for the animal shelter: a community center that is welcoming, friendly, and pleasant. Heavily influenced by retail design concepts, new shelters are literally designed to "move the merchandise," that is, to find a home for every adoptable pet.

The Humane Society/SPCA of Bexar County turned to the local firm of Alamo Architects when its board was ready to build a new facility. The firm's experience in retail design was an asset in creating a setting conducive to adopting animals, says Humane Society Executive Director Kathryn Bice, because "the more you move, the more you save." (She recently succeeded James Bias, who oversaw the project.) Recognizing that location was of vital importance to the facility's success, the Humane Society secured a site on busy Fredericksburg Road, near the geographic center of San Antonio and inside its two major adopting ZIP codes. After researching the habits of potential adopters (few act on impulse; most people return several times before making a final decision) and the needs of animals, Alamo Architects principal Billy Lawrence, AIA, set about redefining the building type. He wanted to recast the animal shelter experience by creating a setting that helped to improve the attitude of staff and visitors. "Our goal was to create a warm, friendly environment that people would actually enjoy visiting, rather than the typical tense and stressful shelter experience," says Lawrence. "We wanted to create a place that got people in the door and made them want to stay, as well as giving the process of gathering, caring for, and adopting out homeless animals the dignity that it deserves."

Built in 2002 for $200 per square foot (the upper standard for the building type at the time) and funded entirely by private donations, the facility is as much a place for people as for animals. Designed as a campus setting with a series of buildings around a courtyard, the configuration allows for flexibility in the ways indoor and outdoor spaces are used. The main building, where adoption counseling is completed in a bright and spacious lobby, looks out onto the landscaped courtyard where staffers

PROJECT Humane Society/SPCA of Bexar County, San Antonio
CLIENT Humane Society/SPCA
ARCHITECT Alamo Architects
DESIGN TEAM Billy A. Lawrence, AIA; Ariel Chavela; Jason Scott; Jason A. Hyatt
CONTRACTOR Metropolitan Contracting Company, Ltd.
CONSULTANTS Fisher Engineering, Inc. (civil); WSC Structural Engineers, Inc. (structrual); Tom Green & Co., Engineers, Inc. (MEP); Connolly Architects (shelter consultant); John Meister Landscape Arch. (landscape); Cochrane & Associates (fire proection)
PHOTOGRAPHERS Paul Bardagjy; Bob Wickley (where noted)

(above) Large expanses of glazing in the main building provide extensive daylighting, reducing the facility's energy costs; photo by Bob Wickley. (inset) Materials inside the kennels were selected for their ability to stand up to the demands of regular cleanings. Each building has its own ventilation system to help reduce the spread of disease and cross-contamination.

walk dogs and people often enjoy picnic lunches. The playful composition of the buildings and their interstitial spaces engenders a sense of discovery and encourages visitors to explore different areas, beginning with where older dogs reside and ending with the puppy pavilion located furthest from the main entrance. This retail-inspired circulation pattern is intended to raise the adoption rates for older dogs, traditionally the most difficult to place.

The scale is residential, breaking down a large facility into manageable pieces, which also serves another retail-inspired purpose, because people usually adopt one of the first 10 animals they see. (Research indicates that too large a selection can be overwhelming and counterproductive.) Further enhancing the residential aesthetic are pitched roofs – actually shade structures on top of simple box volumes – set at different heights to establish a rhythmic variety from building to building that evokes the feeling of a small community and, according to Lawrence, conveys a sense of home and safety. The sense of "home" also informed the selection of exterior materials reminiscent of traditional Texas residential vernacular: split-face, limestone-colored block and stucco juxtaposed with steel joists, standing-seam metal roofing, and galvanized metal siding. "Limestone and tin roofs in Central Texas have come to symbolize the regionally-connected house," says Lawrence. "We wanted to connect with what we perceived were our potential adopters' material aspirations of 'home.'"

Material choices for interiors also were deliberate. "Inside the animal spaces, we balanced industrial-strength utility needs with warm color choices in glazed block, epoxy flooring, painted ceilings, and uplighting to soften the feel and make lingering comfortable and natural," says Lawrence. Indeed, short of having an adoptive family, the animals apparently have everything they need, and because the facility never euthanizes for space, every adoptable animal stays until a home is found. Dogs spend their days in sun-lit rooms where two or three live together in a familiar pack structure. (Isolation can be stressful on dogs while disease can run rampant through large groups.) Glass separates dogs from the public, thereby eliminating the potential liability of unsupervised contact while freeing up staff from monitoring visitors. Cats lounge either in two-story, individual cages with a Plexiglas

SITE PLAN
1 EDUCATION BUILDING
2 CANINE ADOPTION
3 FELINE ADOPTION
4 ADOPTION LOBBY AND ADMINISTRATION
5 RECEIVING LOBBY, CLINIC, AND BACK OF HOUSE

front or in a sunny, south-facing "cat condo," complete with high perches and tempting views of birds snacking in the courtyard.

"I can't think of a more inviting adoption center in the United States," says Larry Connolly, AIA, of Connolly Architects in Austin, a shelter designer who consulted on the project. "It encompasses the best trends in the building type and is evidence that design and programming can be a catalyst for a capable staff to dramatically improve their shelter's effectiveness." Bice adds, "The facility is phenomenal. It gives us the tools we need to do our jobs."

That convergence of form and function was recognized with a 2004 Business Week/Architectural Record Award, which honors architects and their clients for collaboration that results in building designs that help organizations meet their business goals. "To see a project recognized for how it has changed public perception of a process like adopting homeless animals is gratifying beyond words," says Lawrence. The success of the building has thrust San Antonio into a small group of cities (including Denver and San Francisco) considered progressive toward animal welfare. More importantly, it has raised community awareness about the plight of incarcerated animals, serving as a shining counterpoint to scandalous conditions at the local city-run shelter, which recently caused public outrage after being exposed by the *San Antonio Express-News*. Indeed, adoption rates at the new facility have almost doubled since its completion, and adoptions of older dogs and cats have increased threefold. Pointedly illustrating the project's success is the line of potential adopters that forms outside on some mornings before the shelter's doors open, and the fact that parents rent the facility for their children's birthday parties. Like a library or recreational center, the shelter has become an integral community fixture that furthers the cause of animal welfare in our "humane" society.

