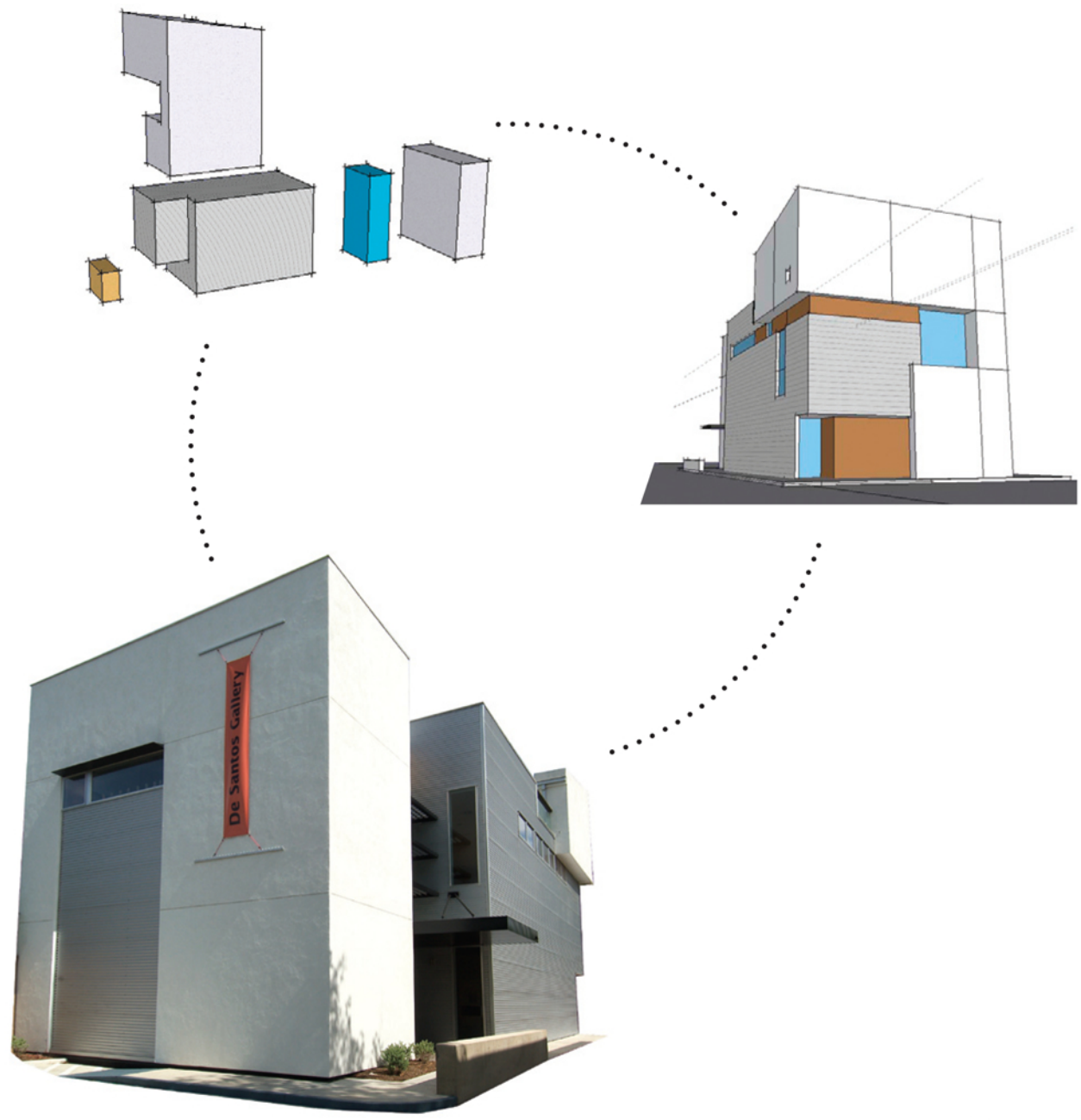


TexasArchitect

SEPTEMBER/OCTOBER 2005



TSA DESIGN AWARDS 2005

Temple of stone creates divine architecture



A 1930s menorrah blended with new limestone.

Ancient Jerusalem inspired gated entries and courtyards.

A brush-hammered finish created an aged texture.

Beth-El Congregation Temple, Fort Worth
architect Hahnfeld Hoffer Stanford, Fort Worth
general contractor DeMoss Co., Fort Worth
masonry contractor DMG Masonry, Arlington



Photography: Roy Don Tilley, Bastrop, TX

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"Beth-El is an established congregation, so the design for its new temple had to reflect a sense of permanence. We used Texas Quarries Cordova Cream limestone with a brush hammered finish to recall antiquity. We even integrated carved limestone menorahs from the original building seamlessly into the new design. The layout was inspired by Solomon's Temple. Gated entries lead you from street to courtyard to the sequence of spaces inside, which progressively become more sacred. Each enclosure opens onto a courtyard and is scaled to create a sense of ancient Jerusalem. Despite these allusions, this is clearly a modern structure, one particularly well-suited to the timeless and comforting qualities of Texas Quarries limestone."
— David Stanford, AIA, Hahnfeld Hoffer Stanford, Fort Worth



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ON THE COVER

De Santos Gallery, Houston, by Brave/Architecture; photo by Hester + Hardaway. (above) 2005 Design Awards jury (from left) Suzanne Stephens, Ph.D.; Les Wallach, FAIA; and Mahadev Raman, PE; photo by Casey Dunn.

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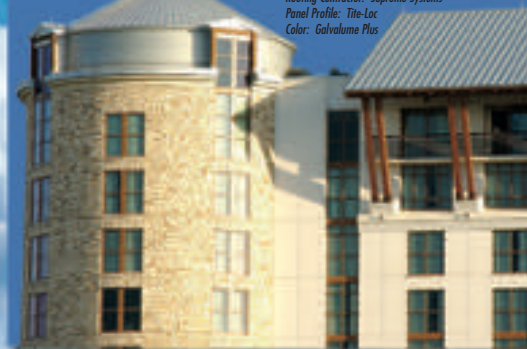
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Pictorial Process

Explaining 3D concepts via 2D media

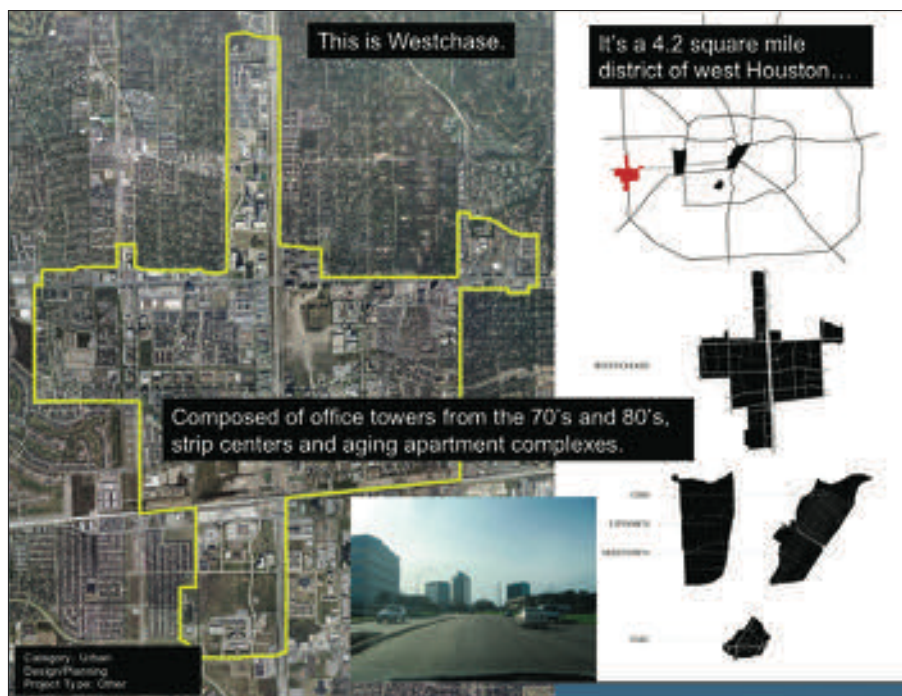
EVEN the best photography can't make the leap into the three-dimensional realm of architecture, a physical limitation that challenges anyone tasked with building a slide presentation for a design awards competition. Photographs may indeed convey essential information about a project, but their subject will forever remain confined to the *x* and *y* coordinates of flatland, be that the printed page, the computer monitor, or the projection screen. Accepting that fundamental restriction frees the mind to consider ways to communicate architectural concepts via two-dimensional media.

The decision two years ago to segue from photographic slides to digital presentations didn't necessarily complicate the process for submitting a project into the TSA Design Awards. There was grumbling, of course, from a few architects who had to hire out the PowerPoint production. For this year's jurors, however, the viewing of the 305 entries proceeded rapidly and smoothly with minimal glitches over the two-day event. The digital format actually compressed their schedule without impeding their comprehension of the projects represented. In some cases, the format seemed to have influenced how the architects put together their presentations, which appeared less static than the usual parade of CAD plans and exquisite photographs.

Halfway through the first round, the jury was noticeably struck by the graphic cogency and jumbled immediacy of Powers Brown Architecture's "Westchase District Long-Range Plan." The urban design submittal fused images and text, with blocks of type layered over photos, maps, and diagrams. As though an invisible



Brave/Architecture's award-winning "De Santos Gallery" submittal juxtaposed photographs with views of a computer model. See p. 40.



Powers Brown Architecture mixed images and text to explain an urban design plan for Houston's Westchase District. The project received a 2005 TSA Design Award. See p. 68.

narrator were spinning a tale, the slides conveyed in a linear fashion the process through which the architects arrived at their planning solutions. "Our thoughts were about telling a story," says firm principal Jeffrey Brown, AIA, who credits graphic designer Bruce Mau with influencing the presentation. Mau's 1996 collaboration with Rem Koolhaas, *S, M, L, XL*, wrangled the enigmatic Dutch starchitect's theoretical compositions into 1,344 pages of pictorial collage interspersed with text. The book, bloated and bizarre, masterfully choreographs the flow of information, and Brown wanted a similar level of control as he outlined the long-range plan to the board of Westchase District. He and his team developed what he calls "weird juxtapositions," with multiple images ganged on a slide and overlaid with typewritten messages that served as a running narrative through the entire presentation. They produced a series of four PowerPoint presentations to explain to board members and other stakeholders the project's goals and how they might be reached. Brown describes the presentations as "relatively shocking" because of the raucous imagery and sometimes sharply candid messages, such as the fact that most master plans fail. But, Brown says the board approved the long-range plan in June

and is now moving ahead toward its implementation. His firm's Design Award submittal was a heavily edited version of those slide shows.

In a not-so-aggressively playful manner, Brave/Architecture's "De Santos Gallery" presentation intermingled photography and other graphic information to illustrate the process of designing an art gallery/residence in Houston. "I wanted to convey how the building is put together, what the concept is, and how the components interact," says Fernando Brave, AIA. In one slide, he included six screenshots of a "3D" computer model to explain his idea of taking a rectangle and then peeling away the unnecessary parts to arrive at the building as it was constructed. He arranged his digital renderings alongside photographs taken by Paul Hester, although Brave instinctively knew that the Design Awards jury would pay more attention to the model views than the photos. "I wanted to tell them about the process," he says, to show how he arrived at his solution so they would know that the project didn't come about by chance. Brave started with about 50 slides, then edited out what was not essential. "It was pretty much the same process as when we designed the building," he says. "Editing is the key."

STEPHEN SHARPE



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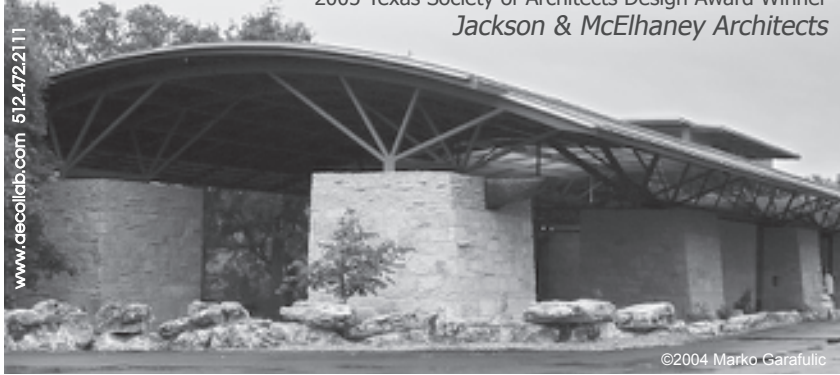
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Documenting Portscheller

Your “Transporting History” article acknowledging the accomplishments of master mason and brick maker Heinrich Portscheller was gratifying. (See p. 5, July/August 2005.)

In 1961, I began my quest to learn more about Portscheller and the buildings he designed and built along the Texas-Mexico border. While on the faculty of UT Austin’s School of Architecture, one of my students, Evan Hintner, submitted a research paper on the Nestor Saénz Store in Roma. Inspired by my on-site observations, I sought to reconstruct the story of this then-long-forgotten genius and vowed that someday I would pay my respects by locating Portscheller’s grave. Soon thereafter, I received a grant to document Mission San Antonio de Valero – the Alamo – for the Historic American Buildings Survey, with assurance that surplus funds could be used for projects of our choice. After completing the assignment

with my student team, José Jiménez and James Emmerich, we headed to Roma where we documented Portscheller’s Nestor Saénz Store (1884), Manuel Guerra Residence and Store (1884), and Rafael Garcia Ramírez House (ca. 1880). We also documented the Silverio de la Peña Drugstore and Post Office (1886) in Río Grande City.

As our interest in the identity of the designer-builder became known, informants came forward, including the grandson of Frederick Ellert. Ellert

and Portscheller had arrived from Germany at the Mexican port of Veracruz in 1865. [For more on Portscheller, see the Handbook of Texas Online at www.tsha.utexas.edu/handbook/online/]

With Portscheller’s identity established, we located his descendants in Laredo and San Antonio, who provided archival materials. Stamps on the backs of photographs revealed that the family

Letters continued on page 83

CORRECTIONS

The project resources for “Transparency in Transit” (July/August, p. 32) misidentified one of the suppliers. Taiyo Birdair supplied the cable-supported fabric structures used on the METRO Texas Medical Center Transit Facility.

The project credits for “Roadside Renewal” (July/August, p. 43) omitted ArchiTexas as restoration architect for the Tower Station/U Drop Inn in Shamrock.

The “Cleared for Takeoff” feature on DFW International Terminal D (July/August, p. 22) contained the following errors:

- In addition to HOK, the New York-based firm Brodsky Hopf & Adler should have been credited for work on DFW Airport’s master plan.
- Sources for the images were inadvertently dropped from the project credits. Craig D. Blackmon, FAIA, was the photographer and Corgan Media Lab created the photo-illustrations.
- Because several suppliers were listed incorrectly in the project resources on p. 26, the list is being reprinted below in its entirety.

RESOURCES LAMINATES: Wilsonart, Pionite, Formica; ORNAMENTAL METAL PANEL WORK: Forms & Surfaces; COMPOSITE PANELS: Reynobond (Alcoa Architectural Products); METAL ROOFING: A. Zanher Metal; ENTRANCES AND STOREFRONTS: U.S. Aluminum; UNIT SKYLIGHTS: CPI International (Conner Legrand, dist.); GLASS: Viracon; DECORATIVE GLAZING: Pulp Studio; GLAZED CURTAINWALL: WinCon; TILE: Daltile; TERRAZZO: American Terrazzo; ACOUSTICAL CEILINGS: Armstrong; CUSTOM PERFORATED METAL CEILINGS: Simplex; WOOD CEILINGS: Rulon; WALL COVERINGS: Shaw; PHENOLIC WALL PANELS: Trespa; FLOOR MEDALLIONS: Franz Mayer of Munich, Waterjet Works of Dallas

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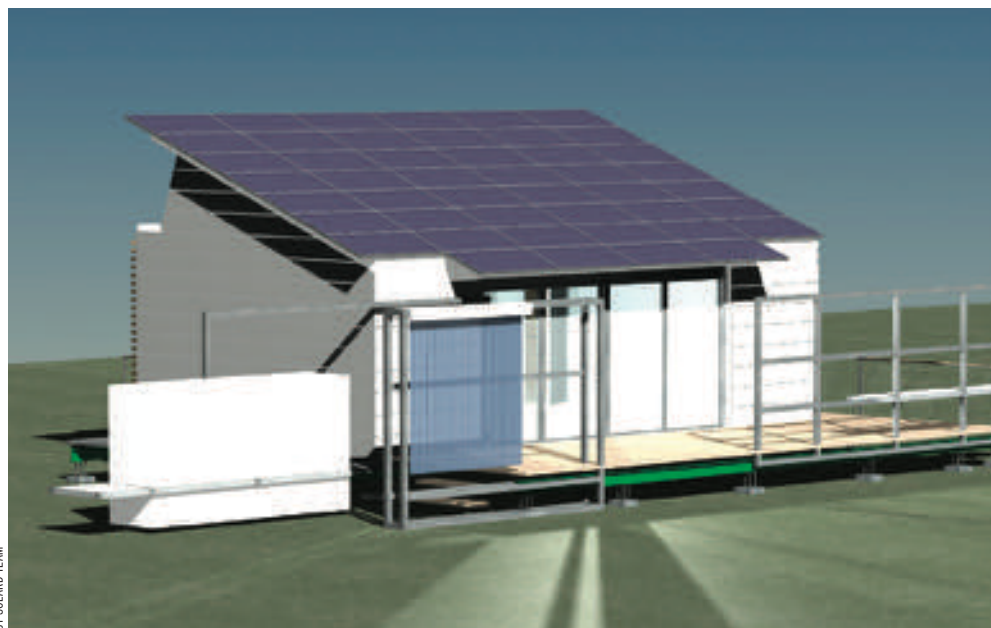
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UT's SNAP House in Solar Decathlon

A U S T I N Organized and sponsored by the U.S. Department of Energy in partnership with the National Renewable Energy Laboratory, the Solar Decathlon competition challenges university teams to design and build an 800-square-foot, solar-powered house to compete with 17 other entries in 10 events evaluating the projects for ingenuity, energy efficiency, and architectural design.