Canan Yetmen is the principal of CYMK Group, an architectural marketing firm based in Austin.

RESOURCES STRUCTURAL GLAZED FACING TILE: Elgin-Butler; **SPLIT-FACE CONCRETE MASONRY UNITS:** Southwest Concrete; **METAL ROOF AND WALL PANELS/SIDING:** Petersen Aluminum; **ENTRANCES AND STOREFRONTS/ METAL WINDOWS/GLAZED CURTAINWALL:** YKK; **TILE:** Daltile; **GROUT:** Laticrete; **ACOUSTICAL CEILINGS:** USG ; **FLUID APPLIED FLOORING:** Euclid (Resinous Flooring); **PAINTS AND PERFORMANCE COATINGS:** Sherwin-Williams; **RESILIENT TILE:** Allstate; **TOILET AND BATH ACCESSORIES:** Bobrick

Welcome home to our range

The multicolored layers of Palo Duro Canyon enliven the open range of Texas. Striations in the canyon walls inspired the design of a nearby visitors' center. Here, vibrant masonry hues recall a familiar feature of the state's landscape: the distinctive colors of Acme Brick. Texans have built with Acme more than with any other brick, since 1891. Today, more than ever, selecting Acme means coming home to trusted quality and style.

"For this design, we found brick to be the perfect material to help us capture the spirit of the nearby Palo Duro Canyon. Acme Brick provided the large palette necessary to create the subtle striations and sculptural qualities."
—Elizabeth Chu Richter, AIA, Richter Architects

Winner, 2003 Brick in Architecture Award

Texas Travel Information Center, Amarillo
Owner: Texas Department of Transportation
Architect: Richter Architects, Corpus Christi
General Contractor: Plains Builders, Inc., Amarillo
Masonry Contractor: Broadus Masonry, Inc., Amarillo
Photographers: Craig Blackmon, AIA, BlackInk; David Richter, FAIA (snow)

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ACME BRICK
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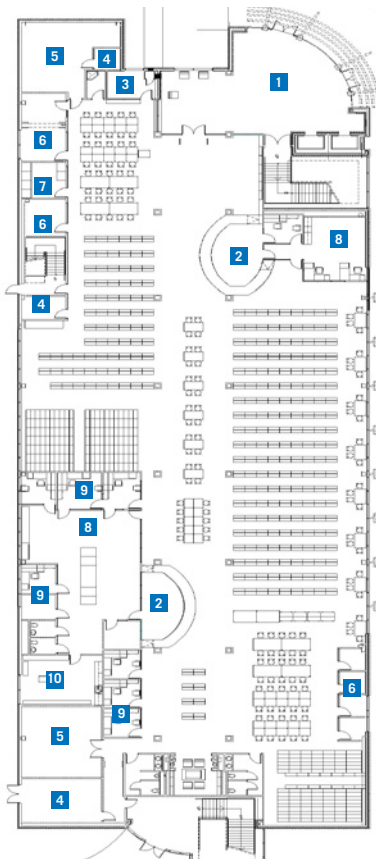
Lee College ATC

PROJECT Lee College Library and Technology Center, Baytown
CLIENT Lee College
ARCHITECT Kirksey
CONTRACTOR Satterfield & Pontikes
CONSULTANTS Busch Hutchinson and Associates (civil); SWA (landscape); Haynes Whaley (structural); CHPA (mechanical, electrical, & plumbing); OTM Engineering (technology)
PHOTOGRAPHER Aker/Zvonkovic Photography

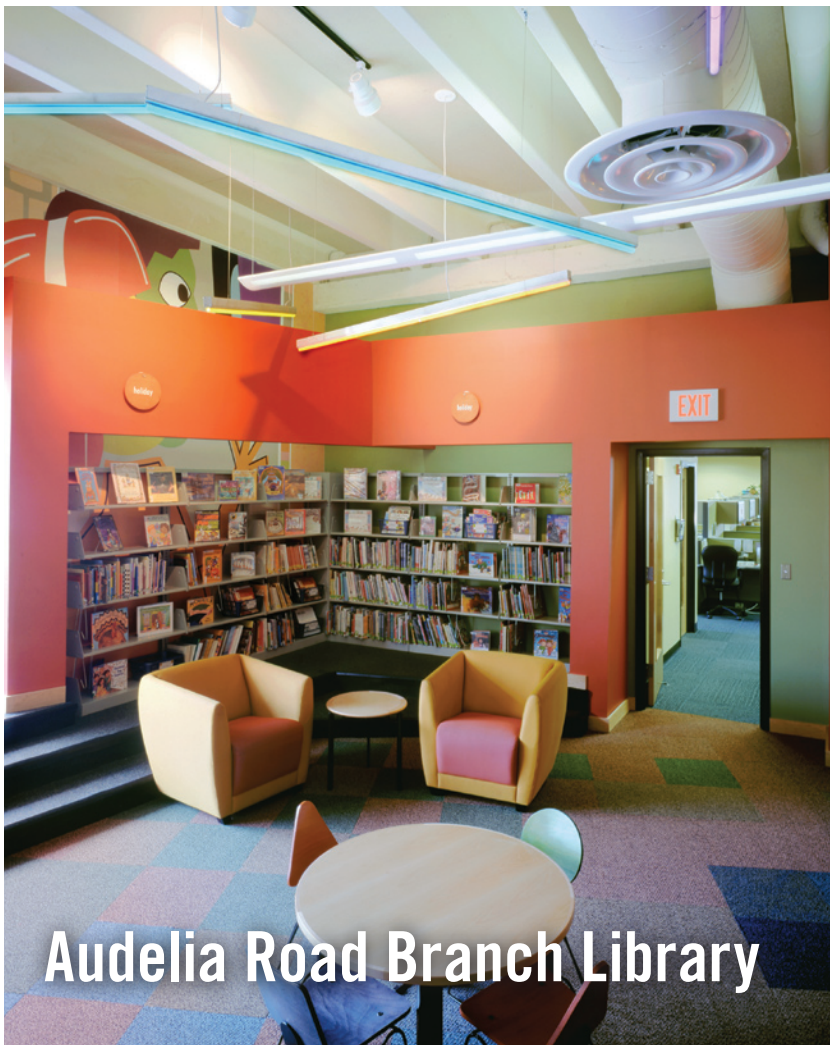
In 2000 Lee College hired Kirksey to design two new landmark structures, the 75,000-sf Advanced Technology Center (ATC) and the 43,000-sf Sports & Wellness Arena, and renovate an existing 34,000-sf gymnasium/natatorium facility. Completed in January 2003, the ATC devotes 50,000-sf to classroom and lecture space for computer technology, business technology, health information, and continuing education programs, while dedicating the remaining 25,000-sf to a state-of-the-art library. The completed Sports and Wellness Center Complex provides a 1,500- seat arena, basketball/volleyball courts, racquetball courts, wellness center, free-weight training center, locker rooms, classrooms, VIP lounge, and office space for the athletic department. In addition, Kirksey developed a campus beautification plan that provided a central plant and redirected vehicular circulation to the campus's perimeter, returning green space and pedestrian areas to the interior. Conspicuous utilities and infrastructure – remnants of hasty add-ons reflecting Lee's surroundings – were concealed with covered breezeways and foliage. By incorporating elements from existing buildings, such as brick veneer and cast stone accents, Kirksey returned the campus to its original 1950s modern architecture.