The student-run UT SolarD team is a collaborative effort of the University of Texas at Austin's School of Architecture, College of Engineering, and College of Liberal Arts. The team is underway in its construction of the SNAP (Super Nifty Action Package) House that will be displayed on the National Mall in Washington, D.C. in October. A roof-raising ceremony took place on July 6 on the construction site at the eastern edge of campus to mark the completion of the SNAP House's structural components. Visitors are encouraged to witness the team's SNAP House being built and torn down until the last week of September, when it will be transported to the National Mall for the competition.

Although faculty advisors and an advisory board of area professionals guide the team, the 45 undergraduate and graduate students, are fully responsible for the design, fundraising, and construction of the house. The faculty advisors



The prefabricated SNAP House generates solar power through voltaic panels mounted on the roof. The student team designed and built the project with donated materials and expertise.

sors from the architecture school are Elizabeth Alford, Michael Garrison and Samantha Randall. The international competition challenges 18 universities to design and build a completely self-sufficient, solar-powered home. The teams build their houses on campus, and then transport each building to the National Mall, where a "solar village" will be reassembled in four days. The houses will be judged in 10 solar contests that range from architecture and livability to

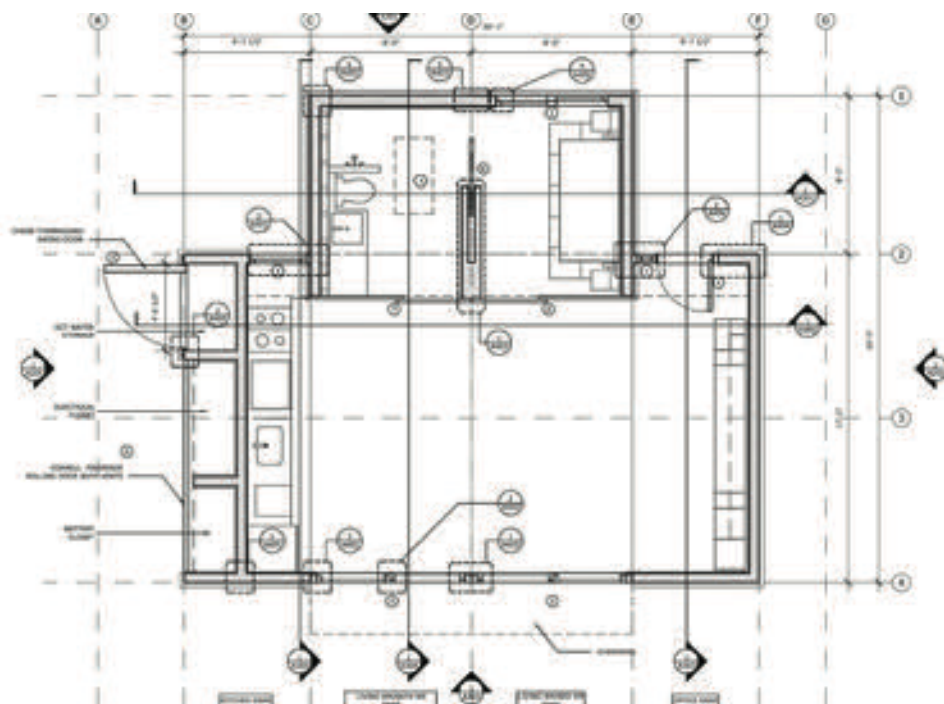
how well the solar homes perform in providing energy for space heating and cooling, hot water, lights, and appliances. Each solar house must also power an electric car. The houses will go on public display for tours Oct. 7-16 and an overall winner will be announced on Oct. 12.

The UT SolarD Team's SNAP House is so named because of its prefabrication approach to the house construction and transportation concerns. The team is implementing a design of four prefabricated modules or SNAPS. Each SNAP fits on a standard drop-deck semi-truck for shipping and literally snaps together on its site. An innovative foundation system of rails and rollers allow each SNAP to be lowered off the truck onto the rails and rolled into place.

Designing above and beyond the solar power and energy efficiency requirements of the competition, the UT SolarD team made design choices that embraced the full spectrum of sustainable design. Included in their design is the use of local materials, such as mesquite flooring, the use of recyclable materials, including the exterior zinc cladding, the promotion of an indoor/outdoor lifestyle through a large back deck, the use of low-emitting paints and non-toxic materials, such as the area carpets, and the reduction of the urban heat island effect through the installation of a green grass roof.

Following the competition in Washington, D.C., the house will be transported back to Austin and donated to a local nonprofit organization.

L I N D A V . T R I N H





STEVE UZZELL

The new 206,000-sf store in McKinney opened in July and features 29 environmental design experiments.

Wal-Mart Tests Eco-Friendly Design

MCKINNEY Has the world's largest retailer suddenly gone green?

The July opening of a new Wal-Mart Supercenter in McKinney suggests that the cost-cutting mega-corporation may be embracing environmentalism. The 206,000-square-foot store showcases 29 environmentally focused experiments ranging from a wind turbine and photovoltaic array to xeriscape and pervious pavement. But Wal-Mart officials insist that the motivation behind the experiments has more to do with corporate economy than altruistic ecology.

Touring the new McKinney store, one cannot help but be impressed with its collection of ecological demonstrations. The experiments will be monitored, with the data being benchmarked with a similarly sized but conventional Wal-Mart located nearby. According to Brent Allen, manager of the new store, the environmental testing is not unlike other analytical studies the corporation routinely conducts. "We're a flexible organization, always trying to innovate," Allen says. "Wal-Mart, for example, integrated information technology early on. We were sharing inventory information electronically when others were barely upgrading their check-out registers."

There is a difference, however, with the experiments in McKinney. Wal-Mart is inviting the public (and all interested news media) to drop by for a look. Inside and outside the store are large signs that explain the concepts behind each demonstration. Making the process even more public is Wal-Mart's plan to release

the experiments' performance data that will be compiled by the Oak Ridge National Laboratory over the next three years.

Already, Allen says, several of the experiments have proved the viability of certain systems. For instance, the exterior LED signage used in McKinney has been so successful it is now the standard for all stores and replacement signs. In another area, consumer response also has had an impact, with many store visitors expressing their uniform approval of its extensive use of daylighting. Allen says those visitors have described the environment as remarkably "softer."

Other experiments may take time to prove themselves. The wind turbines and photovoltaics are estimated to be capable of generating up to 15 percent of the store's electricity needs. So far, it is unclear whether they have been worth the investment, although Wal-Mart officials declined to share cost information.

Another difference with these experiments is the fact that Wal-Mart broke from its standard model in the use of outside expertise. The entire team of engineers and Turner Construction were chosen based on two criteria—experience with environmentally sensitive construction and no previous connection to Wal-Mart. The group of professionals worked with the Wal-Mart project team

to determine which experiments would be integrated with the McKinney store. They were looking for experiments that demonstrated one of three stated environmental goals: 1) energy conservation and increased energy efficiency in store operation; 2) reduction of raw materials in construction; and 3) use of renewable materials in construction and maintenance. From a list of hundreds of ideas developed by the team, 29 were chosen as most likely to gain acceptance into future Wal-Mart building programs.

It is significant that an organization like Wal-Mart—a high-profile leader of corporate America—has the potential to transform experimental technology into an industry standard within record time. Compared to the impact of many highly touted, genuinely green buildings, this project is an opportunity for Wal-Mart to realize its investment not only through improved conservation but by broadening the general public's understanding of sustainable design.

Equally significant are the opportunities that McKinney Wal-Mart does not address. According to Wal-Mart's project manager, Don Moseley, the project team did not include an architect in the beginning because Wal-Mart was not rethinking the basic design concept for its supercenter model. One wonders whether an architect in the early stages of conceptual planning might have guided the team toward making fundamental changes in how the Wal-Mart store relates to its surroundings. One experiment in McKinney concerns extra plantings in the

"Wal-Mart" continued on page 15



BEN HEINSAUTH, AIA

Experiments include a wind turbine to generate electric power, as well as extra plantings in the parking lots to reduce the 'heat island effect.'

"Wal-Mart" continued from page 12

parking lots to reduce the "heat island effect." Perhaps a more fundamental approach would be to ask if the vast sea of parking is absolutely essential? Or even to suggest that Wal-Mart experiment with alternatives to "big-box" retail. The McKinney store does include one obvious and welcome addition — sky-lit entry vestibules — to the otherwise standard Wal-Mart design, an indication that further explorations have potential for improving the overall store design.

For the record, the architect employed by Wal-Mart for the experimental store is Dan Heinfeld, FAIA, president of LPA Inc. in Irvine, Calif. In the Wal-Mart press release Heinfeld states his commitment to the McKinney project: "As an architectural and design firm that specializes in sustainable design, we believe that projects like the Wal-Mart experimental store in McKinney, Texas, are important models for the sustainable future."

Curiously, Wal-Mart did not pursue certification for its McKinney supercenter through the U.S. Green Building Council's LEED rating system. Though LEED criteria appear antithetical to the big-box model, a quick overview of the McKinney project indicates that minimal certification may have been achievable. However, in explaining why LEED certification was not attempted, Moseley stressed the experimental nature of the McKinney store. Regardless, if Wal-Mart were to set a goal for LEED certification for some or all of its stores, that decision would represent an astounding advance for green building programs worldwide.

BEN HEIMSATH, AIA



BEN HEIMSATH, AIA

Signage on the entry vestibule uses LEDs, one of the few experiments that was adopted immediately by Wal-Mart for use in other stores.

New Urbanists Begin Efforts to Organize Three Texas Chapters

A U S T I N Fifty-five architects and planners, mostly from Austin, are forming a Central Texas chapter of the Congress of the New Urbanism, signaling a milestone in the national organization's recent decision to decentralize its membership. There also is momentum building toward formation of CNU chapters to represent Houston and the Dallas-Fort Worth region.

"We all felt that the issues of new urbanism were different than what is being discussed generally by other groups in Austin," Austan Librach, one of new chapter's leaders, said recently. An engineer and planner, Librach is assistant director of the City of Austin's Economic Growth and Redevelopment Services Department. He is among the small group that organized an informal gathering in April that rallied the 27 people in attendance to join the nascent chapter. Within a few weeks, Librach said, the members numbered slightly more than the 50 required by the national CNU to begin the process of forming a provisional chapter. That process calls for establishing an organizing committee and incorporating as a 501-3(c) nonprofit. The next step is for the CNU board to approve the provisional chapter for membership.

The officers for CNU Central Texas are Librach as acting chair of the organizing committee; Sinclair Black, FAIA, as acting vice chair of the organizing committee; and Mathew Moore, a member of the City of Austin's Planning Commission, as secretary/treasurer. Librach said the impetus for forming a regional chapter sprang from discussions among himself, Black, Moore, and Hank Dittmar, chairman of CNU's national board. "It was our feeling that this was a direction that we wanted the city to go in, and in fact, is going in more and more," Librach said. He expects the new chapter will be formally organized within one year. He says he wants the chapter to "try something different" by holding meetings that are "more informal, more social" than the lunch meetings that are typical of other local organizations.

According to Payton Chung, CNU's national membership coordinator, there are 109 members in Texas, which includes the 55 individuals that joined CNU Central Texas this year. He said the national board decided only two years ago to recognize local chapters. The year before, a group in Pennsylvania organized outside of the national CNU, although that group has now joined as CNU Pennsylvania. In addition,

he said, Florida established a chapter with about 300 members and was recognized by the national board last year. The efforts in Dallas-Fort Worth and Houston are in the very early stages, he said, and have yet to form official organizing committees. Chung said the typical timeline is from 12 to 18 months for a local chapter to organize and be recognized by the national board. He said the Central Texas chapter has made quick strides toward full-fledged recognition, faster than the national staff thought was possible without statewide membership. "It was [Librach's] idea to limit membership to Austin and San Antonio," he said. "I was a bit skeptical, but we've been very impressed with membership growth in central Texas."

According to CNU's Web site, chapter organizing committees also have formed in Atlanta, northern California, the Carolinas, Illinois, Minnesota, and Michigan, with other organizing committees currently being formed in Arizona, Indiana, New York, Oregon, Washington, and western Pennsylvania.

The Congress for the New Urbanism was founded in 1993 by a group of architects. Today, with offices near Chicago, CNU has over 2,300 members in 20 countries and 49 states. The organization advocates the restructuring of public policy and development practices to support the restoration of existing urban centers and towns within coherent metropolitan regions. Chung said architects account for the largest segment of CNU membership, followed by urban planners. The name CNU derives from its congresses, or annual gatherings, which bring together members of many fields related to development, including architects, landscape architects, planners, economists, real estate agents and developers, lawyers, government officials, educators, citizen activists, and students. In June, the thirteenth annual congress was held in Pasadena, Calif., and focused on urbanism issues of the "polycentric city," as exemplified by Los Angeles. Just prior to that event, Librach said 11 members of CNU Central Texas were planning to attend. More than 1,200 CNU attendees heard speakers ranging from Jan Gehl on creating irresistible public spaces to CNU Executive Director John Norquist on devising housing affordability policies. For more information about the Congress for the New Urban and Congress XIII, go to www.cnu.org.

STEPHEN SHARPE

Placenotes Guide Travelers to Somewhere

Beginning this month, the latest in travel writing presentation will make its way onto bookstore shelves and into the hands of those who seek systematic and portable guides to their travel destinations. Kevin Keim, the creator of the new guide, *Placenotes*, and the University of Texas Press introduce the first three sets in this series of innovative travel guides that focus on the essence of place: San Antonio, Austin, and the University of Texas.

Through the guide's content and delivery, Keim, director of the Charles W. Moore Center for the Study of Place, shows that the perception of place is the fundamental concept behind *Placenotes*.

Founded in 1994, The Moore Center is dedicated to the preservation and advancement of architecture based on the practice and teachings of architect and writer Charles W. Moore. Published by the Moore Center for the Study of Place, *Placenotes* pays homage to the featured region's distinctive locales while expressing a genuine sense of place.

"As everywhere looks more and more like nowhere, we seek out places that make us feel as though we are somewhere," Keim said.

Placenotes helps the visitor to do just that. An innovative travel guide in a box, each set contains durable cards that replace the traditional bound visitors' guide, making it both more versatile and manageable for the on-the-move traveler.

Measuring 4" x 5.75" each, the cards are small enough to fit in a pocket and contain comprehensive text and graphics on the places that give character to the region. Each set includes cards on a variety of topics ranging from the landscapes and neighborhoods to the buildings and monuments that lend to each area's distinctive flavor.

A color photograph covers the front of each card, while visitor's facts, informative passages written by locals, and a detail map are included on the back. Symbols at the top of each card denote the *Placenotes* volume in which the card belongs.

Keim designed the cards to stand alone and work collectively as a set to enhance the visitor experience; each volume contains a large map illustrating all places featured on the cards and numbered markers dispersed throughout the text serve as links to other cards within the set.



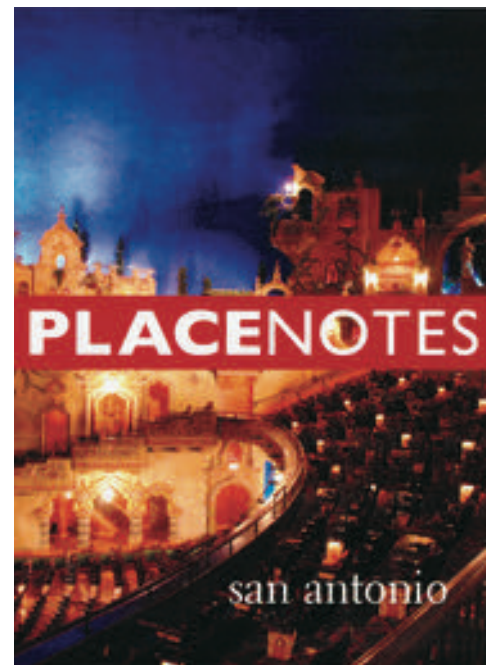
Placenotes, a portable travel guide, hits bookstores this month and offers a fresh perspective on the power of place and its role in defining a region's character.

Moore once said "it is altogether likely that inhabitants themselves can be trusted to know where the real places on the planet are, to go to them, from Disneyland to the Athenian Acropolis and to send postcards back when the places have spoken to them, and they perceived, with great good feeling, that they were somewhere."

Like flash cards for the voyager, *Placenotes* guide the traveler to the most personal destinations and remind them of those locations that have impressed upon them the true merit of place.

Placenotes on New York art museums, Santa Fe, Houston, and Central Texas barbeque are scheduled for distribution in March 2006.

ASHLEY ST. CLAIR



San Antonio, Austin and the University of Texas Placenotes debut this month, with other titles scheduled for release next year.

TSA Announces 2005 Honor Awards

AUSTIN The Texas Society of Architects has announced its annual Honor Awards to recognize significant contributions to the architectural profession and the quality of the built environment. TSA Honor Awards will be presented during the TSA annual convention scheduled Sept. 15-17 in San Antonio.

TSA's highest award is the TSA Medal for Lifetime Achievement in Honor of Llewellyn

W. Pitts FAIA given each year to a member for their contributions to the profession of architecture and their community. This year's recipient is **Bill D. Smith, FAIA**. Smith served as president of JPJ Architects from 1980 until its 1998 merger with HLM Design. He has been involved in and devoted to the architectural profession since 1963 and has served as an honored designer, innovator, mentor, and leader at all levels of the AIA. Smith recently completed a three-year term on of the national AIA Board of Directors. He also has served as chair of AIA's national political action committee and member of the Government Affairs Advisory Committee.

The TSA Architecture Firm Award, an honor recognizing a firm that has consistently produced distinguished architecture for at least 10 years, will go to **Rey de la Reza Architects**. Established as a sole proprietorship in 1982, it now operates as a corporation with two equity holders, Rey de la Reza, FAIA, Howard E. Merrill, AIA, and a third principal, Lorie Westrick, AIA. RdlR currently has 14 employees. The firm has contributed to the architectural profession in its commitment to service and leadership, and contributes to the community through voluntary and pro-bono work that focuses on the betterment or enrichment of the physical environment.

The TSA Award for Young Professional Achievement in honor of William W. Caudill FAIA will go to **Shannon Kraus, AIA**, of Dallas. Having served as TSA's regional associate



Bill Smith, FAIA



Shannon Kraus, AIA



Lawrence Speck, FAIA



Girard Kinney, AIA



Maria Watson Pfeiffer



Rey de la Reza Architects



Stephen Sharpe



Willis Cecil Winters, AIA



Horeya Hilmy, Assoc. AIA

director in 2002, he was elected last year as vice president of AIA national and chair of the AIA Knowledge Committee. The award recognizes a TSA member for professional achievement during an architect's first 10 years of AIA membership.

Lawrence W. Speck, FAIA, partner and design principal with Page Southerland Page, is the recipient of the TSA Award for Outstanding Educational Contributions in Honor of Edward J. Romieniec FAIA, which is awarded to an architectural educator for distinguished achievement. Speck has been a teacher and mentor at the University of Texas at Austin School of Architecture for more than 30 years.

Girard Kinney, AIA, owner and principal of Kinney & Associates, will receive the TSA Award for Community Service in Honor of James D. Pfluger FAIA. Kinney has enhanced the community through many commercial, residential, and adaptive re-use restorations. The award recognizes a TSA member, firm, or chapter for extended commitment to community service or significant contribution evidenced in positive impact on urban, environmental, or neighborhood issues.

Three individuals will receive the TSA Award for Excellence in the Promotion of Architecture Through Media in Honor of John G. Flowers Hon. AIA. They are:

- **Maria Watson Pfeiffer**, a historian and a preservation consultant for more than 33 years, and author of *School by the River: Ursuline Academy to the Southwest School of Art & Craft*;

- **Stephen Sharpe**, communications director of TSA, for his contributions as editor of *Texas Architect*, articles for *CheckSet* and *Architectural Record*, as well as scripts for the TSA radio program, *The Shape of Texas*; and

- **Willis Cecil Winters, AIA**, assistant director of the City of Dallas Park and Recreation Department, for his contributions through photography and articles, as well as the design and installation of major architectural exhibits.

The TSA Associate Member of the Year Award will go to **Horeya A. Hilmy, Assoc. AIA**, for her dedication and involvement with the LRCV-AIA and her efforts in bringing architecture and architects to the public. She is an architect intern with Negrete & Kolar Architects.

TSA also will bestow a Citation of Honor to:

- **Downtown Austin Alliance** for its efforts in improving the built and natural environments that comprise Austin's downtown, including work to create downtown as a destination for art and culture.

- **Monte Patrick Trenckmann** for his work as a craftsman and builder and contributions to architecture. Trenckmann has worked for more than 20 years as an artisan in the Bryan/College Station community.

- **Acme Brick Company** for its support of TSA and Texas local chapters through continuing education, sponsorships, and personal attention. Acme is also recognized for its commitment to providing quality service and

"Honor Awards" continued on next page

"Honor Awards" continued from previous page

products as well as numerous efforts in community service.

- **Tarrant Regional Water District** for its efforts in addressing issues along the Trinity River, including the formation of the Trinity River Master Plan and the new Trinity Uptown Plan, and for its positive impact on both the natural and built environment in Fort Worth.

- **Rice Design Alliance** for its advocacy of the built environment. RDA began as an affiliate of the Rice University School of Architecture and succeeds in its efforts through the regular publication of *Cite: The Architecture and Design Review of Houston*, its annual Spring and Fall lecture series, as well as home tours, panel discussions, and symposia.

TSA will also grant Honorary Memberships to the following:

- **Margaret McDermott**, a philanthropist and community leader in Dallas who has contributed to many projects involving the arts and architecture;

- **Howard Rachofsky**, president and chairman of the board of Regal Capital Company and partner of Regal Securities Investment, who is greatly involved with art, music, education, and architectural organizations;

- **Donald W. Scott**, president of Fort Worth South, an advocate for urban redevelopment in Texas;

- **Kevin Shanley**, ASLA, president of the Houston-based landscape firm SWA Group, who currently chairs the Bayou Preservation Association;

- **Bill Sinkin**, an advocate for sustainable energy who has made contributions to the San Antonio community through environmental, civic, and cultural endeavors for more than 40 years; and

- **David Carter**, a retired lawyer active in historic preservation in San Antonio, who has restored the Carter House (by Alfred Giles), the Legal and Professional Building, the Arana Building, the O. Henry House Museum, and the Wolfson Store (also by Giles).

Tabb Departs as A&M Department Head

COLLEGE STATION Texas A&M University's Department of Architecture has begun a search to replace Dr. Phillip J. Tabb, AIA, who tendered his resignation as department head in the spring following the completion of his four-year contract. Tabb notified College of Architecture Dean Thomas Regan in March that he wanted to return to full-time teaching and research at the university.

Under Tabb's direction, TAMU's architecture program introduced distance-learning courses, expanded curricular opportunities through additional majors and study-abroad options, and established an annual publication of stu-

dent design work. Additionally, nine faculty members joined the architecture department, eight of whom have been promoted or tenured. Tabb also helped initiate a graduate certificate program in sustainability and has included students in his research, providing them with invaluable instruction and experience.

Tabb will resume teaching this fall in the university's college programs at the Santa Chiara Study Center near Florence, Italy.

Charles W. Graham, AIA has been appointed interim department head and will serve until a search committee appoints Tabb's replacement. The position is expected to be filled by the start of the fall semester 2006.

Restoration Planned for Bishop's Palace

GALVESTON The City of Galveston and the Galveston-Houston Archdiocese launched the Friends of the Palace Campaign in July to raise funds to restore and preserve the Bishop's Palace, a historic landmark designed by Nicholas Clayton and built between 1887 and 1892. Originally a private residence and later home to the bishop of the Catholic Diocese of Galveston, the mansion on Broadway has operated as a public museum under the church's direction

since 1963. Clayton designed the 7,500-square foot Bishop's Palace in the Chateausque style—a derivative of the French revival design—and added distinctive sculptural chimneys, steep roofs, and Romanesque and depressed Tudor arches. Initially called the Gresham House, the Bishop's Palace is constructed of native Texas granite, red sandstone, and white limestone. The City of Galveston plans to raise approximately \$5 million within the next two years to renovate, purchase, and preserve the building as a historic site.

UT Explores Leadership

The UT Austin School of Architecture will host an annual symposium on leadership across disciplines at Goldsmith Hall. UT baseball coach Augie Garrido, attorney Sarah Weddington, and Dave Steakley, artistic director of Austin's Zachary Scott Theatre Center, will join Dean Frederick Steiner to examine the meaning of leadership. For more information, visit web.austin.utexas.edu/architecture. SEPT. 9–10

TSA Holds Annual Convention in San Antonio

The 66th Texas Society of Architects Annual Convention and Design Products & Idea Expo will focus on how architects help to facilitate "The Good Life" in the environments which they design. General session speakers include University of Maryland President Dr. Freeman Hrabowski III and former Honolulu mayor Jeremy Harris. The convention also highlights tours and continuing education seminars. For registration information, call (512) 478-7386 or visit www.texasarchitect.org/convention. SEPT. 15–17

DAF Introduces 10th Anniversary Season

The Dallas Architecture Forum introduces its fall lecture and panel series with the Bob James Memorial Lecture at the Dallas Museum of Art. The season features discussions led by world-renowned designers, historians, and critics. Call (214) 764-2406 or visit www.dallasarchitectureforum.org. SEPT. 22

RDA Brings *ArtHouses* to Houston

The Rice Design Alliance presents *ArtHouses: New Directions in Museum and Exhibition Design*, a lecture series addressing the evolution of contemporary museum and gallery architecture. The lectures will take place at the Museum of Fine Arts, Houston. Call (713) 348-4876 for more information. SEPT. 28 thru OCT. 26

AIA-LRGV Hosts 'Building Our Border Heritage'

The Lower Rio Grande Valley chapter of AIA will hold the annual Building Communities Conference at the South Padre Island Convention Center. The conference provides participants with continuing education credits, a binational tour, topical seminars, and networking opportunities. For information, visit www.lrgvaia.org. OCT. 20–22

Exhibition Examines Ruins in French Art

This exhibition showcases the representation of the ruin as an architectural and cultural reference in French landscape paintings. *The Splendor of Ruins in French Landscape Painting, 1630-1800* is on display at the Museum of Fine Arts, Houston. Visit www.mfah.org for more information. Thru OCT. 16



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

mas car a (mas kar'e) n. [< It maschera, mask] a cosmetic for coloring the eyelashes -vt. -car'ed, -car'ing to put mascara on

mas cot (mas'kat') n. [< Pror 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 males -mas'cu lin'ity

mash (mash) v. 1 crushed malt for making wort bran, meal etc. 2 soft mass -vt. by beating, crush -injure -mash'er n

mask (mask) n. 1 covering to conceal anything that conceals 2 a masquerade 4 a) a grotesque representation b) to amuse or frighten with or as a mask

ma son (ma sen) n. whose work is building etc. 2 [M-] FREEMASONRY

Ma son-Dix on line (ma'son-dix) [after C. Mason & J. Dixon, who surveyed it, 1763-67] boundary line between Pa. & Md. regarded as separating the North from the South

marzipan - massive

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

mas que (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'ker 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 -vt. -ad'ed, -ad'ing 1 to take part in a masquerade 2 to act under false pretenses

mass (mas) n. [< GR massa, to knead] 1 a lump or shape and number 2 a) the main matter in a subject b) the main body of or masses

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Keynote speakers have been carefully chosen to inspire and motivate:

Dr. Freeman Hrabowski

PRESIDENT, UNIVERSITY OF MARYLAND, BALTIMORE COUNTY

Born in 1950 in Birmingham, Alabama, Hrabowski graduated at 19 from Hampton Institute with highest honors; at age 24, he received his Ph.D. He is co-author of *Beating the Odds* and *Overcoming the Odds* focusing on successful African Americans in science. His research and publications focus on science and math education, with a special emphasis on issues involving minority participation.

The Honorable Jeremy Harris, Hon. AIA

FORMER MAYOR OF HONOLULU

Harris won a special election to become Mayor of the City and County of Honolulu in September 1994 and was re-elected Mayor in 1996 and 2000. Due to term limits, he was ineligible for re-election in 2004. Harris' legacy is the first government system overhaul in Honolulu history, with reorganized municipal departments and streamlined services provided by the city and county. He also curtailed urban sprawl by reforming the system of land use planning to preserve open spaces and agricultural districts. Harris currently serves as the AIA Board's Public Member.

The ever-expanding line-up of optional events will offer a range of exceptional, creative tour destinations featuring venues all contributing to The Good Life in and around San Antonio.

Sunset Station, the site for the Host Chapter Party, is part of a multi-million dollar restoration and development program. The Station is the original 1903 Southern Pacific Depot and was one of the main stops along the famous Sunset Limited Route to California. Listed on the National Register of Historic Places, the Station was called "the building of 1,000 lights" because of the many electric lights installed during construction (see *Texas Architect*, July/August 1999 issue).



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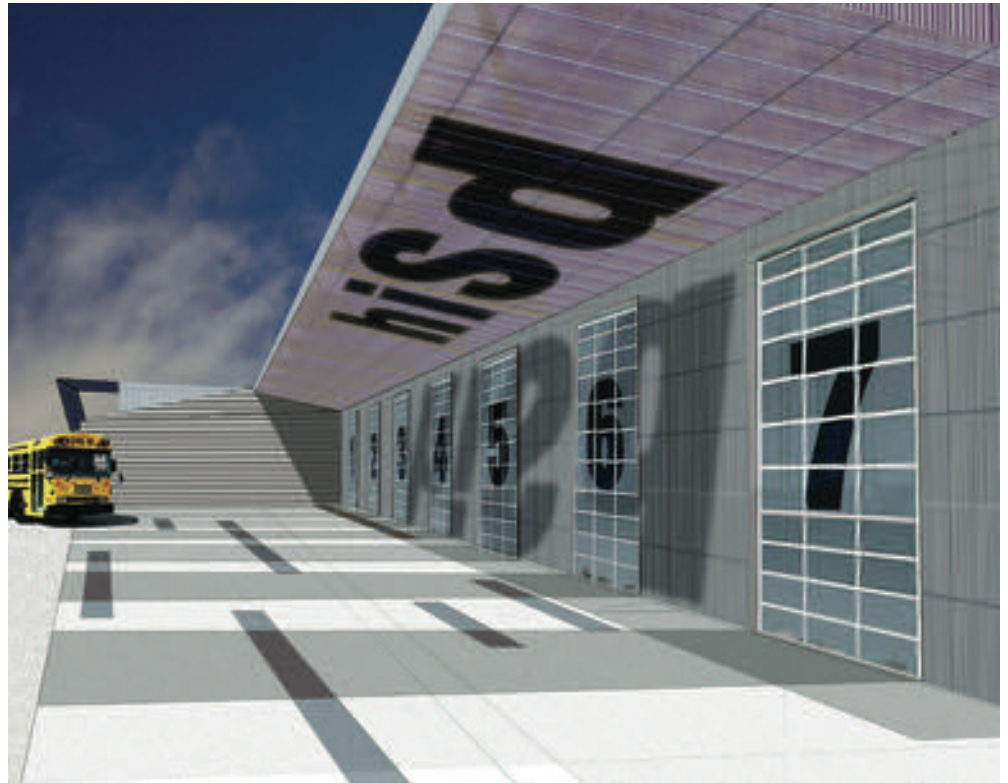


Mountain Hut

The Mountain Hut is a modernist departure from the traditional stone and timber shelter. Victor Ramirez and Chris Hill, architectural graduate students at UT Arlington when they conceived the project, designed the primary structural system to consist of a rigid steel frame that can be erected quickly at the project site, providing a covered working space to protect construction materials and reduce ground traffic around the hut during construction. Shared sleeping pods contain folding beds, and translucent fabric covers the space to allow privacy and to maximize communal lighting. Energy-efficient design methods include a solarium passageway, creating a semi-private sunroom for each pod and permitting the greatest amount of sunlight in the winter months. Double glazing allows for heated air space within the walls. During summer, the hut's overhang blocks direct sunlight, and ventilated air space minimizes heat gain within the lodge. Masonry walls to the south of the building extend throughout the hut to provide avalanche protection.

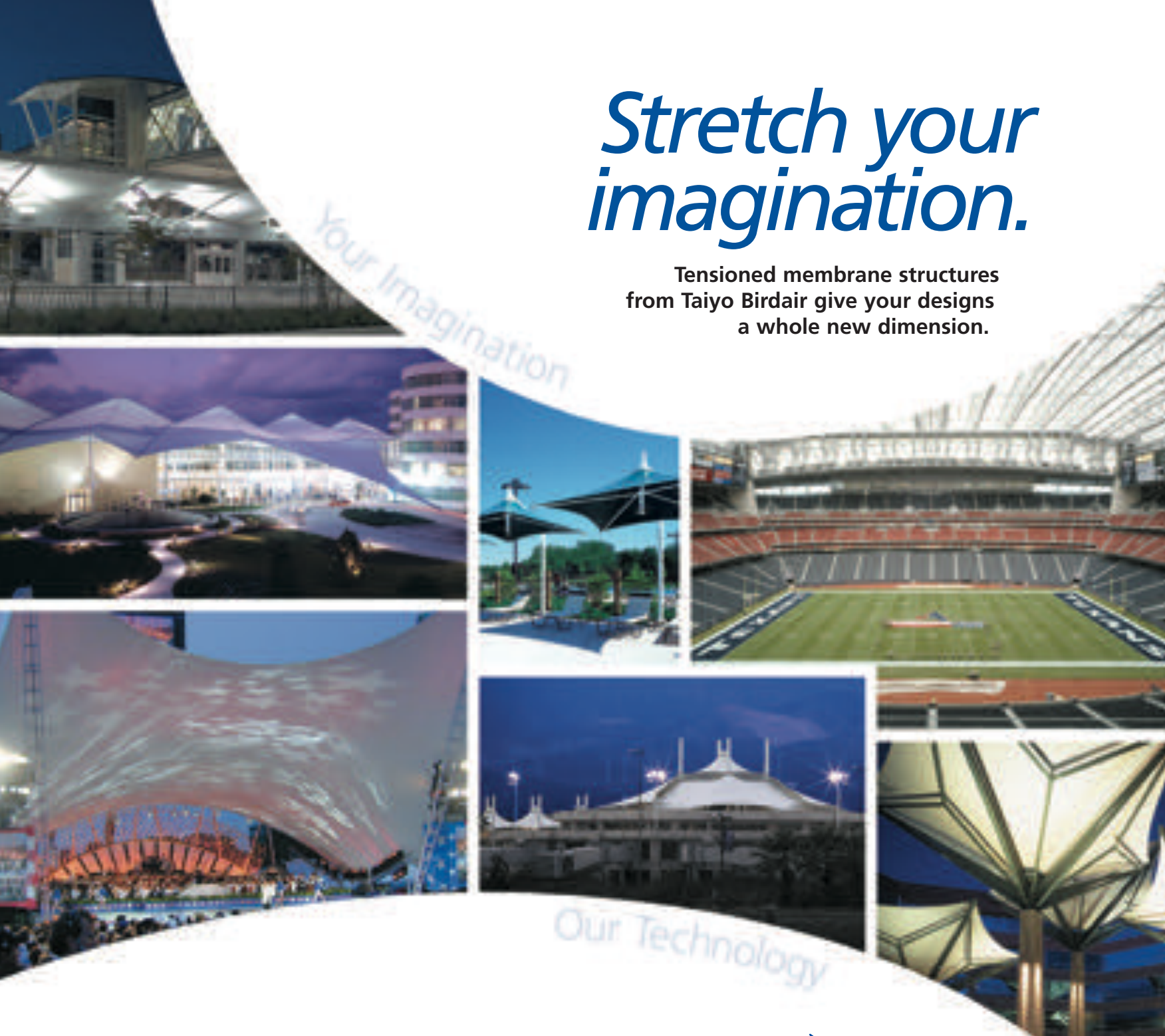
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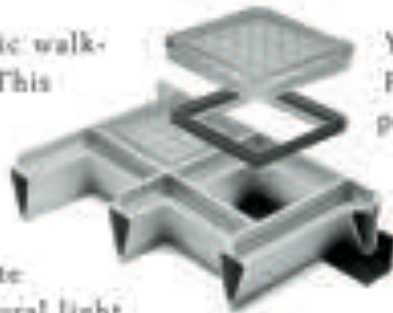
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O'Neil Ford at Trinity University

His campus work endures to encapsulate the evolution of a modernist architect

by MARY CAROLYN HOLLERS GEORGE

O'NEIL Ford delighted in being in the middle of the action. How gratified he would be today, 100 years after his birth and almost a quarter century since his death, that his name and the values he espoused are being invoked in discussions generated by recent work on the grounds of Trinity University. The ongoing renovation and expansion of the Ruth Taylor Art and Music Building and the 2002 demolition and subsequent replacement of Northrup Hall—both were projects by Ford's office—replay his favorite scenario: the good guys (his supporters) against the bad guys (anyone with a contrary opinion).