JENNIFER MAGIDS

RESOURCES CONCRETE PAVEMENT/CONCRETE MATERIALS: Hanson Concrete (Southern Star); **PLANTING ACCESSORIES:** Wausau Tile; **CAST STONE:** Stone Castle Industries; **MASONRY VENEER ASSEMBLIES:** Athens Brick; **METAL DECKING:** Vulcraft; **RAILINGS AND HANDRAILS:** United Structures of America; **ROOF AND DECK INSULATION/MEMBRANE ROOFING:** Koppers Industries; **METAL DOORS AND FRAMES:** Ceco Door Products; **WOOD AND PLASTIC DOORS AND FRAMES:** VT Industries; **ENTRANCES AND STOREFRONTS/GLAZED CURTAINWALL/STRUCTURAL GLASS CURTAINWALL:** Vistawall; **GLASS:** Viracon; **TILE:** Daltile; **ACOUSTICAL CEILINGS:** Armstrong; **AWNINGS/EXTERIOR SUN CONTROL DEVICES:** Avadek; **OPERABLE PARTITIONS:** Holcomb & Hoke



FIRST FLOOR PLAN
1 LOBBY
2 CIRCULATION/ SERVICE DESK
3 COPY ROOM
4 ELECTRICAL
5 MECHANICAL
6 STUDY ROOMS
7 AUDIO/VISUAL VIEWING
8 WORK ROOM
9 OFFICE
10 STORAGE



Audelia Road Branch Library

PROJECT Audelia Road Branch Library, Dallas
CLIENT Dallas Public Library Facilities & Capitol Projects
ARCHITECT dsgn associates
CONTRACTOR Harrison Quality Construction
CONSULTANTS Jaster-Quintanilla Dallas (structural); Lopez-Garcia Group (MEP/civil); Kelly James Design Group (landscape); McCaslin Associates (construction cost estimation); IntroSpec/Restoration Technology (specification); Scott Oldner (Lighting Design)
PHOTOGRAPHERS Charles Kendrik; Mark Olsen

In hiring dsgn associates, Dallas aimed to usher Audelia, which had never been renovated or upgraded since being built in 1971, into the new millennium. "The library of today fulfills a lot of roles that the traditional library did not," says principal architect Robert L. Meckfessel, AIA. "It's still there for the books, but also movies, music, Internet access, congregation and relaxation." Fading from the "active" areas of children's stacks and the circulation desk to "contemplative" recesses towards the rear, Meckfessel's team strove for casual comfort in the 6,750-sf expansion. The existing structure, which the city viewed as "dated and tired," was partially razed, gutted, and reconfigured into public stacks and cozy reading spaces while the new addition and facade encourages patronage with open arms in the form of a landscaped entrance court and revamped circulation desk awash in red, purple and lime green. In trying to appeal to patrons of varying age, ethnicity and economic stature in an increasingly digital world, Meckfessel was careful not to intimidate. For example, computer banks were not arranged in neat rows, but carefully askew instead. "We did not emphasize the technology," he says, "but we didn't hide it either."

FORD GUNTER

RESOURCES CONCRETE PAVEMENT: Go Crete; **RETAINING WALLS:** Pavestone; **MASONRY VENEER ASSEMBLIES:** Boral Bricks; **METAL MATERIALS/ARCHITECTURAL METAL WORK/RAILINGS AND HANDRAILS:** Crist Industries; **METAL DECKING:** SMI Joist; **LAMINATES/SOLID POLYMER FABRICATIONS:** Wilsonart; **WATERPROOFING AND DAMPPROOFING:** Grace Construction Products; **COMPOSITE METAL PANELS:** Alcoa Cladding Systems; **MEMBRANE ROOFING:** U.S. Intec; **FASCIA AND SOFFIT PANELS:** LaHambra; **METAL DOORS AND FRAMES:** Piper-Weatherford; **ENTRANCES AND STOREFRONTS/METAL WINDOWS:** United States Aluminum; **TILE:** Daltile; **ACOUSTICAL CEILINGS:** Armstrong; **PAINTS:** Kelly-Moore; **SIGNAGE AND GRAPHICS:** Vista Signage Systems; **OPERABLE PARTITIONS:** Moderco