For all his grandstanding, Ford (1905–1982) never wavered in his conviction that in choosing the profession of architecture he accepted the obligation to enhance the world in which he lived, and he imbued generations of bright young architects with his idealism. He was the Pied Piper and the message he piped was always the same: sensitivity to the nature of materials the earth provided; timeless design, and the performance of a building over the long haul; architecture that can be adapted to changing needs; and innovative approaches to budgetary constraints. In short, Ford's overarching concern was the building of structures that express the reality of their site and function rather than conform to the fashion of the day. Ford's message was the same that he himself had received from his exemplars, Alvar Aalto and William Wurster and other masters of the Modern movement. And like Aalto and Wurster, Ford's modernism was a gentled and humanized version with references to regional context.

Ford's sister said he became an architect because he had a pencil. Drawing was integral to his thought processes. How perplexed he would be in today's world where the computer has replaced traditional drawing techniques. [And how fortunate we all are that Ford lived before e-mail. He relished writing lengthy letters in which he espoused causes dear to his heart, and those documents provide historians with a uniquely personal perspective into his accomplishments and disappointments.]

Beyond doubt, Ford's major contribution was the making of a new campus for Trinity



Wurster and Ford's plan took full advantage of Trinity's prominent but problematic site. A bridge connects James H. Calvert Hall (ca. 1955) with the upper level of the campus.

University where he was involved in the design of more than 40 buildings between 1947 and his death. Viewed collectively, his work for Trinity illustrates Ford's evolution as an architect. That work also sheds light on Ford's world and how he approached its many challenges. Ford and his associates encountered numerous obstacles—severely limited monetary resources, as well as shortages of material—in building the new university campus. But the years following World War II were times of heady optimism when all things were thought possible. Having lived through the Great Depression, Ford was intimately acquainted with hardship. His father, an engineer on the Frisco Line, died a hero's death in the line of duty, and his death left the family destitute. Ford's was a “up-by-your-bootstraps” time when a young man made his own luck or he did not make it. Fate seemed to have prepared Ford for his work at Trinity University.

Following its founding in 1869, Trinity University relocated several times around eastern central Texas. Then in the mid-1940s, the San Antonio Chamber of Commerce facilitated Trinity's move to 107 acres encompassing a bluff overlooking the city's skyline. While Ford is often credited as the hero of “the miracle of Trinity Hill”—an abandoned rock quarry and dumping ground that was then on the northern outskirts of the city—it would take the concerted efforts of a remarkable group of brilliant and creative people, risk-takers all, to tackle the challenges ahead.

First, there was William Wurster, who at that time was dean of architecture and planning at the Massachusetts Institute of Technology. Wurster advised Trinity's trustees to abandon their dreams of columned Georgian architecture, an option that would necessitate leveling the precipitous terrain of the bedrock site and

one which they could not afford. Functional architecture was the only reasonable choice and the man for the job was O'Neil Ford. "Don't negate this site," Wurster admonished. "That would be a tragedy. Let its hills design your buildings." Dallas landscape architects Arthur and Marie Berger then joined the Wurster-Ford team and advocated the use of low-maintenance, indigenous plant material to enhance the natural landscape. That logical approach resulted in the development of Trinity as a pedestrian campus, where even today its many sheltering thresholds and shaded arcades act as transitional spaces. The harmonic relationships between the natural landscape and human-scaled buildings, as well as between individual buildings, create a sense of community.

At the trustees' insistence, Bartlett Cocke and Associates entered into a joint venture with Ford. Referred to as Trinity Architects, the venture divided duties with Ford's office assuming primary responsibility for design work and Cocke's firm producing most of the construction drawings. Then there were the young architects who flowed through Ford's office, being inculcated with his ways of handling materials and his belief in the unity of structural and architectural forms. To this day these architects are still influencing the understanding of design, teaching yet another new generation of architects the lessons they learned from Ford. Because they carried significant responsibility and were inspired to perform beyond their level of ability, these men and women contributed to the Trinity enterprise in many valuable ways.

This is not to suggest that architects were the sole or primary contributors. Presbyterian clergyman James W. Laurie would serve as Trinity's president from 1952 until his death in 1970. A unique relationship of trust developed between Ford and Laurie. Laurie appreciated Ford's genius but also his success in soliciting funds for the university. Together, Laurie and Ford made an extraordinary development team.

Philanthropist Tom Slick was another non-architect who played an important role in Trinity's early years in San Antonio. Chairman of the university's building committee, Slick was not only wealthy but erudite and inventive as well, and he liked to have fun spending his money. According to his biographer, Catherine Nixon Cooke, letters between the philanthropist and the architect reveal that the two men delighted in exploring ideas and talking about possibilities. Slick was the co-inventor of the Youtz-Slick

lift-slab method of construction, and Ford seized upon the opportunity to integrate into the design process a new cost-cutting building technology. In 1952, Slick subsidized as a demonstration project the construction of the first lift-slab building in the world—Northrup Hall, also the first building to rise on the new campus. The successful result brought both Trinity and Ford international acclaim. Alas, other systems proved to be more economical and the lift-slab construction ceased at Trinity after the mid-1960s. That is, until this year. In the current



POLLY SMITH

Ford's work with Arch B. Swank Jr. (shown at right in this 1938 photo) preceded the Trinity commissions by more than a decade, but their collaboration laid the foundation for Ford's regional approach to modernism that characterized his buildings on the campus.

expansion of the Ruth Taylor Art and Music Building (1958), part of the original lift-slab structure is being included in the design by Kell Muñoz Architects in association with Michael R. Howard of New Orleans. Moreover, the same hydraulic jacks and techniques employed by TexStar Corporation for the early work at Trinity are again being used, supervised by a foreman who was on the job half a century ago.

The story of Ford's Northrup Hall does not end as satisfactorily. Instead, the contrast between the original building and its replacement, completed last year, evinces a travesty that mocks Ford's legacy as an architect who eschewed fash-

ion in favor of honest material expression. For Trinity's campus, Ford and his colleagues chose to unify all its buildings through the use of a red, modular-sized brick. In addition, the bonding pattern of the bricks was crucial to the interrelation among Trinity's buildings. The modular brick also interrelated with other modular backup materials, which in turn offered the benefits of less fitting and cutting, and that translated to lower labor costs. However, for Ford there was an even more important factor—a man's hand easily grasps a common brick. That physical relationship between man and material was essential to Ford's way of thinking about construction. [Of the several posthumous tributes he received, Ford would have cherished above all others the Louis Sullivan Award for Architecture given by the International Union of Bricklayers and Allied Craftsmen in acknowledgment of his work for Trinity University. Ford also would have enjoyed knowing that the only previous posthumous Sullivan Award was made to Louis Kahn.]

Sadly, for anyone knowledgeable of Trinity and Ford's commingled history, Trinity's board of trustees decided to demolish Ford's Northrup Hall and it was razed in 2002. The trustees by that time had hired Robert A.M. Stern, FAIA, to design its replacement, and required him to use a red brick. But the trustees set no limitations on which type of brick nor how it would be used. Rather than a modular-sized brick, Stern chose a king-size brick, and he specified that it not be laid up in running bond as in the other campus buildings but in stack bond (which actually is not a bond at all). Ultimately, and contrary to Ford's sensibilities, Stern's brick is not integral with the structure. [See the Jan/Feb 2005 *Texas Architect* for a critique of the new Northrup Hall.] Then there is the three-story-tall "front porch" with which Stern embellished Northrup Hall, an exaggerated adornment that would not have escaped Ford's derision. "Nothing exceeds like excess," as he used to say.

Today, the quiet and unassuming buildings dating from the Fordian era at Trinity hardly look revolutionary. With the passing of decades, his work there that still stands now connotes a tradition of timeless design, the result of the honest craftsman's use of materials and ingenious yet direct construction.

Mary Carolyn Hollers George is a writer and architectural historian who lives in Austin. She is author of *O'Neil Ford, Architect*, published in 1992 by Texas A&M University Press.



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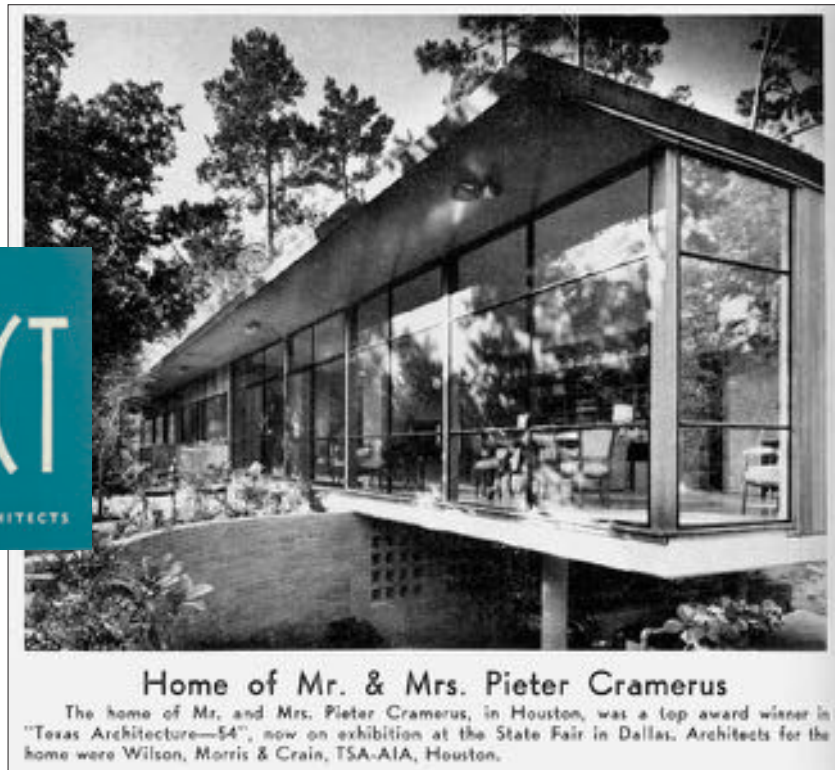
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TSA DESIGN AWARDS

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by STEPHEN FOX



THE TSA Design Awards do not tell a linear story. Instead, they tell stories layered upon each other. Those stories bespeak the cycles of Texas architecture from the midpoint of the twentieth century to the beginning of the twenty-first century. Understanding the collective meaning of those stories requires the construction of a historical context encompassing 55 years of the annual design award competition. Only then can one begin to discern the larger meaning of the design awards, the buildings they recognize, and the architects responsible for them.

My reading of the historical record – compiled from reports in *Texas Architect* and the awards catalogues published in the early 1950s that Houston architectural historian Ben Koush unearthed in the collections of various Houston architects – suggests that the TSA Design Awards program grew out of an awards program held in 1950 under the aegis of the Dallas AIA chapter. The winners that year and in 1951 were from the Dallas chapter only. Then, in 1952, the competition was opened up to all AIA members practicing in Texas. (Therefore, the year 1952 seems to be the beginning of the TSA Design Awards program.) Through the 1960s at least, administration of the awards program appears to have remained the responsibility of the Dallas chapter.

Why would the Dallas chapter begin an awards program? My interpretation is that the awards program was a political wedge that young modernists inserted to boost their positions within the architectural profession. What is absent from the lists of winners are the names of the architects who, in the 1950s, did the major buildings in Texas cities: Kenneth Franzheim and Alfred C. Finn in Houston, Atlee B. & Robert M. Ayres and Bartlett Cocke in San Antonio, Wyatt C. Hedrick and Preston M. Geren in Fort Worth. Conspicuous by his presence among award winners – especially in the Dallas-only years – was George L. Dahl of Dallas. Jurors' summary statements indicate they were hostile to buildings based on historical models, but that the late modernistic designs Dahl's office produced were acceptable. Dahl was the exception. By stacking the juries with modernist architects and, occasionally, architectural critics from out of state, competition organizers guaranteed that modernists would monopolize the awards programs. During the 1950s especially, the design

awards constructed a counter consensus on what constituted good architecture: modern was good, everything else was unworthy.

Turning to the lists of winners in the 1950s, what emerges is the shape of the architectural profession in Texas that crystallized by the early 1960s. Donald Barthelme and Howard Barnstone of Houston, Caudill Rowlett Scott of Bryan, and Milton A. Ryan of San Antonio dominated the 1952 lineup. In 1953, Fehr & Granger and R. Gommel Roessner of Austin and Cocke, Bowman & York of Harlingen were added to the list. Wilson, Morris, Crain & Anderson and Harwood Taylor and Burdette Keeland, all of Houston, were recognized in 1954. In 1956, O'Neil Ford, E. Davis Wilcox of Tyler, and George Pierce-Abel B. Pierce of Houston entered the ranks of firms that would figure prominently in the awards program through the early 1970s. Whether some architects simply didn't think it worth the effort to enter is not known. Complicating this line of inquiry is the lack of knowledge about which entries the juries did *not* choose to award.

The question of absence highlights the extent to which each year's design awards must be taken to reflect the dynamics of individual juries. Therefore such Texas buildings as the Fort Brown Memorial Center in Brownsville of 1954 by Wiltshire & Fisher of Dallas and the Brazos County Courthouse in Bryan of 1957 by Caudill Rowlett Scott won Honor Awards in national AIA design awards but went unrecognized at the state level. Since Texas buildings designed by architects who were not TSA members could not qualify to compete, Philip Johnson's University of St. Thomas in Houston, Ludwig Mies van der Rohe's Cullinan Hall at the Museum of Fine Arts, Houston, and Frank Lloyd Wright's Dallas Theater Center were not recognized.

During the 1950s, houses, schools, houses of worship, clinics, and small office buildings represented the building types most frequently recognized. Commercial and retail buildings, government buildings, and multi-story buildings as a rule did not figure among competition winners. While there was no one modern tendency to which buildings adhered, they tended to be small in scale, asym-

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 MODERN WAS GOOD, ALL ELSE
 WAS UNWORTHY.

"Design Awards" continued on page 106



2005 Design Awards Jury

The three individuals selected to jury the 2005 TSA Design Awards brought a wide range of perspectives to the annual competition program. Jurors met June 23-24 at the TSA offices to view 254 entries (PowerPoint format) in the main competition and 51 entries in the Studio Awards competition. They selected 10 projects to be honored with Design Awards and two projects to be honored with Studio Awards.

From left to right, the jurors were:

Suzanne Stephens, Ph.D., an architecture critic who is deputy editor of *Architectural Record*. Stephens has been a writer, editor, and critic in the field of architecture for several decades. She is the lead author of *Imagining Ground Zero: Official and Unofficial Proposals for the World Trade Center Site*, published in September 2004 by *Architectural Record* and *Rizzoli International*. Stephens holds a doctorate in architectural history from Cornell University.

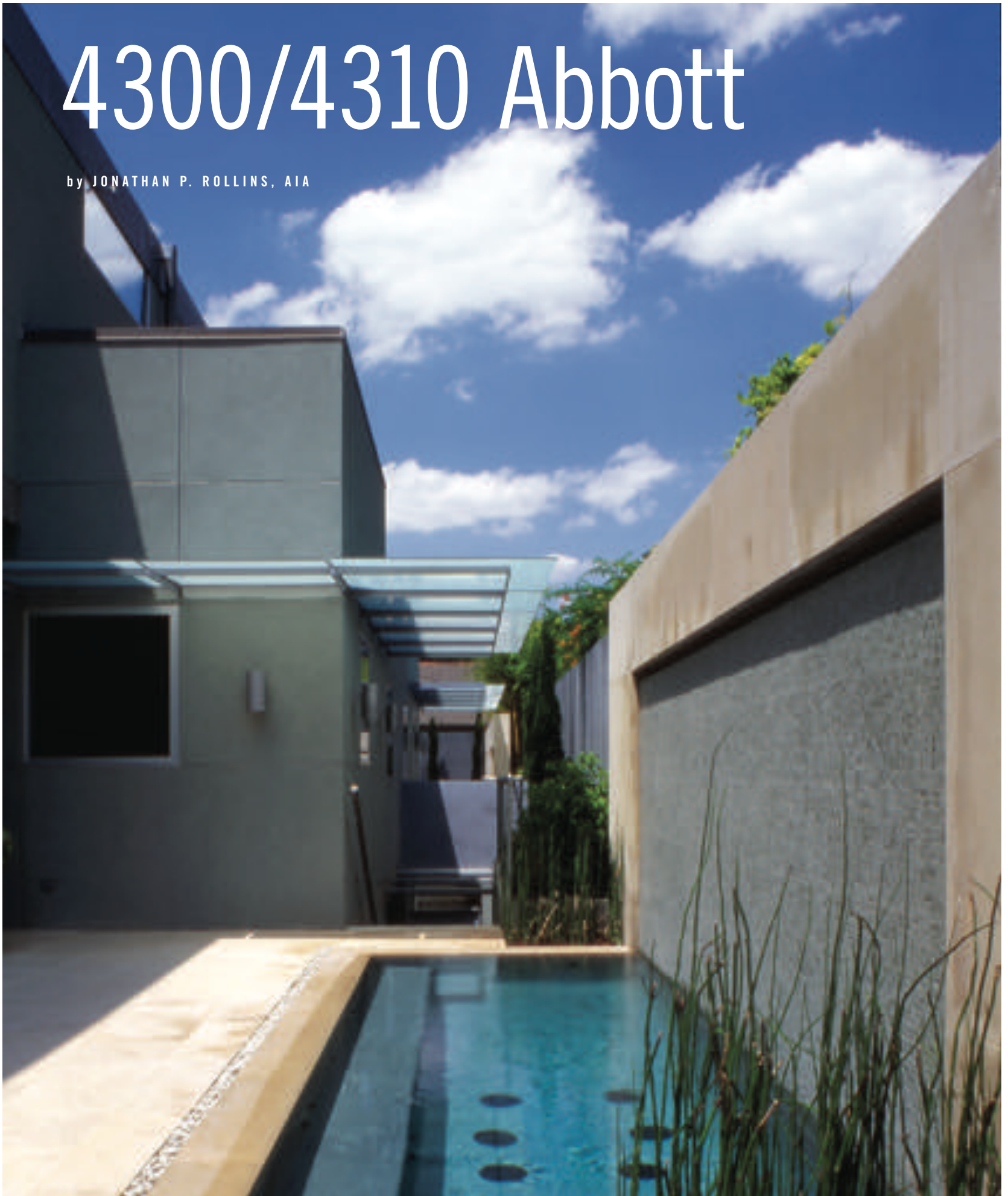
Les Wallach, FAIA, whose Tucson-based firm *Line and Space Architects* is known for designing and building innovative and ecologically sound projects. Founded in 1978, *Line and Space* was named *Firm of the Year* by the AIA's Western Mountain Region in 1999. The firm is internationally recognized for its consistently successful integration of structure and landscape. Projects include the Arizona Sonora Desert Museum, Boyce Thompson Arboretum, and the National Historic Trails Interpretive Center in Casper, Wyoming.

Mahadev Raman, PE, a mechanical engineer who leads *Ove Arup's Building Engineering Group* in New York. Raman has more than 24 years experience providing engineering design leadership for multi-disciplinary teams on a wide variety of projects worldwide. He has particular expertise in the design of high-performance and energy-efficient buildings. Among his projects are *Simmons Hall* at Massachusetts Institute of Technology, *Terminal 4* at JFK International Airport in New York, and the *Jubilee Church* in Rome.

STEPHEN SHARPE

4300/4310 Abbott

by JONATHAN P. ROLLINS, AIA





ON a modest suburban site in a Dallas neighborhood, two new townhouses by Oglesby Greene adopt an urban strategy to meet the developer's need to provide 3,200 square feet of living area and a three car garage for each unit. The architects capitalized on a sloping site to organize the building vertically, locating the six parking spaces and two large storage rooms half a floor below the street level, with two floors of living space above. The compact footprint and stacked plan provide an efficient, urban response to floor-area ratio and building setback limits, and allow views from the living space to be unencumbered by parking enclosures. The program area is loaded to the front, forming a taut rectangular facade much more like an urban villa than its more conventionally residential-scale single-family neighbors. In fact, the concept of the classic urban villa was a driving idea, with its sense of a heavy urban wall separating the private domain from the street, and of movement through a progression of spaces ending in an interior courtyard.

Each unit has a wide exterior stair with precast concrete treads and open risers, allowing visitors to enter at the main level. Residents arrive on the parking level, after passing through a sliding gate of galvanized bar grating. The six parking spaces are arranged symmetrically off of a center aisle, as in a parking garage, but the spaces are slightly wider than normal for ease in maneuvering. At the back of the parking level, symmetrical stairs oriented parallel to the street rise left and right to the two units, in front of a vine-covered wall positioned on axis with the drive aisle. The stairs land in each of the two garden courts, providing access under cover to the living/dining area. The garden courts were conceived as an integral extension of the living areas, and interior and exterior are separated only by a mullionless glass wall.

The vocabulary of elements used on the street facade is edited to the minimum. Organized by horizontal bands of exposed concrete at the main and second floor lines, four square windows provide daylight to the interior rooms, and four horizontal windows light the parking level. The horizontal

PROJECT 4300/4310 Abbott: Urban Dwelling for Two Families
CLIENT Diane Cheatham, and Claire Dewar
ARCHITECT Oglesby Greene Architects
DESIGN TEAM Graham Greene, AIA; Thomas Krahenbuhl; Fred Meyer; Pamela Cox
CONTRACTOR CCM Group, Inc.
CONSULTANTS Bodron + Fruit (interiors); Jaster-Quintanilla, ICW Direct Services (structural); Kelly James Design Group (landscape); Brian Weber (water structures)
PHOTOGRAPHERS Charles Smith (exterior); Michael Lyons (interior)



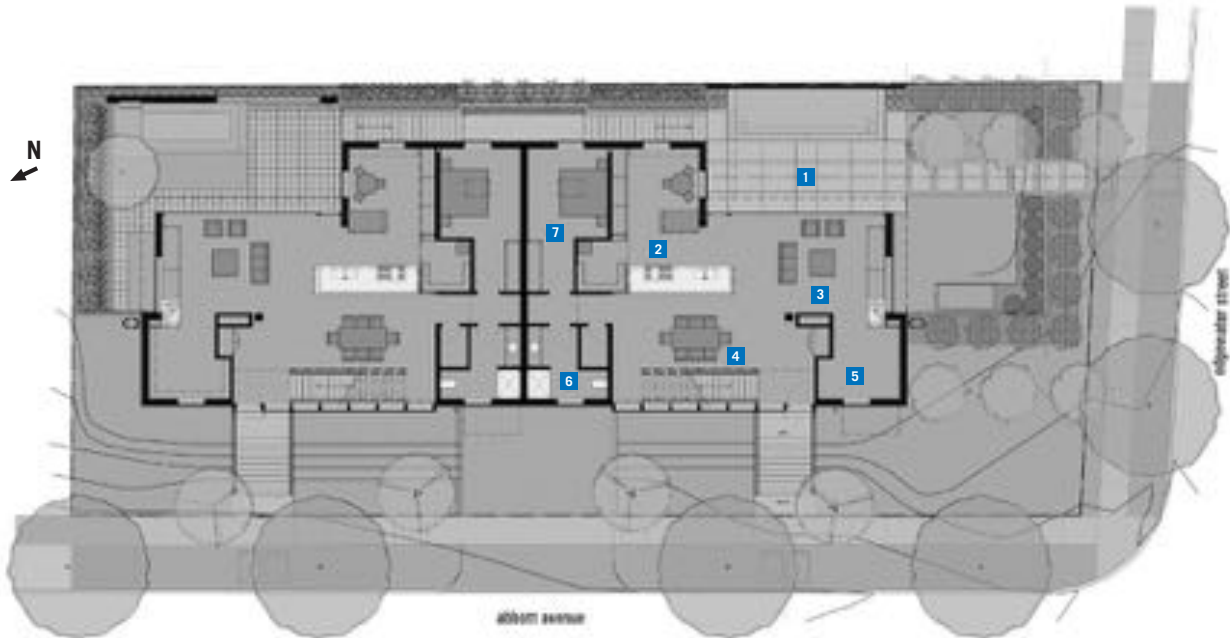
SECOND FLOOR PLAN

- 1 BEDROOM
- 2 BATHROOM
- 3 BALCONY
- 4 CORRIDOR
- 5 UTILITY



GROUND FLOOR PLAN

- 1 GARDEN
- 2 KITCHEN
- 3 LIVING
- 4 DINING
- 5 LIBRARY
- 6 BATH
- 7 BEDROOM



windows fill the space between grade and the main floor level, giving the façade a sense of floating above the berm that conceals the parking level. The planar street elevation is dominated by two large panels of translucent polycarbonate glazing, raised only slightly from the surface of the adjacent wall. During the day, the translucent panels appear opaque from the street, giving the street elevation a closed and private character. At the interior, the translucent panels bathe the double-height stair hall, and the living/dining spaces beyond, with soft diffused light. At night, the polycarbonate panels reveal a ghostly silhouette of the stair inside.

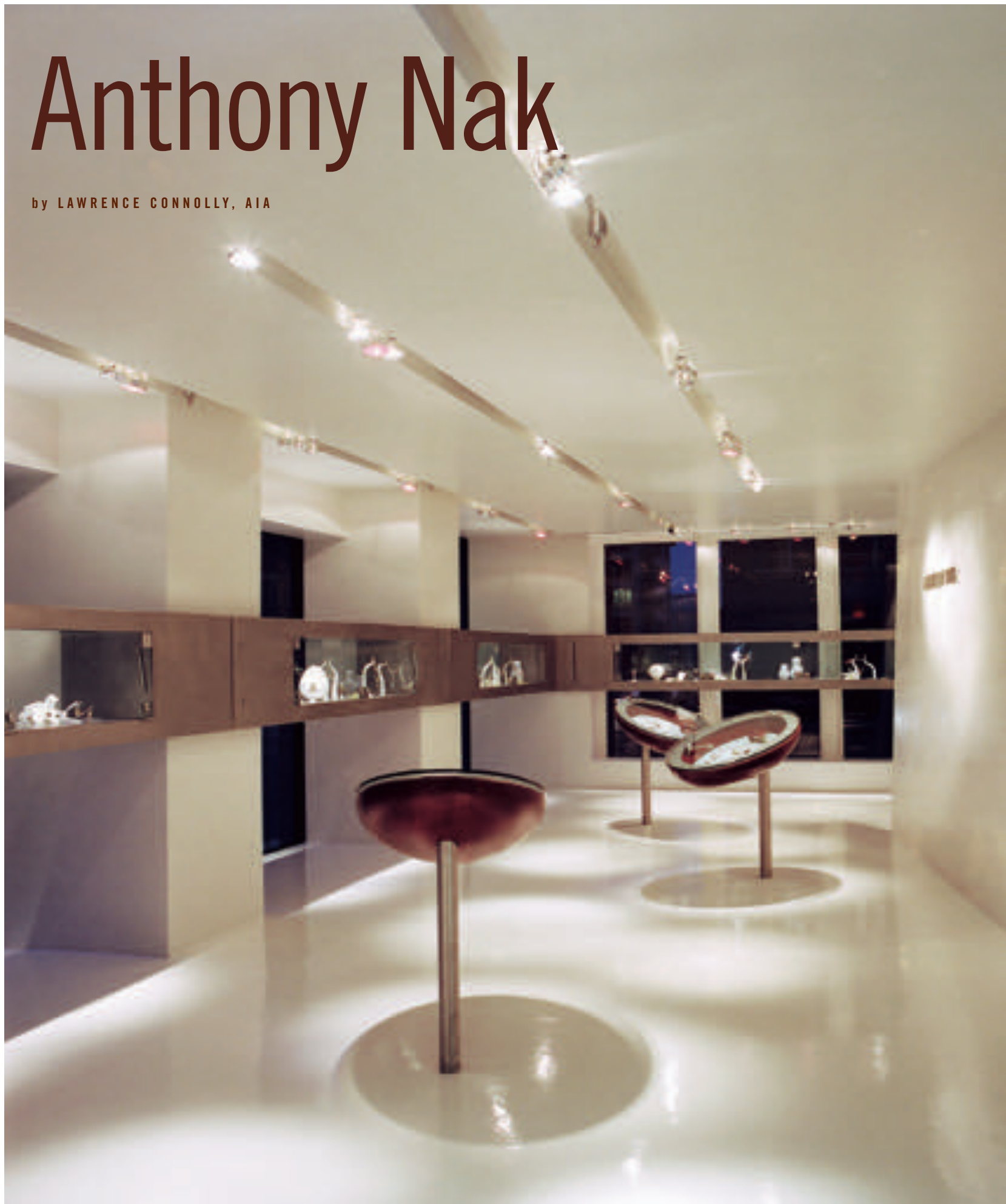
The material palette used throughout is minimal as well. Walls and floors are constructed using insulating concrete formwork technology, and the concrete is exposed in the exterior bands and in polished floors. White plaster walls with a recessed white base, blond maple casework, and glass in varying degrees of transparency make up the balance of the interior materials. The exterior materials are chromatic, juxtaposing green-gray stucco and galvanized steel with exposed concrete and the polycarbonate panels. Planned to weather even closer together in value, this combination gives the structure a nicely tactile modern character, different from the stark white volumes of the other modern houses in the neighborhood, but sympathetic with the traditional homes nearby. **T**

RESOURCES RETAINING WALLS (ICF): Lite Deck; CONCRETE MATERIALS (ICF): Lite Deck, Lite Form; EXTERIOR WALL PANELS: Cembonit; STEEL BAR GRILLE: McNichols; SHINGLES: Slate; PLASTIC GLAZING: Polygal

Jonathan P. Rollins, AIA, is an associate principal of Good Fulton & Farrell Architects in Dallas.

Anthony Nak

by LAWRENCE CONNOLLY, AIA





JETT BUTLER OF FODA

THE ground floor of an undistinguished 1970s office building in downtown Austin might seem an unlikely place for the flagship store of a haute couture jewelry business. However, Anthony Nak Fine Jewelry Inc. overcame the location's blandness with the help of M.J. Neal, AIA, who adroitly injected the lease space with a sophisticated style that reflects the retailer's growing reputation for high-end, custom jewelry design.

Neal's challenge was to conceive and oversee construction of his client's first retail showroom within three months. The short time frame meant bypassing the traditionally sequential project delivery method in favor of a concurrent design/build process with the architect even supplying the shop drawings.

According to co-owner Anthony Camargo, he and partner David Nakard didn't want the typical jewelry store environment of solid pedestal cabinets and overly eager sales staff hovering within sight. Rather, their intent was to display their jewelry so the pieces could be seen from all angles in a space with an architectural "feel" that was "sexy, but not feminine."

Neal's makeover of the 800-square foot corner space included replacing the existing windows with larger openings to enhance visibility from the street. The ceiling slopes and curves downward to form a short interior wall at the entry, and that wall bends dramatically to become a cantilevered bench. The long interior wall is a complex curve that terminates in a niche for the cash register on one side and a discreet passage to the studio on the other. The opaque, white interior combines surfaces with subtle differences in reflectivity: commercial-grade vinyl flooring is high gloss, the gypboard

PROJECT Anthony Nak Jewelry Flagship Store
CLIENT David Nakard Armstrong and Anthony Camargo
ARCHITECT M. J. Neal Architects
DESIGN TEAM M. J. Neal, AIA; Armando Araiza; D. J. Perkinson
CONTRACTOR Four Corners Construction
PHOTOGRAPHERS Jett Butler-Foda; Kenny Braun; M. J. Neal

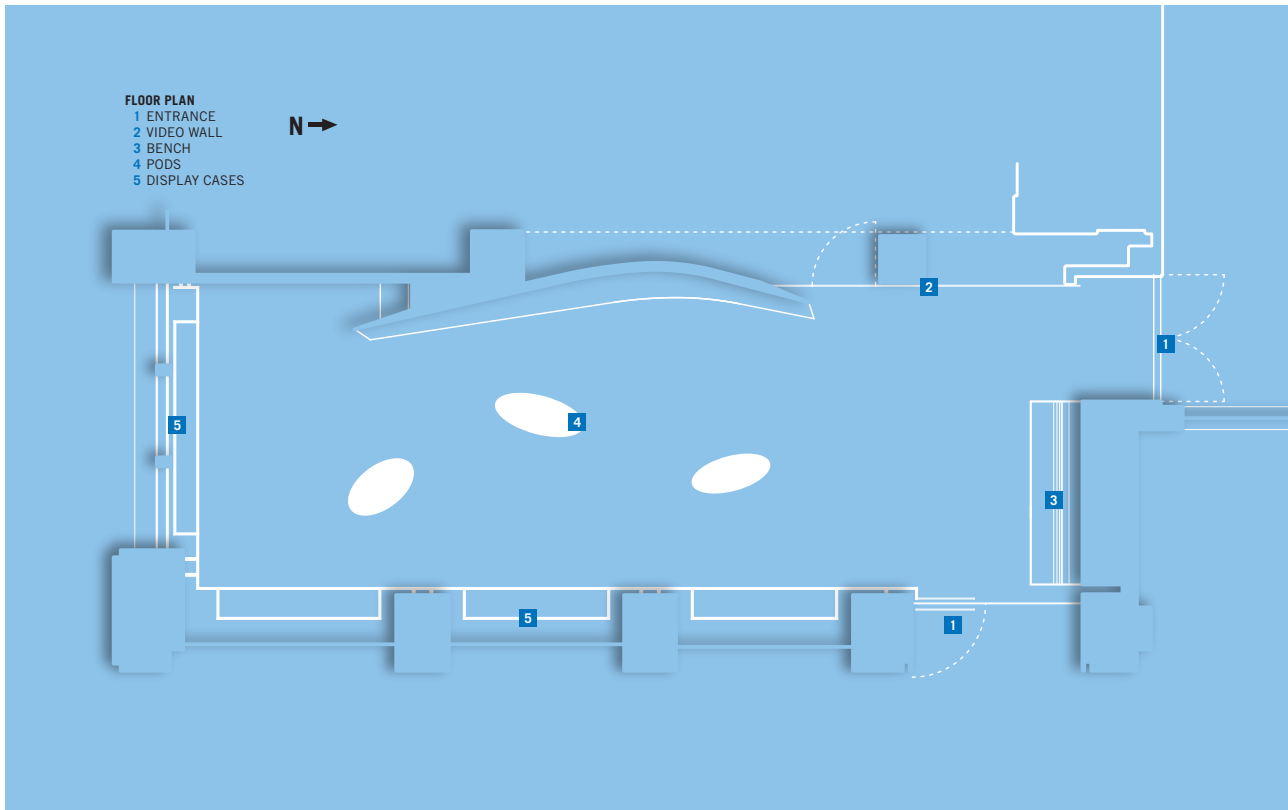


ILLUSTRATION BY JETT BUTLER AND FODA, FODAGROUP.COM



JETT BUTLER OF FODA



KENNY BRAUN



M. J. NEAL

ceiling is semi-gloss, and the Venetian-plaster curved wall has a flat finish. The egg-like envelope is void of texture, allowing the jewelry to be displayed with negligible distraction, making the store resemble a museum of modern art.