FLOOR PLAN
1 ENTRANCE/LOBBY
2 AUDITORIUM
3 CIRCULATION
4 COMPUTER STATIONS
5 INFORMATION
6 STAFF WORKROOM
7 STAFF LOUNGE
8 CONFERENCE ROOMS

mar zi pan (mar'zi pan') n. [Ger < It marzapane] a confection of ground almonds, sugar, and egg white masc. or mas. masculine

mas ca ra (mas kar'ə) n. [< It maschera, mask] a cosmetic for coloring the eyelashes —vt. -car'aed, -car'aing to put mascara on

mas cot (mas'kat') n. [< Prov masco, sorcerer] any person, animal, or thing supposed to bring good luck

mas cu line (mas kyoo lin, -kye-) adj. [L mas, male] 1 male; of men or boys 2 suitable to or having qualities regarded as characteristic of men, strong, vigorous, manly, etc. 3 mannish; said of women 4 Gram. Designating or of the gender of words referring to mal— words to whic —mas'cu lin ity

mash (mash) 1 crushed mal for making wo bran, meal etc. soft mass —vt. by heating, crus injure —mash'er

mask (mask) n. covering to conc anything that conc querade 4 a) a mol a grotesque repres amuse or frighten with or as a mask

ma son (ma'sən) n. whose work is buil etc. 2 [M-] FREEMA

Ma son-Dix on line (C. Mason & J. Dixon, who surveyed it, 1763-67] boundary line between Pa. & Md regarded as separating the

ma son ry (ma'sən rē) n. 1 a mason's trade 2pl.-ries something built, as by a mason, of stone, brick, etc. 3 [usually M-] FREEMASONRY

masque (mask) n. [see MASK] 1 MASQUERADE (n. 1) 2 a former kind of dramatic entertainment, with a mythical or allegorical theme —masqu'er n.

mas quer ade (mas'kər ad') n. [see MASK] 1 a ball or party at which masks and fancy costumes are worn 2 a) a disguise b) an acting under false pretenses —vi. -ad'ed, -ad'ing 1 to take part in a masquerade 2 to act under false pretenses

mass (mas) n. [< GR

cake] 1 a hape and umber /a the main rter in a dj. of or —vt., vi. masses

New mi.; Mass.

a, to rt of —vt.

an ose

of a large mass; big and solid 2 large and imposing —mas'sive-ly adv. mas'-sive-ness n.

forming or con-

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Restoring the Heartbeat to Main Street

Over its 24 years, the Texas Main Street Program has helped rejuvenate 140 downtowns districts.

by WAYNE BELL, FAIA

THE concept of downtown in the twenty-first century is about 180 degrees from what it was 100 years ago when people shopped at sidewalk sales, cheered at parades, and strolled along Main Street with their families and friends. Downtown was the heartbeat of the community and the center of commerce as well as the setting for entertainment.

After World War II, our downtowns began to give way to satellite shopping areas that were positioning themselves near neighborhoods. The areas were pushing to the periphery of the central business district, often not even within the city limit. With the convenience of the satellite malls and their chain stores, the vitality of the main streets began to diminish and socializing downtown became almost nonexistent. In 1977 the National Trust for Historic Preservation initiated a model program to spur economic development through historic preservation. Three cities were selected to participate in the three-year trial program—Madison, Indiana; Galesburg, Illinois; and Hot Springs, South Dakota. Based on the experiences of these three cities, the National Trust, in collaboration with the International Downtown Executives' Association (IDEA), established the National Main Street Center in 1980. A competition was announced to select six states to participate in a pilot demonstration program. The Texas Historical Commission (THC) entered and won the competition. Texas along with Colorado, Georgia, Massachusetts, and North Carolina, were selected to participate. Each state in turn was to choose five towns to serve as its initial Main Street network.

In 1981 Texas embarked upon its first Main Street initiative under the direction of Anise Read, a former gubernatorial appointee to THC. The fledgling program started with the towns of Eagle Pass, Hillsboro, Navasota, Plainview, and Seguin. There are currently 85 towns actively participating in Main Street programs. Each year other towns are added to those already continuing in the program. Applications are accepted in two categories: towns with up to 50,000 residents and cities with more than 50,000 residents. Small-town applicants agree to hire a full-time Main Street manager and participate in the program for a minimum of three years, while larger cities must remain for up to five years. Applicant's chosen are required to begin a program based on four initiatives: organization, promotion, design, and economic restructuring. Their goal is to rehabilitate existing structures by capitalizing on the unique character of the buildings while actively promoting progressive marketing and management techniques. This often results in a reuse of the buildings for activities quite different than those for which it was originally intended. The new cities are identified as "start-up" Main Street cities during their first three or five years. Cities that continue in the program are identified as "sustaining" Main Street cities.

Upon entering the program, each new city is visited by the Texas Main Street staff in addition to a resource team made up of private professionals with expertise in urban planning, architectural design, marketing, and economic development. The three-day visit culminates in a town meeting where the team presents both short-term and long-term recommendations. These recommendations, along with discussions arising in the town meeting, are incorporated into a Resource Team Report that serves as the basis

Rio Grande City is one of the newest cities added to the Texas Main Street Program. The Lazaro Lopez/Cruz Tijerina complex was originally built in the mid-1800s. The complex will house the city's museum of local history, as well as several private offices. The courtyard is used for social events.

COURTESY THE CITY OF RIO GRANDE CITY

for developing strategies and implementing a redevelopment plan.

By 2004, the 23-year-old program had been implemented in over 140 Texas towns, generating more than $1 billion in private reinvestment funds that helped create more than 5,000 new businesses and open up 19,600 new jobs. The program has had varying degrees of success in most of the cities where it has been implemented. However, there are some examples where the program did not fit the social, business, or political atmosphere of some communities. Nonetheless, many cities have remained in the program, some for more than 20 years, continuing to realize public and private benefits through urban revitalization, historic preservation, and marketing and economic development strategies.

Texas Main Street provides in-depth training for each city's Main Street manager and city board, as well as architectural design and economic development assistance. Extensive training also is provided for members of the local design committees whose membership frequently includes architects, interior designers, construction contactors, and city construction officials. In addition, Texas Main Street staff architects consult with building owners that express interest in rehabilitating their structures. The staff architects provide the owners with schematic storefront designs reflecting the historical aspects of the building, which frequently have been covered over or have been severely altered. The design staff also works with local architects and building construction specialists to protect the historical integrity of individual buildings. They are available to consult and review designs for new construction infill within the Main Street

COURTESY THE CITY OF RIO GRANDE CITY

Local craftsmen restored the five buildings of the Lazaro Lopez/Cruz Tijerina complex in Rio Grande City.

(Above) The Arcadio Salinas Home in Rio Grande City was built in the late 1800s in the Spanish Colonial style. (right) Recently restored and remodeled as part of the Main Street improvements, the historic residence may soon be occupied by a law firm. Joel Salinas, a descendant of Arcadio Salinas, now owns the property.

COURTESY THE CITY OF RIO GRANDE CITY

district, as well as streetscape enhancement, accessibility standards, and building safety.

Several towns in Texas that have remained in the program and experienced exceptional success include Corsicana (1985), Denison (1989), Elgin (1990), Gonzales (1988), Grapevine (1984), Mineola (1989), Pittsburg (1986), Plainview (1981), Post (1987), and San Marcos (1986). These towns continue to receive training and consultation services in architectural design and economic restructuring.

Towns that once entered the program but later withdrew and then became active again include Brenham (1983-1989, 1999), Gainesville (1982-1985, 2001), Georgetown (1982-1987, 1991-1994, 1998), Goliad (1984-1985, 1997) Hillsboro (1981-1998, 2001), Marshall (1982-1985, 2002), Paris (1984-1989, 1998), and Seguin (1981-1986, 1997). Most of these towns applied for reinstatement in the program after experiencing economic downturns and dropping revenues and tax base. Their need to return is evident and supported by the premise that the goals of downtown revitalization require continuous and diligent planning and program enactment.

Rio Grande City, relatively new to the program (2002), has made great strides in recapturing the historic character of its downtown. It is actively pursuing the goals set forth in its Resource Team Report. Likewise, Del Rio (2002) and Farmersville (2000) are realizing benefits from Main Street participation as they observe increased downtown activity and regeneration.

The traditional image of downtown as the heart and soul of the community is evident in these examples of economic redevelopment based on historic preservation. Downtown residential development, a trend previously seen only in larger cities, is now becoming commonplace in many of these smaller towns as people discover the convenience and ambience of living on Main Street—a much-updated version of life as it was 100 years ago.

Wayne Bell, FAIA, is director of THC's Main Street Program.

"Austin's IPO" continued from page 29

a staircase and therefore its assembly purpose is not immediately apparent. Also, a large shade structure has been added because the amphitheater faces to the southwest, which introduces a gesture and a form that is incongruous with the understanding of natural process informing the City Hall's overall design.

Public input changed several important aspects of Antoine Predock's earlier concept and influenced much of the final design. Most important among these changes was the roof. Originally modeled with a flat roof, the building ended up with a pitched roof. This changed the third floor from an abstracted natural form whose jutting corners and overhanging offsets could have been carved by erosion to an unmistakable manmade form sitting uncomfortably on a complex base. There is a sculptural quality to the complex juxtaposition of simple shapes that gets lost in this transition to a pitched roof. There is a utilitarian association with the pitched roof that is hard to see beyond in order to appreciate those aspects of the design that were not so influenced. Predock's highly personal insights and regional observations were not well served by Austin's tradition of public participation, a tradition the city is proud to associate with its City Hall.

The well-conceived geologic and hydrologic aspects of this design are not equally matched by the botanic component. In nature, plants (particularly trees) occur in communities where soil depth and level of hydration establish conditions that sustain such communities. Single specimen trees typically occur in pastures (where grazing suppresses the process of reforestation) or manmade landscapes. Planting beds meant to define the metaphorical *arroyo* do not create plant communities and trees are placed as stand-alone specimens. Perhaps creation of a verdant riparian landscape complete with over-story and under-story species would have obscured views of the building. If the landscape was restrained for this reason or by public input, then the metaphor was denied one of its most powerful aspects.

In conclusion, Austin's IPO (Initial Public Offering) does not pose a serious challenge to the icon status of the Texas State Capitol. There just is not a sufficient public domain over which it can assert that kind of influence, nor does it rise above its context to the same extent. Perhaps the design of Austin's City Hall was never conceived with that kind of monumentality in mind, but instead grew from the very personal worldview of Antoine Predock, a worldview rooted in earth and sky rather than the rationalism that gave form to Myers' venerable Capitol. (As Predock states via his Web site: "Rather than being a highly rational methodology, my process remains connected to the spirit through the body and to the personal space that the body defines.") It almost seems that to charge this architect with creation of an icon "that would rival the State Capitol" reflects a misunderstanding of Predock's work and design philosophy.

There also was an apparent misunderstanding of how grand public landmarks emerge and define the cognitive framework by which the city/town is remembered. Austin placed important aspects of the public vision in a subservient relationship to the city fabric it was intended to influence. To facilitate economic development, the hoped-for public monument was shaped and defined by its context, a relationship that "fit" with the predispositions of the architect, and this began a process destined to achieve a less monumental result (vis-à-vis the State Capitol). In addition, creation of a public landmark is not simply about the building design: it also requires that the municipal entity (and citizenry) surrender its public domain to be influenced by the structure's presence. In the case of Austin City Hall, failure to do this meant that the public/private partnership was not really complete on the public side and the public building created through that partnership was not supported within the public right-of-way. Nonetheless, Austin teaches a lesson about planning in the core areas of a city, and its City Hall illustrates how important all aspects of the public domain are to the definition of a city and how that linkage between public architecture and public space forms the foundation of any vision. What great city is not distinguished by its public structures and monuments that interrupt, shape, blend with, and otherwise influence the movement of people and vehicles? Austin's two public visions (split between an aspiration for City Hall that is apart from an aspiration for an enlivened streetscape) must become one in this place of central importance to public life.