Set just behind the floor-to-ceiling storefront windows, four 12-inch-high glass and stainless steel display cases span the width between the exterior columns. Glass on both sides of the cases allows shoppers inside, as well as curious pedestrians and motorists outside, to view the exquisite jewelry. Seen from inside the store, the horizontal cases appear like aquariums levitating halfway between the floor and ceiling. At the center of the store, three canted display cases also appear to defy gravity. The counter-high pods of glass, wood, and metal rise from the floor on single stainless steel supports.

Camargo credits his store's ethereal spirit and minimalist casework as the catalysts for putting shoppers in a buying mood, and says the soft-sell approach has resulted in Anthony Nak exceeding even its most optimistic sales projections. The flagship store's appeal extends beyond its customers—its design has been recognized with top prizes this year from Couture International Jeweler and the International Interior Design Association. ■

A *TA* contributing editor, the writer is president of Connolly Architects in Austin.

RESOURCES ARCHITECTURAL METAL WORK: Crippen Sheet Metal; **ARCHITECTURAL WOODWORK:** Stanley Woodworks, Archwood Cabinetry and Millwork; **ENTRANCES AND STOREFRONTS:** Floyd's Glass Company; **FLOORING:** The Invinmentalists (Intertech Flooring); **LIGHTING:** Bruck Lighting Systems (Solux, dist.)

De Santos Gallery

by VAL GLITSCH, FAIA





INTEGRATING art into the life of a community often requires its separation from the everyday. Experiencing that separation makes viewing the artful object possible in its own place: a space filled with only its own sound. Brave/Architecture's new project for the De Santos Gallery is such a place, a building insulated from the busy urban street along which it sits.

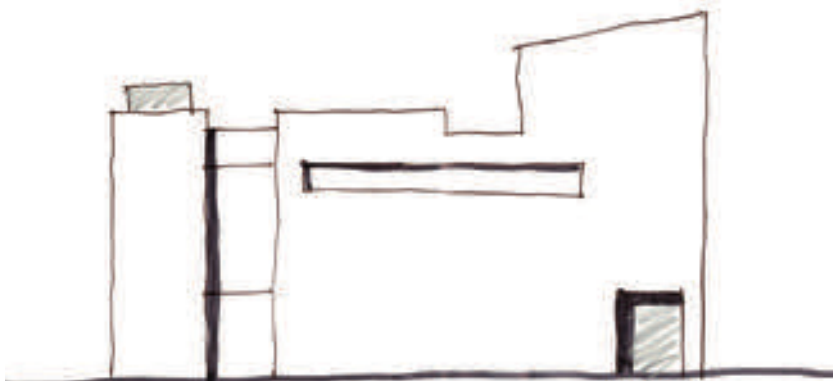
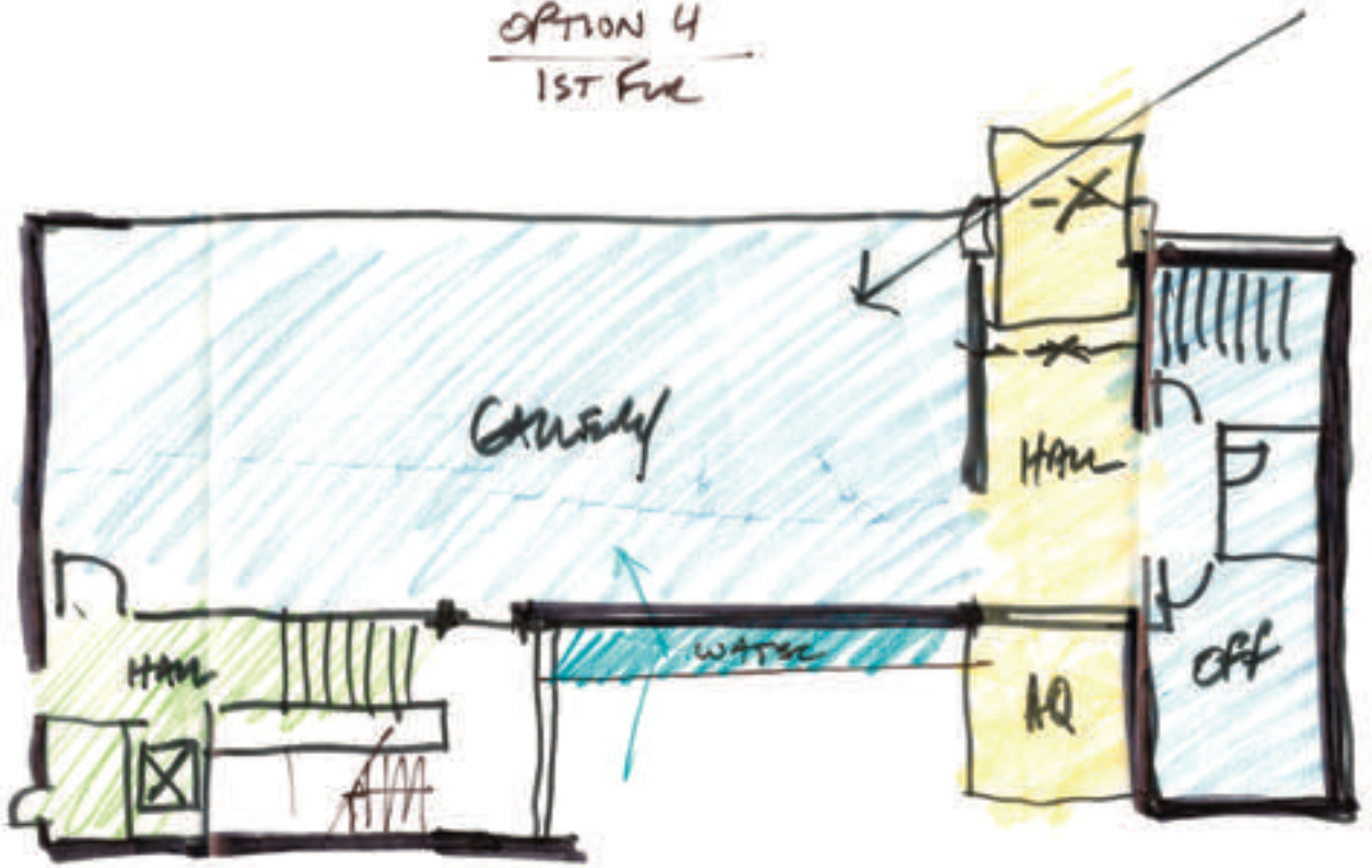
An early sketch of the floor plan (see next page) shows the architect's intention to close the building to the street, revealing only glimpses of the contents rather than exposing too much to the public. "This is purposely done to gradually awaken the intellectual curiosity of the visitor," says Fernando Brave, AIA. The entry space, publicly accessible from the east, is flanked by two outdoor areas that accommodate overflow during openings. Visually expanding the dimensions of the interior space, these provide a shady, cool welcome.

Services are situated along the west side, shielding public spaces from the strong light and heat. Introducing a reflecting pool along the west gallery's edge accentuates the sensory experience in a private patio while allowing indirect sunlight to bounce into the gallery through low windows, permitting full-width flexibility for hanging art at the proper viewing height.

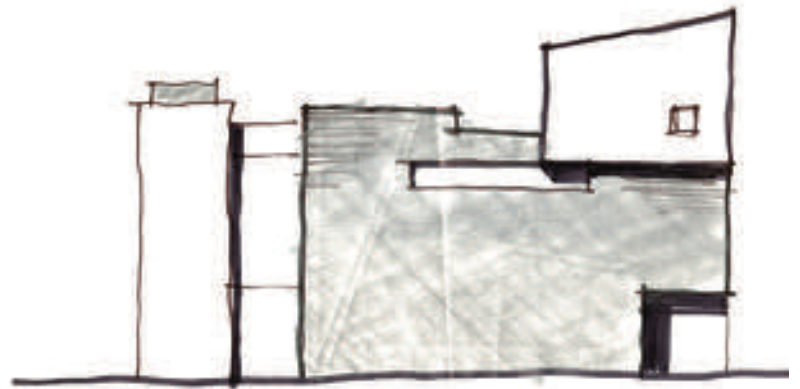
The second-floor plan works almost the same way. A circulation spine edges a large studio (sometimes used as additional gallery space) and aligns services on the west side of building, continuing the light and heat buffer vertically. A void over the lobby visually connects the two main interior spaces via a bridge.

PROJECT De Santos Gallery
CLIENT Luis A. De Santos
ARCHITECT Brave/Architecture
DESIGN TEAM Fernando L. Brave, AIA; Terrence J. Newton; Alejandro Brave
CONTRACTOR Virkus Construction
CONSULTANTS Matrix Structural Engineers (structural); Jones Engineering (MEP); Anne Breux (furniture)
PHOTOGRAPHER Hester + Hardaway

OPTION 4
1ST FLOOR



EAST 'A'



EAST 'C'



At the top, a third-floor roof deck, adjacent to the living/rest space and hidden from a street perspective, allows a survey of the neighborhood from a safe distance where city noise is reduced and cars appear pleasantly diminished.

Elevation sketches (opposite page) reveal how the exterior evolved to reinforce the intentionally private nature of the building. They also illustrate how the massing developed from a single-material silhouette shaped by internal requirements to become more carved, losing its earlier flatness. As built, vertical and horizontal elements interact as the inside pushes outward. Still, the exterior remains minimalist, a simple palette of stucco and metal siding. Sheet metal expresses the accessibility of public spaces, while cement stucco signifies the private areas impenetrable by the public. One needn't "over-intellectualize it to understand it," Brave says.

Brave credits the owners with much of the project's success. "They knew what they wanted," he says, "but they didn't tell me how to do it." Obviously on the same page architecturally, owner and architect orchestrated the result, and experiencing the building reveals that the permanent art is the building. ■

RESOURCES ROOF AND WALL PANELS: MBCI; CEMENT SIDING: James Hardie; TILE: Daltile; PAINTS: ICI, Pratt & Lambert, Cabot; STAINED CONCRETE FLOORS: Unique Concrete Technologies, Inc.; REFLECTION POOL: Nelson Water Gardens & Nursery; EXTERIOR LIGHTING FIXTURES: Intense Lighting; COUNTERTOP MATERIALS: Waco Composites, Inc.; PLUMBING FIXTURES: Kohler/American Standard

Val Glitsch, FAIA, practices architecture in Houston.

Dog Team Too

by CARLOS N. MORENO, AIA

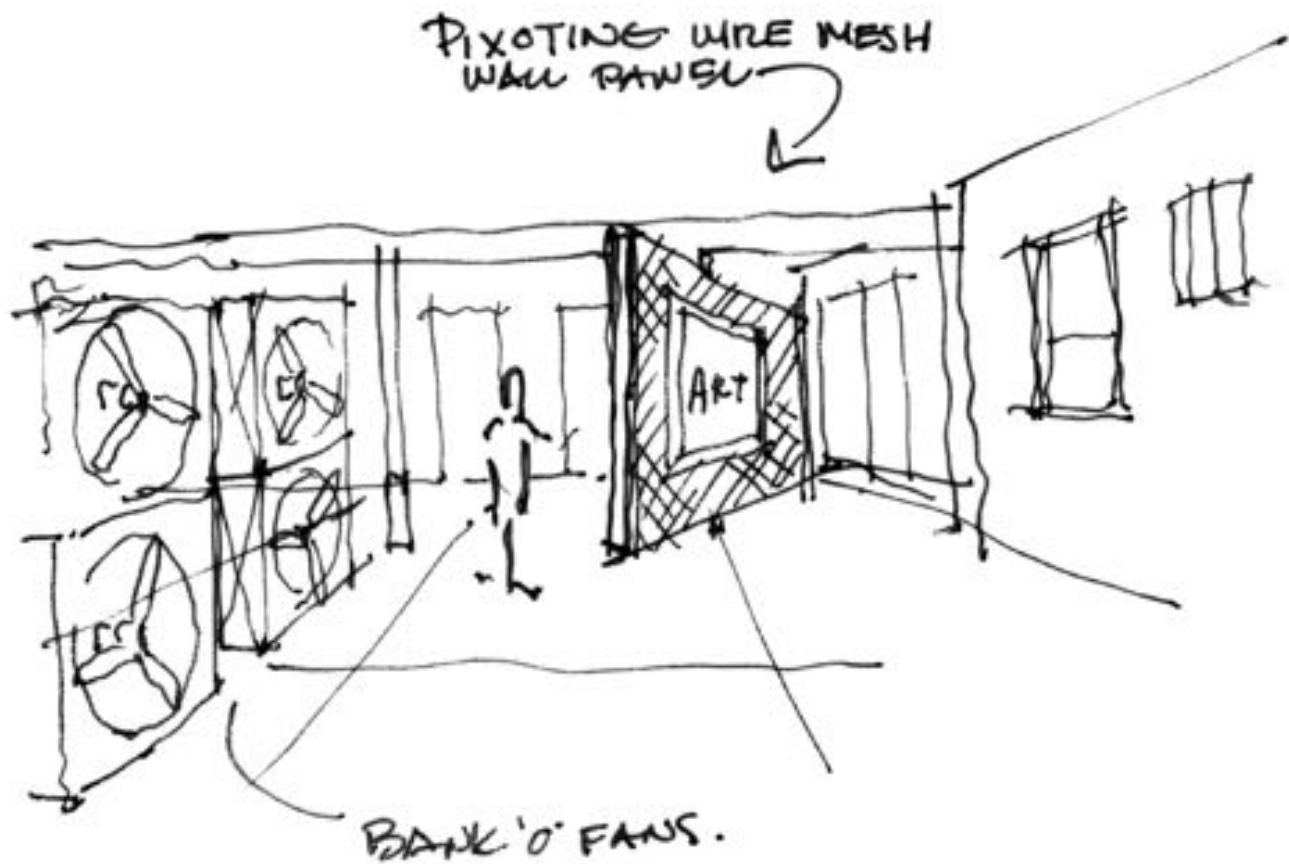




SEEN in retrospect, the fire that devastated the 1920s-era warehouse halfway through its renovation was a good thing. The flames actually created new opportunities that ultimately improved the final design, such as burning away the original wood roof of one of the two buildings that comprise the live/work project. The destroyed roof was replaced with a series of angled, light-steel sections with north-facing clerestory that enliven the open-plan residential space with abundant natural light. Another unexpected benefit of the blaze was how it contorted the steel walls of an old isolation chamber. Its warped metal walls now form a dining alcove, bestowing additional edginess to an already elegantly edgy design. Those sorts of serendipitous consequences instilled the architects and client with the determination to retain much of the buildings' original minimalist and rugged character. Completed in 2001, the project yields a new use that merges the past and present without abandoning its once-upon-a-time industrial context.

The pair of adjoining warehouses, nestled within a non-descript industrial area near downtown San Antonio, has been refashioned as a comfortable compound that still provides a visual connection with the outdoors. Bob Harris, AIA, project architect with Lake/Flato, describes the goal as creating a residence/studio that would allow the occupants to "feel protected within an urban environment while filling the space with natural light and courtyard views." Along the street, cement panels have replaced the original storefront openings, and frosted glass in the upper windows maintain privacy and security in the inner-city neighborhood. The layout is similar to a hacienda, with the entrance through an alley that separates the residential space from the studio space. Both units open directly

PROJECT Dog Team Too Loft and Studio
CLIENT Withheld by request
ARCHITECT Lake/Flato Architects, Inc.
DESIGN TEAM Ted Flato, FAIA; Robert Harris, AIA; Heather DeGrella
CONTRACTOR Cox Construction
CONSULTANTS Steve Persyn Consulting Engineers
PHOTOGRAPHER Hester+Hardaway





- FLOOR PLAN**
- 1 STUDIO
 - 2 COURTYARD
 - 3 PARKING
 - 4 LOFT ABOVE
 - 5 GARAGE
 - 6 DARKROOM
 - 7 BEDROOM
 - 8 BATHROOM
 - 9 POOL
 - 10 LIVING
 - 11 KITCHEN
 - 12 DINING
 - 13 PAVILION



to a landscaped courtyard. A raised “water trough” pool, inspired by one at Donald Judd’s compound in Marfa, creates an oasis-like setting and a focal point for outdoor gatherings. Even the swallows nesting nearby drop in to drink from the pool.

The interior design is an amalgam of the natural and the man-made, a combination that gives the industrial shell a sensual atmosphere and modern presence. Daylight streams through the saw-tooth roof, requiring little if any artificial lighting. The loft space consists of an open-plan living area with glass doors and ceramic-coated windows placed high on the outside walls to the north and east to keep out the distraction of traffic and pedestrians. A few windows were salvaged from a demolished warehouse. Concrete floors are finished with old crankcase oil and waxed, and paint-grade cabinet material comprises some interior wall surfaces.