As if motivated by some instinct to attain landmark influence over the public domain, Austin's City Hall does present a series of challenges to the institutional and physical limitations imposed on its potential to be an architectural expression of Austin's "spirit and stature." At times these challenges are obvious and serve to conspicuously dramatize those opposing public visions (building vs. street). Maybe this says more about Austin's spirit than anyone could have expected.

Predock pitched his flat roof after public review.

Robin McCaffrey, AIA, AICP, is a MESA Design Group principal.

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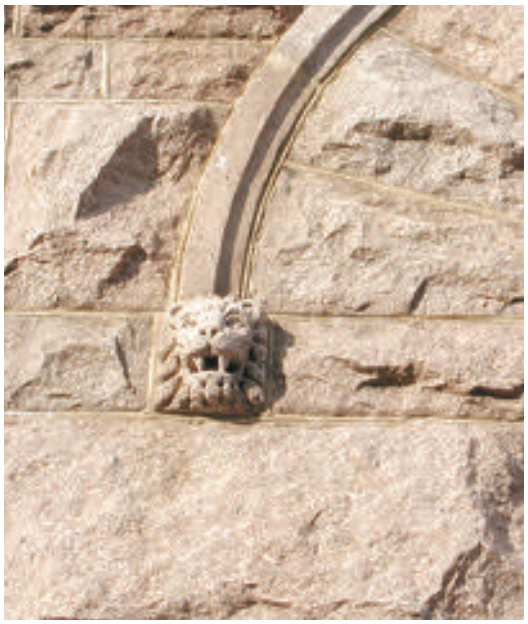
"Revival" continued from page 45



Lamar County Courthouse

Restoration is currently underway in Paris where the Lamar County Courthouse exhibits an unusual fusion of Classical Revival with heavy Romanesque arches, columns, and other details salvaged after a devastating fire in 1916. In the following year, a new courthouse was built upon the foundation of the original 1896 structure.

PROJECT Lamar County Courthouse, Paris
CLIENT Lamar County
ARCHITECT ARCHITEXAS, Architecture, Planning and Historic Preservation
DESIGN TEAM Craig Melde, RA; Gary Skotnicki, RA; Carrie Zaboroski, RA; Louis Sierra, RA; Jay Firsching; Darla Vaughan
CONTRACTOR Harrison Walker & Harper
CONSULTANTS Electro-Acoustics and Video (A/V); IntroSpec (building envelope and specifications); Jaster-Quintanilla, Dallas (structural); Mesa Design Group (landscape); O'Dea Lynch Abbatista (MEP)
PHOTOGRAPHER Marvin Gorley

RESOURCES SITE, STREET AND MALL FURNISHINGS: Landscape Forms; SITE LIGHTING: Antique Street Lamps; GRANITE: Cold Springs Granite; MASONRY RESTORATION AND CLEANING: Prosoco; ARCHITECTURAL METAL WORK/RAILINGS AND HANDRAILS: Chisum Site & Steel; ARCHITECTURAL WOODWORK/WOOD AND PLASTIC DOORS AND FRAMES/METAL WINDOWS/WOOD WINDOWS: Restorhaus; ROOF AND DECK INSULATION/MEMBRANE ROOFING: Firestone; UNIT SKYLIGHTS: Naturalite; TILE: Daltile; ACOUSTICAL TREATMENTS (WIDE-SPAN STRETCHED FABRIC ACOUSTICAL TREATMENT-CEILINGS AND PERFORATED WOOD ACOUSTICAL MATERIALS-WALLS): AEC; GLASS: AFG; PAINTS/DECORATIVE FINISHES/HIGH PERFORMANCE COATINGS: Sherwin-Williams; PLASTER: Gentle Stucco

WHEN architects with Dallas-based ARCHITEXAS looked at the Lamar County Courthouse in the North Texas town of Paris, they found they could do more for their clients than just give them back a majestic Classical Revival-style courthouse with Romanesque details. Unlike other Victorian-era courthouses in Texas, where interior walls that had gone up to make more room for workers had to be torn down to honor the original design, this courthouse had an entire floor of unused space. "They were literally bursting at the seams," says the firm's project architect Carrie Zaboroski. "But most of the third floor was being used for storage, and the entire fourth floor, which had been a jail, wasn't being used at all. We were able to restore it all and give them much more usable space." The restoration is to be completed this summer.

Sanguinet & Staats' design for the 1917 courthouse features Romanesque arches, columns, and other details salvaged after flames heavily damaged the original 1896 structure. The courthouse wasn't in terrible shape overall, but it had suffered from incompatible updates and damage to its original decorative paint, moldings, and furniture. With the original plans for the 1917 courthouse as reference, the restoration architects set about bringing the building back to its former glory.

Lucky breaks along the way helped the team. The original butterfly casement windows had been removed at some point in the 1970s. Through phone calls and word of mouth, the architects found the windows—sitting out in a field. "It's not the first time we've gone to a farmer's field to find original examples," laughs Zaboroski. "Citizens really help out." Although the found windows weren't used because of their age, condition, and lack of weather-proofing, they helped the architects construct replicas out of sinker cypress.

Other rehabilitations on the building include adding an elevator in an attached multi-level annex building and restoring that building, adding new public restrooms and updating private ones, restoring the second-level district courtroom to its original size and adding compatible light fixtures, restoring cast-iron balcony rail standards, adding contemporary shading to windows, restoring historic doors, and hardware, bringing both the courthouse and the annex up to current ADA standards, and, perhaps most importantly, creating a safety system with fire alarms and emergency egress.

"What the courthouse preservation program has given these towns is amazing," says Zoboroski. "Especially Paris. This courthouse is a huge piece of their historic infrastructure, and without the program they could never afford to restore it. This project will influence the town to continue to restore its buildings. They're already working hard to make that happen." —*Ingrid Spencer*

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Report Forecasts Growth in U.S. Roofing Demand

Demand across the U.S. for roofing is projected to expand 1.4 percent annually through 2008, fueled by a recovery in the new office, commercial, and industrial segments. By contrast, reroofing applications will provide the best opportunities in residential markets while new residential roofing will be constrained by weak single-family housing starts. These trends are presented in "Roofing," a new study from The Freedonia Group, Inc. (*www.freedoniagroup.com*), a Cleveland-based industrial market research firm.