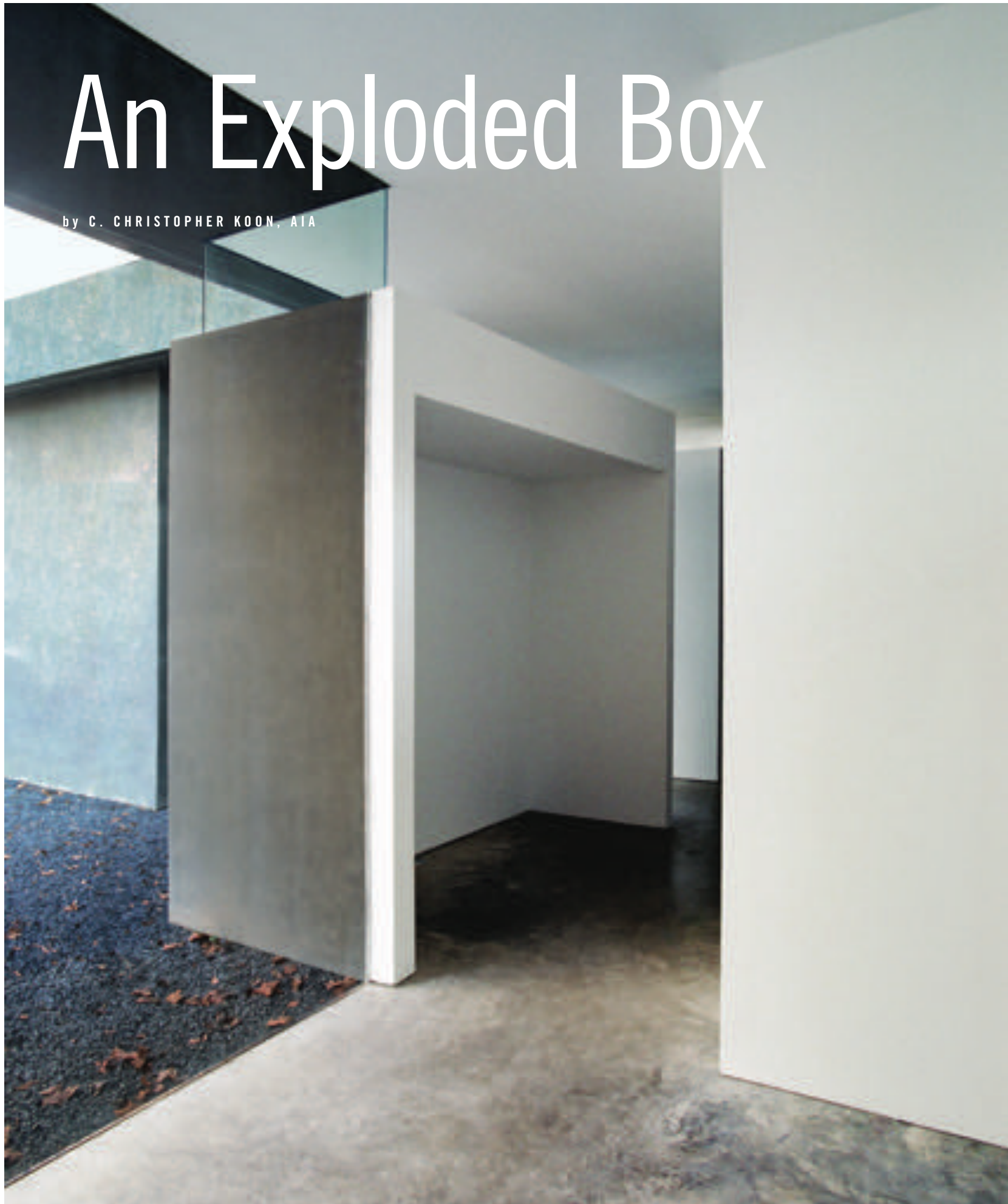
The TSA Design Awards jury was unanimous in its overall appraisal of the project, with each juror calling attention to a specific aspect of its design. For Mahadev Raman, the new steel structure was particularly attractive: “Not only is it technically efficient, it’s also extremely elegant and works well with the use of light in this space. The quality of light is another character here that makes this a wonderful project.” Les Wallach, FAIA, pointed to the fact that the fire did not deter the architects and client from pushing forward with the project. “This was a burned out building that went from disaster to masterpiece. You could say it was the ultimate recycling project. Rather than tear this building down and just starting over, which would be most people’s response, the architects were able to see what they had and then turn it into something very, very worthwhile.” Illustrating that transformation with “before” images, said Suzanne Stephens, Ph.D., was critical to the jury’s understanding of the rejuvenation process: “These scuzzy, 1920s industrial buildings were renovated into crisp, clear, sensitively done living spaces, with light-weight steel used as a reference to the previous life.” ■

RESOURCES BATHROOM PLUMBING FITTINGS: Acorn, Speakman, Kroin; EXTERIOR SIDING: James Hardie; INTERIOR PANELING: Agathis Plywood; KITCHEN PLUMBING FIXTURES: Brass Tech; LIGHTING FIXTURES: Lucifer; PAINTS/STAINS: Benjamin Moore; WALLS: Marble Dust Plaster Walls

Carlos N. Moreno, AIA, is an associate partner of Marmon Mok in San Antonio.

An Exploded Box

by C. CHRISTOPHER KOON, AIA





THIS recent house by Peter Jay Zweig, FAIA, is a descendent in a line of prototypical modernist houses. That comes as no surprise considering Zweig's design charrettes with the late Phillip Johnson, FAIA, whose own Glass House in Connecticut constitutes a modernist prototype. While Johnson's involvement was limited to advisor, Zweig said Johnson was excited about the project because the house extends its occupants' spatial experience beyond their immediate physical environment.

More than a new prototype for living, the house is also a new prototype for construction. The 2,300 square-foot house, located in a transitional neighborhood in the Houston Heights, was designed based on Zweig's patented construction process where a cementitious material is applied to a polystyrene form, resulting in a strong and durable wall that provides enclosure, weather and thermal barrier, and finish. It is a high-tech product, yet hand-applied and therefore has a crafted quality of warmth and comfort. The benefit of the system is flexibility; not only is the product used for walls, but Zweig also used it to form the bathtub, among other pieces.

During the design of the house, Zweig's consideration of the construction process influenced other decisions. The roof was designed to be erected first, creating a sheltered platform on which the rest of the building would be built while somewhat protected from the elements. The strength and rigidity of the walls afforded by Zweig's cementitious material allowed for their disengagement from the roof.

In this house, glass is not used as window but as wall. The axial placement of rooms interrupted only by walls of glass enhances this continuity of space through the building. Distant space is viewed as through a telephoto lens. This includes not just the trees in the courtyard or on the adjacent property, but trees growing in other areas of the neighborhood. The placement of clerestory between the top of

PROJECT An Exploded Box

CLIENT Gerald Prickette

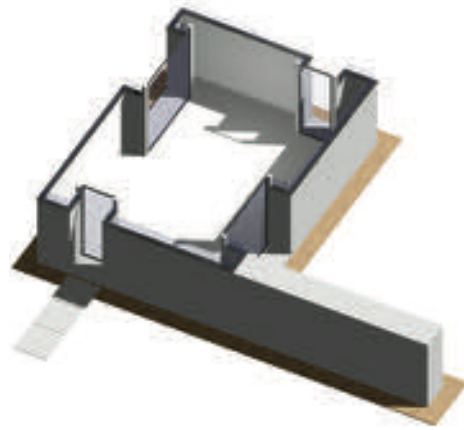
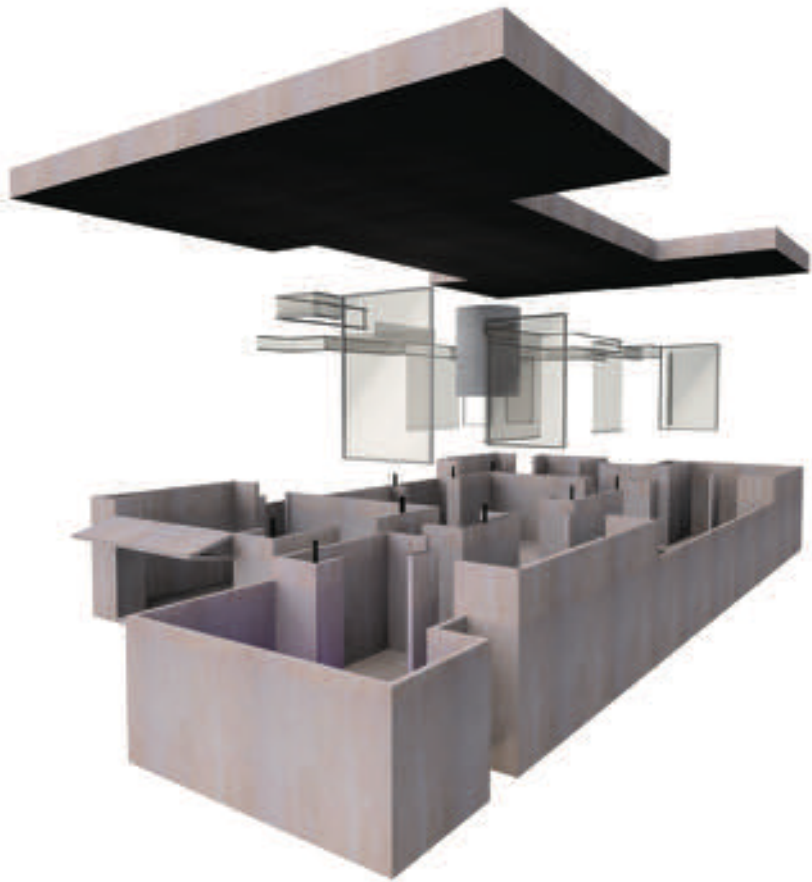
ARCHITECT Peter Jay Zweig, FAIA

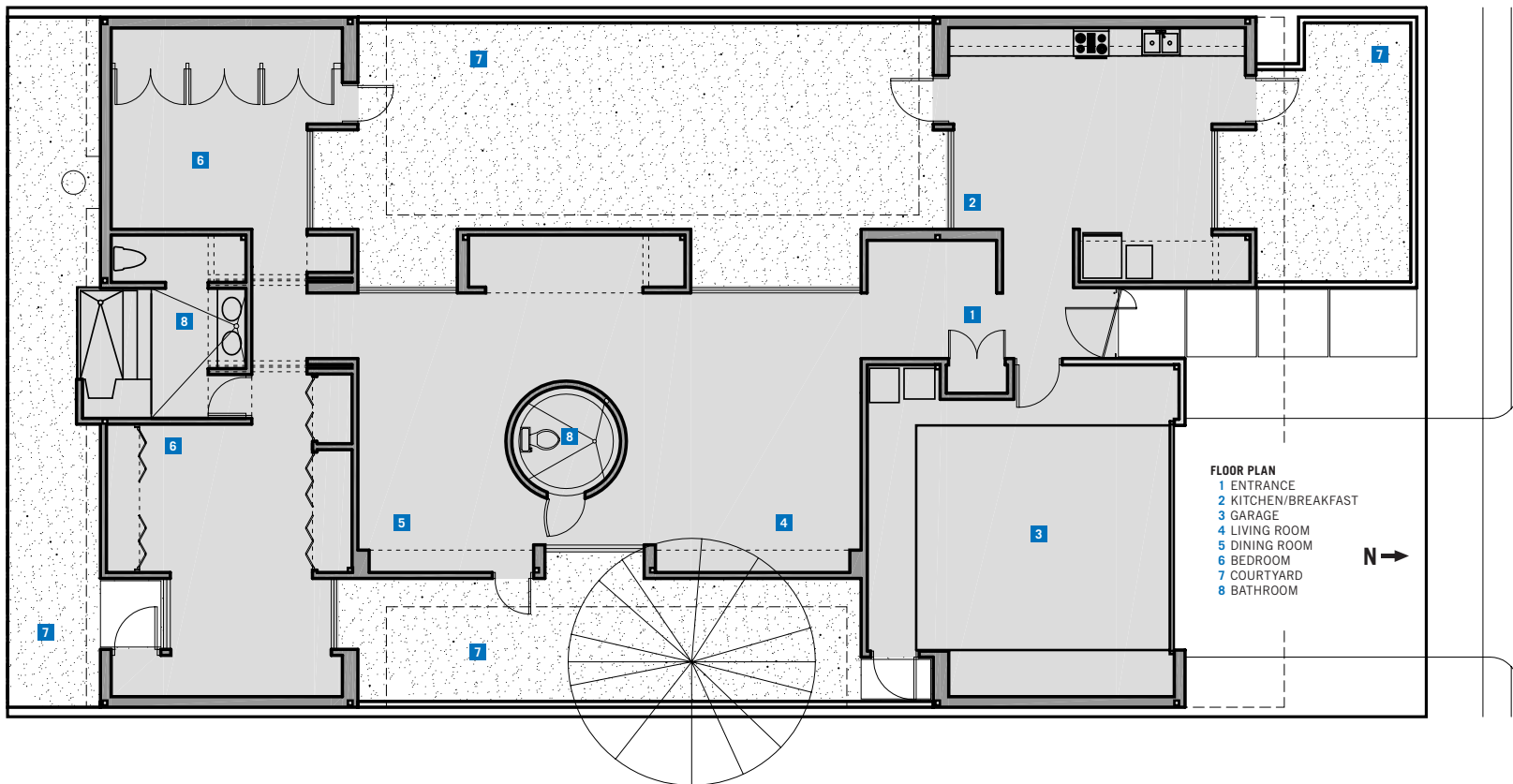
DESIGN TEAM Peter Jay Zweig, FAIA; Jorge Castillo; Linda Zweig

CONTRACTOR Engineered Constructors, Inc.

CONSULTANTS Philip Johnson, FAIA; Gerald Prickette, P.E. (structural); H.M. McLeod, P.E. (mechanical); Monotech International, Inc. (materials)

PHOTOGRAPHER Jorge Castillo/PJZ





the nine-foot walls and the bottom of the eleven-and-a-half-foot ceiling allows space and light beyond the building envelope to be pulled inside the rooms. The clerestory glass also serves to reconnect the inhabitants with the earthly cycles of the weather and the rhythms of day and night.

Zweig’s understanding of fundamental material properties freed him to use solid walls and glass not to frame space but to borrow the space between the solid forms and around the corners. Or to use Zweig’s term, the materials allowed him to “explode the box” and design a project where the box itself is less important than the space defined as the box is exploded. In this sense, this new prototype for living functions much like other twenty-first-century technologies (like the Internet) to make distant connections instantly and easily. ■

C. Christopher Koon, AIA, is an associate with the Houston office of Berkebile Nelson Immenschuh McDowell Architects.



The architectural complexity of an
interior space is not always
apparent. The space is filled
with light, and the walls are
covered in a grid of light-colored
panels. The space is filled
with light, and the walls are
covered in a grid of light-colored
panels.

by W.D. COLLINS II, AIA

ImageNet



GOOD design often requires the right relationship. The development of mutual trust between an architect and client is key, and a fine example is the long-term relationship Oklahoma City-based Elliott + Associates Architects has established with ImageNet, whose business is image and data management systems. Elliott's recent ImageNet project in Carrollton consists of offices, showroom, and warehouse space. The relationship dates back to the early 1980s, and as the client's business has changed over time, so too has the design approach to its projects, ultimately resulting in the incorporation of physical elements of the business into the space along with interpretations and representations of the business processes and activities.

The project concepts developed over time, with the client and the architect establishing an initial budget and then working together to produce a design that become as much a part of the business as the business is part of the design. As a result, the design is now a major business tool for the client.

Built within a dull gray, tilt-wall industrial building, the architect worked within the modest budget to create a space that is comfortable and efficiently functional. The basic elements of the concrete and steel structure are maintained and played upon throughout the spaces. Metal studs and plate steel are exposed as well, and are visible through translucent panels within the walls in strategic locations. Natural light has been introduced into the interior of the space with glass overhead doors, skylights, and portholes punched through the tilt-up concrete walls. Harking back to the client's core

PROJECT ImageNet

CLIENT ImageNet

ARCHITECT Elliott + Associates Architects

DESIGN TEAM Rand Elliott, FAIA; Brian Fitzsimmons, AIA

CONTRACTOR Lingo Construction Services

CONSULTANTS Mechanical Air Design (mechanical); Jackman Electrical Contractors (electrical); Pelton, Marsh, Kinsella (acoustics)

PHOTOGRAPHER Robert Shimer of Hedrich Blessing





business (photocopying), components are reproduced and reflected throughout the entire space. All elements are combined into a highly visible landmark that conveys a memorable corporate image. ImageNet's signature "paper wall" greets guests in the reception area, and even the ubiquitous blue color is rooted in the client's history.