According to the report, among the various roofing materials, plastic and metal will enjoy the fastest growth in the U.S. through 2008. Both will benefit from the rebound in nonresidential markets. Thermoplastic polyolefin roofing will continue its inroads against built-up and elastomeric roofing. Another plastic roofing product that will see healthy gains is spray-applied roofing, as advances in application technology boost usage.

Metal roofing will benefit from a rebound in industrial construction from a depressed 2003 level. In addition, the material will continue its incursion into residential applications, where metal panels and shingles are being used as alternatives to roofing tile and asphalt shingles. But asphalt shingles will remain the dominant roofing material, accounting for more than 60 percent of the total installed area in 2008. However, demand for asphalt shingles is projected to rise less than one percent annually, as the sluggish outlook for residential roofing holds gains below the overall average. In addition to the weak new housing market, the reroofing segment will be limited by a smaller base of houses with shingles in need of replacement, as the late 1980s represented a period of declining numbers of housing starts.

New ASTM Standard Replaces 8 Gypsum Product Specifications

The task of specifying gypsum board products has just become much simpler. As of December 1, 2004, a single ASTM International reference standard, ASTM C 1396, Specification for Gypsum Board, has replaced eight standards previously used to designate specific gypsum board products employed in commercial and residential construction.

No technical changes have been made to the individual specifications incorporated into C 1396, which was established to avoid inadvertent inconsistencies in the requirements of individual products due to staggered document revision schedules.

To facilitate a smooth transition from the old standards to the new, all-encompassing standard, the gypsum industry agreed in 1999 on a five-year phase-in period during which product labels and literature would project both the new standard and the original product specifications.

Robert Wessel, assistant executive director of the Gypsum Association and Secretary to ASTM C11 Committee on Gypsum and Related Building Materials and Systems, said the period of dual labeling was designed to give the industry time to educate specifiers on the need to use ASTM C 1396 in place of the existing specifications.

"Now that the individual product standards have been withdrawn and replaced with a single standard, C 1396, the building codes should soon reflect this change," Wessel said. "Moreover, design professionals should make sure that their specifications use the C 1396 designation instead of the previous standards so that they are in compliance with both industry standards and code language."

Access *www.astm.org* for specific information on the new ASTM standard for gypsum board products.

Futuristic Technologies for Concrete

An exhibition currently on view at the National Building Museum in Washington, D.C., challenges fundamental assumptions about concrete by presenting concepts for new technologies being developed that promise radical changes in how the material can be used in architecture. Underwritten by Lafarge, *Liquid Stone: New Architecture in Concrete* will remain on exhibit through April 17. *Liquid Stone* includes a section called "The Future of Concrete," which features renderings for buildings conceived with the use of three technologies currently under development by academic and industrial researchers: self-consolidating concrete, ultra-high-performance concrete, and translucent concrete. These products are expected to afford architects and engineers even greater freedom for experimentation and innovation.

Self-consolidating concrete is made possible by a system of optimized aggregates, cements, and admixtures including a "superplasticizer," which keeps the mix exceptionally fluid during the pouring process without compromising the material's ultimate strength. It requires no vibration, and can therefore be used for difficult or constrained pours, such as those involving unusually dense reinforcing steel or narrow channels through which the concrete must flow. It can also be poured into intricate molds to produce finished concrete with unusually fine surface texture.

Ultra-high-performance concrete, now being developed by Lafarge under the Ductal trademark, contains extremely strong fibers in place of the traditional steel bars or mesh. The fibers, in effect, make the material self-reinforcing. Also, finished Ductal is dense and resistant to cracking and chipping. The material can therefore be used to create very thin structural members – even spanning long distances – without conventional steel reinforcement.

Translucent concrete, currently being developed by several groups, actually transmits light. As the technology of translucent concrete progresses, basic conceptions of structure and building skins may change dramatically, leading to new forms of architectural expression that challenge the imagination. As an example of a building composed of translucent concrete, the exhibition features renderings of the Pixel Chapel, designed by Bill Price and Scott McGhee of Bill Price Inc. in Houston.

Access *www.nbm.org* for more information about the *Liquid Stone* exhibition, including renderings of design concepts that employ the three new technologies.

Expect More Builders to Offer Home Technology Packages

The end of 2004 created a hopeful climate that led home technology partisans to believe that 2005 is the year more builders and developers will start marketing home technology as a mainstream product.

In mid-October of 2004, the Federal Communications Commission (FCC) ruled that major telephone companies do not have to lease new fiber installations to competitors for greenfield products. Athough the telecoms must open up existing copper lines to competitors when they upgrade to fiber, the FCC ruling was viewed as a positive step that will let the telecoms more easily deploy fiber-to-the-home and related services at new construction projects.

Large telecom companies, including Verizon and SBC, rolled out long-awaited initiatives that include fiber-to-the-home, next-generation technology that promises gigabit-speed bandwidth and a more stable platform for home entertainment and automation, and Web applications.

For more information, visit *www.builderonline.com*.

PHOTO BY PAUL HESTER

Philip Johnson (1903 - 2005)

The legendary architect profoundly affected the landscape of Texas, as well as some of its people.

Philip Johnson, 92, died in late January. During his long career Johnson was involved with several significant projects in Texas. TA *asked Frank Welch, FAIA, to compile recollections from a few of Johnson's clients and associates.*

Eugene Aubry (architect; Houston) Philip was incredible…the Andy Warhol of architecture—you never knew what page he would be on. His leadership in our field was without peer. We were associated together in Houston on several jobs at St. Thomas University…There was the Biology Building to do and Philip said, "Let's go down to Cuernavaca." So we went down there and sat in a beautiful yard and sketched around for awhile and came back to Houston with the design. There was then the Library to do and Philip said he didn't want to be involved but we sketched around anyway and I designed the building. John de Menil and Philip walked through the finished building and John said, "You did a great job." "Isn't it great!" Philip said.

Ruth Carter Stevenson (client; Fort Worth) I went down to the dedication of the first two St. Thomas University buildings as a guest of Dominique and John de Menil. Parties were held all over Houston and at a luncheon at the de Menils' I met Philip. He was an absolutely enchanting man! He came up to my suite later in the afternoon and we had martinis and a grand time talking about all sorts of things. He was like some dinner partners I have been lucky to have: he was so full of any kind of information that you might want to talk about, just a terribly charming man—alive, and caring. Through the years I have learned so much from that man. There was an immediate warm rapport, and before the weekend was over I asked if he would come to Fort Worth and talk to us about designing Dad's memorial. He said, indeed, he would, and was soon back in Texas.

Patricia Davis Beck (client; Dallas) He and I were very honest with each other. I stood up to him and didn't give an inch, and he knew that! I'd go up there to New York on Sunday with my house plans, maybe two or three times a month, spend the night at the Lombardy and be at his office the next morning at nine o'clock, when he would walk in and say, "Why are you always here so early?" I'd say, "Because you've been home, had two days off, you're in a better mood…it's before everyone around here starts barking at you. You won't fight with me!"

Alan Ritchie (architect; New York) Well, he was remarkably kind to me… hired me fresh out of England in my late twenties and I have been with him ever since. He was sort of an impresario of talent in the office, downplaying himself as an architect. Once you were "seasoned" with proof of your ability, Johnson was generous in giving and expecting design responsibility. For example, the huge AT&T project in midtown Manhattan was sort of my baby, after he had set the design concept. I also had a lot to do with the design of a civic building in the Midwest; he had let me run with that one, too. At the dedication he showed up, which surprised me. Afterwards he came up to me and said, "Great job, Alan, except for those handrails."

Peter Stewart (client; Dallas) We traveled all over the world interviewing architects to design Thanks-Giving Square in downtown Dallas—Kenzo Tange, Sir Basil Spence, Luis Barragán, and others. After talking to Philip it was clear that he had the symbolic sense of what we were seeking and obviously the historic sense from his years as critic and scholar. Yet, strangely enough, the first chapel designs he showed were awful, just cubes—imaginative cubes, but still just cubes. I asked him to go back and rework the chapel. In the interim of several months I saw an essay by a Benedictine monk which stated that the gift of giving was best expressed not as a closed circle as was supposed, but as an *ascending* circle. It was coincidental and providential when Philip returned with the spiral scheme for the chapel.

John Manley (architect; New York) I have worked for Mr. Johnson since 1955 when I graduated from Pratt Institute. In the beginning I recall he was rather unsure of himself, yet in control, self-conscious as he was. We were working on Seagrams and he divided his time between his office in New Canaan and the office here in the city. He and Mies couldn't be more different in the way they worked. Philip would have a solution immediately; Mies would ponder and ponder. He must have been pretty high-strung because he once fired a man for "stippling" too loudly. Later his confidence grew. Once he shouted, "This has got to be fun or I would rather do something else!"

Frank Welch, FAIA, is the author of *Philip Johnson & Texas*.

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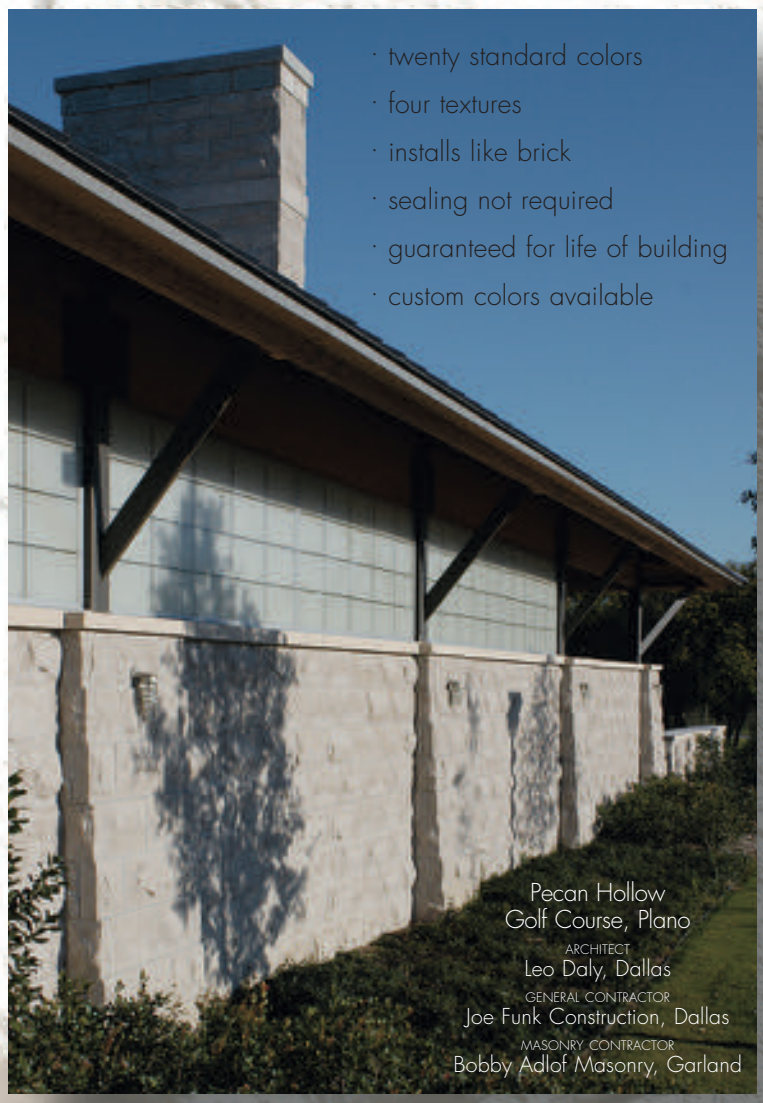

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