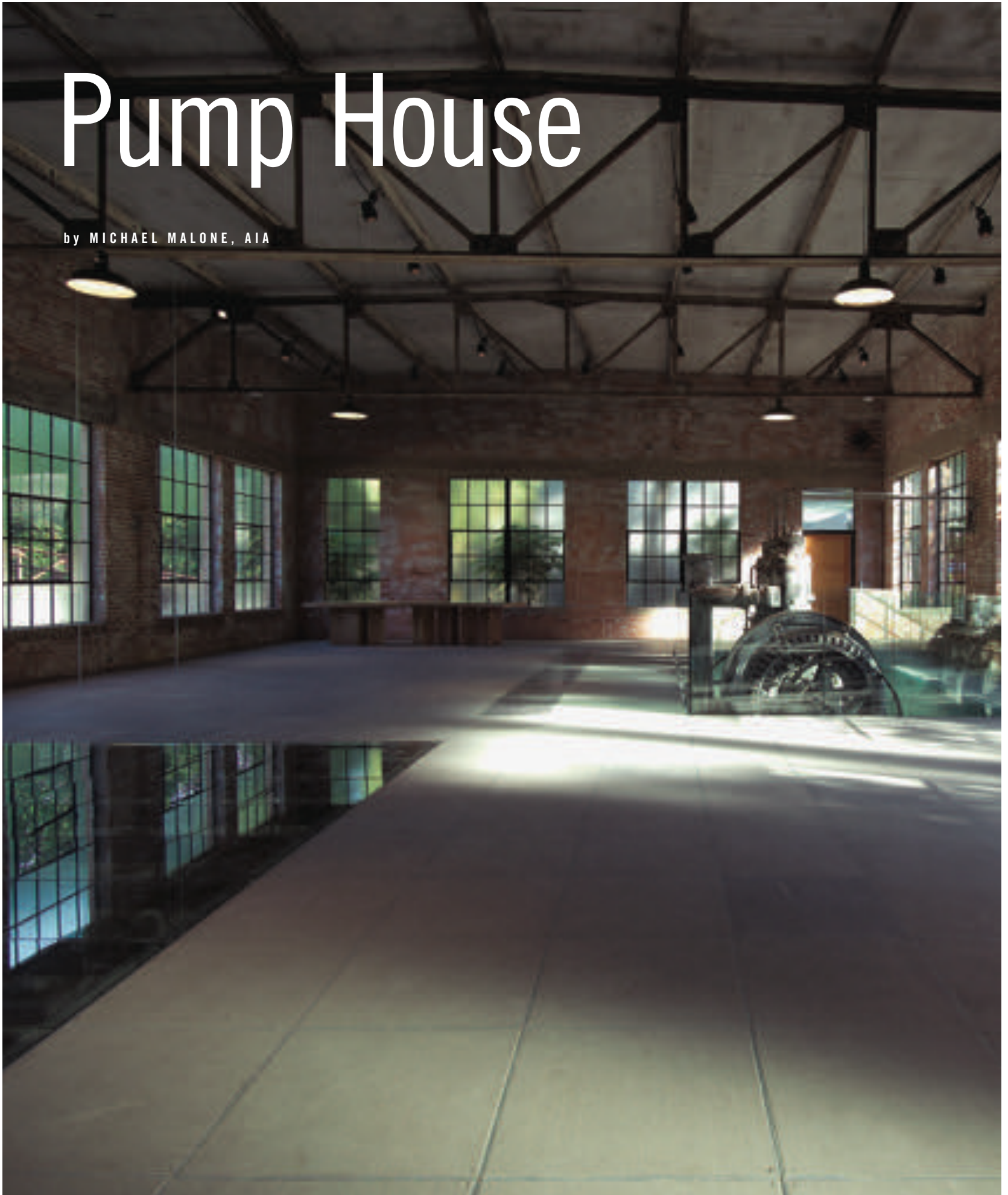
The metaphorical representation of data management – the taming of the spaghetti of cabling, coming down into focus at the desks and copy machines that ultimately make sense of it all – is just one result of a design process that developed through a free exchange of ideas between architect and client. The concepts were clearly worked through, and the project's success is evidenced by the fact that it has become a major marketing tool for the client. The image of controlled chaos is now as much a part of the business as the copy machines and computers themselves. **T**

RESOURCES SPECIALTY DOORS: Overhead Door Company; LAMINATE FLOORING: Armstrong; PAINTS: Devco; SIGNAGE AND GRAPHICS: Dalmarc Signs; OPERABLE PARTITIONS: Polygal Polycarbonate; DESKS AND TABLES: Contemporary Cabinets; LIGHTING FIXTURES: Lithonia, Electric Lighting Products, Spectrum; CARPET: Atlas and Blueridge; CUSTOM FURNITURE: Contemporary Cabinets, Philip Bewley Custom Plastics; SEATING: Herman Miller, Vecta, HON; BATHROOM AND KITCHEN FIXTURES: Kohler

W.D. Collins II, AIA, practices with GSR-Andrade Architects in Dallas.

Pump House

by MICHAEL MALONE, AIA





THE City of Highland Park's circa-1920s former municipal water and power pump station was acquired by foresighted clients as a venue for a steady schedule of social and philanthropic gatherings of varying sizes. Also figuring in the purchase, was its potential as gallery space for an expanding art collection and an opportunity to find a new life for a neglected compound of utilitarian structures dramatically sited on Turtle Creek.

The commission of Cunningham Architects to adapt the facility's various processing structures into coherent, workable hospitality spaces was a complex, evolving project that required close collaboration with the engaged and enthusiastic client, as well as a variety of consultants and artisans. The program required a flexible gathering space in the old pump room, along with support spaces for a catering kitchen, restrooms, and an apartment for guests. The architect responded with a clear, well-organized parti. Less straightforward was how to complement this program with modern HVAC, effective thermal insulation and glazing, flexible lighting systems, and accessibility. The success of most adaptive reuse projects hinges on how cleverly problems of infrastructure are solved, but rarely are the solutions as integral to the success of the remodel as they are to the Pump House. An understanding of the original structure is required for one to truly appreciate how these pragmatic design choices were executed in so sensitive and compelling a manner. Without that knowledge, or without a guide who knew the original structure, one has a hard time knowing where the old building ends and the skillful interventions begin. Yet, the dialogue between the original fabric and the new programmatic elements is delightful to any visitor, no matter how casual their interest in architecture.

PROJECT Pump House

CLIENT Withheld by request

ARCHITECT Cunningham Architects

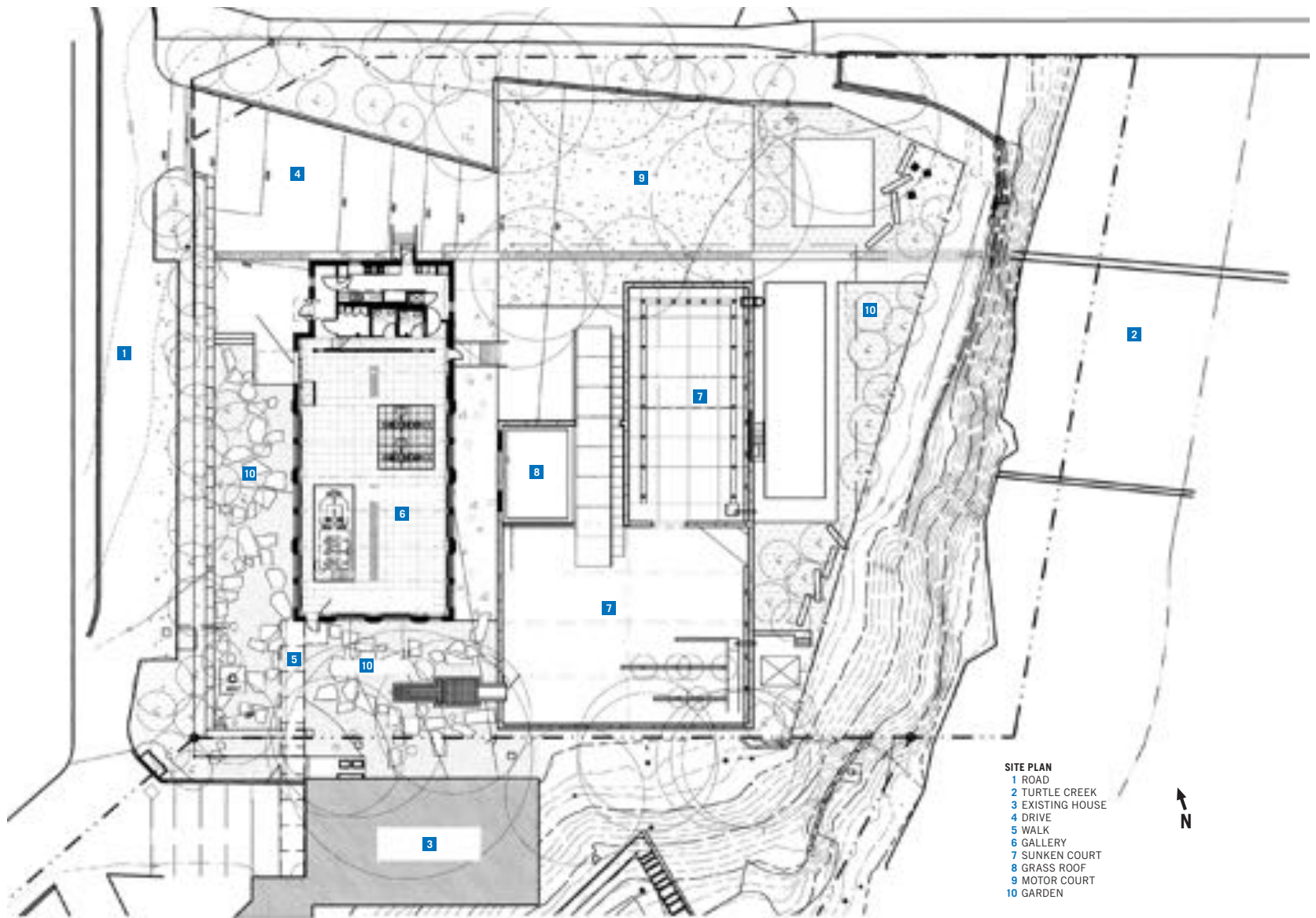
DESIGN TEAM Gary Cunningham, FAIA; Bang Dang

CONTRACTOR T.S. Byrne; James Sims

CONSULTANTS DIRT Studio, Mesa Design Group (landscape); Emily Summers Design Associates (interiors); Thornton-Tomassetti Engineers (structural); M.E.P. Systems Inc. (MEP); Scott Oldner Lighting Design (lighting); WJHW (acoustic)

PHOTOGRAPHER James F. Wilson





SITE PLAN
 1 ROAD
 2 TURTLE CREEK
 3 EXISTING HOUSE
 4 DRIVE
 5 WALK
 6 GALLERY
 7 SUNKEN COURT
 8 GRASS ROOF
 9 MOTOR COURT
 10 GARDEN

Initially the surfaces had to be uncovered by the careful removal of layers of accretions, finishes, and non-structural elements. As certain finishes and building elements were exposed and cleaned, they were evaluated before decisions were made to retain or discard. Constant interaction between clients and architect found acceptable levels of selective deconstruction that allowed for retaining patina and character while choosing how best to address modern infrastructure and lifestyle needs. For example, to overcome the challenge of an existing floor set at varying levels, the architect installed raised computer flooring throughout the Pump House while preserving the former varied floor heights and antique equipment below. The disused but impressive pumps and power generators, positioned at various levels and spread throughout the space, are now set off like works of sculpture. The venerable apparatus is either surrounded by glass rails or visible through the glass floor panels that provide an unobstructed view into the structure of the floor system, along with the new HVAC and electrical systems.

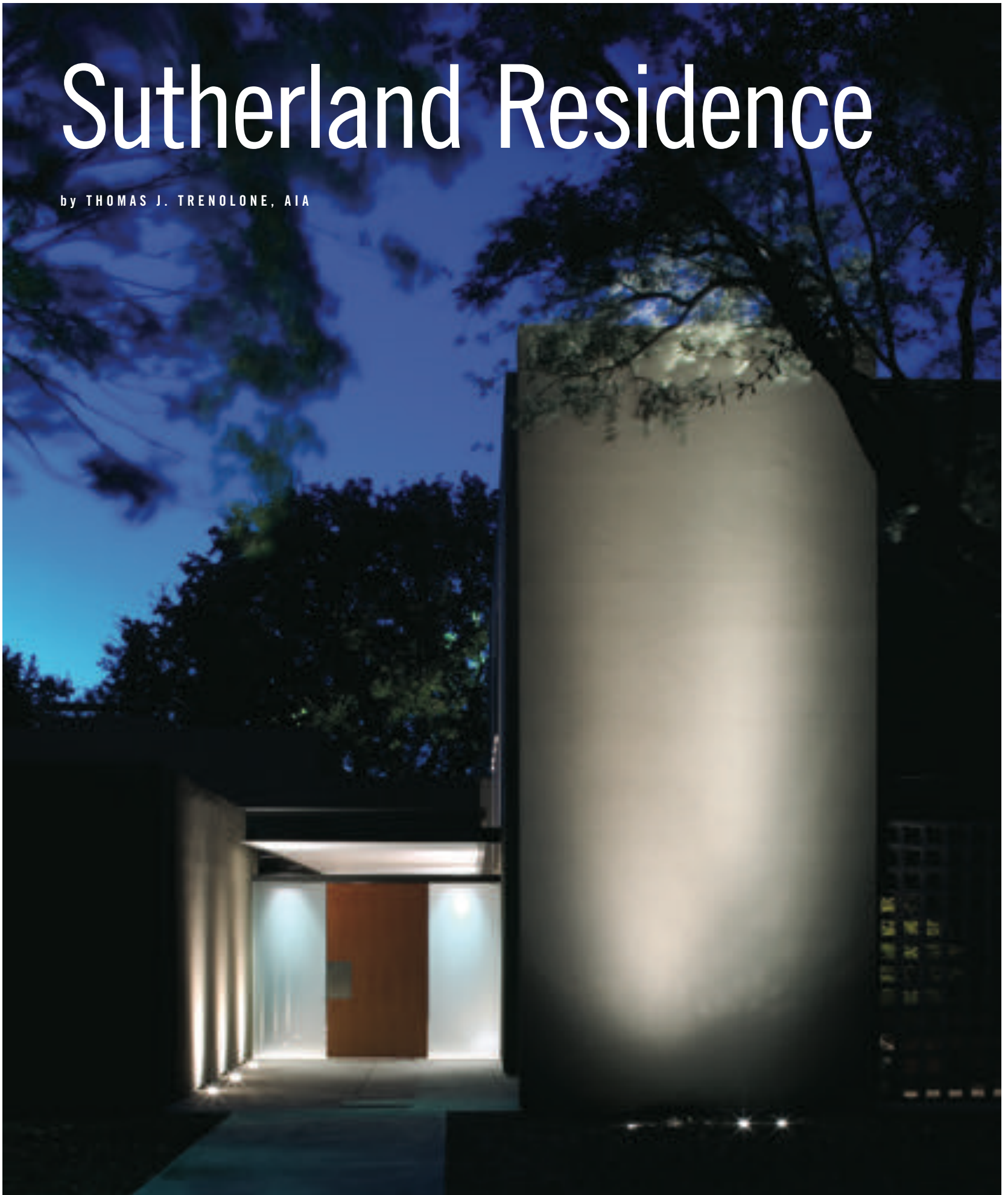
Outside, the old water storage and settlement tanks are re-imagined as a series of sunken and walled courts now accessed through a carefully placed landscape design of native grasses, shrubs, and trees. Combined with a series of ramps and walks, the improvements tie the complex together into a variety of indoor and outdoor spaces that offer ample opportunity for exploration and the reward of multiple surprises. **T**

RESOURCES ARCHITECTURAL WOODWORK: Mike Reznikoff; WATER REPELLANTS: PROSOCO; VAPOR RETARDERS: PROSOCO; ROOF ACCESSORIES: Bilco Roof Hatch; WOOD AND PLASTIC DOORS AND FRAMES: Simpson Wood Doors; WOOD WINDOWS: Pella; UNIT SKYLIGHTS: Jennings Glass; GLASS: Jennings Glass; DECORATIVE GLAZING: Jennings Glass; KITCHEN AND BATH CABINETS: Mike Reznikoff

The writer is principal of the Michael Malone Studio at WKMC Architects in Dallas.

Sutherland Residence

by THOMAS J. TRENOLONE, AIA





THE design of the Sutherland Residence in Dallas originated from a detailed site analysis, a typical beginning for Lionel Morrison, FAIA. Morrison then chose to develop a U-shaped plan with the mass of the house forming a courtyard that embraces the view of mature trees at the front of the property. The solution also mitigates traffic noise from Northwest Highway, located just behind the site.

After completing his analysis, Morrison created a hierarchy of axial relationships and a construct of lines that set the metrics and proportion of the plan. As well as defining how the house is organized, Morrison's plan frames views of the house through the entryway and courtyard to enhance the experience of the spaces. The owners entertain frequently, so they asked Morrison to open the house to the courtyard on all three sides. Large, glass pocket doors slide into the exterior walls to merge the indoor and outdoor environments.

The classic courtyard configuration positions large rooms to benefit from a direct connection to the courtyard, and blurs the boundaries separating interior and exterior spaces. For a house that encompasses nearly 5,500 square feet, the design achieves a remarkable feeling of comfortable intimacy through adept manipulation of proportion and scale. Careful attention to the subtleties of Morrison's design can discern reverent acknowledgements of traditional Japanese and Spanish planning packaged in a modernist geometry.

Jurors for the TSA Design Awards expressed their admiration for the design of the Sutherland Residence. Mahadev Raman said, "It's such a beautiful modern house. It's so well integrated into its surroundings. I found this a wonderful piece of modern design; it just fit into its environment perfectly." Les Wallach, FAIA, said, "The Sutherland Residence demonstrated a commitment to high-quality design and a high level of detail." Suzanne Stephens, Ph.D., said, "This house was extraordinary because it was well-proportioned, elegant, graceful, and very, very nicely scaled. It struck us as really stunning." **T**

Thomas J. Trenolone, AIA, practices with Laguarda Low Architects in Dallas.

PROJECT Sutherland Residence
CLIENT Ann & David Sutherland
ARCHITECT Morrison Seifert Murphy
DESIGN TEAM Lionel Morrison, FAIA
CONTRACTOR John Nedderman
CONSULTANTS Datum Engineering (structural); Scott Oldner Lighting Design (lighting)
PHOTOGRAPHER Charles Davis Smith, AIA

RESOURCES STONE: Pinnacle Marble and Granite; LIMESTONE: Leuders Limestone, Mezger; ROOF TILES: Vermont Slate; MEMBRANE ROOFING: Specified Urethane Systems; METAL DOORS AND FRAMES: Thermal Windows; METAL WINDOWS: Thermal Windows; EIFS: Exterior Wall Systems; UNIT SKYLIGHTS: Skyline Skylights; ARCHITECTURALLY EXPOSED STRUCTURAL STEEL: Four Star Fabrication; ORNAMENTAL METAL: United Metal Fabricators



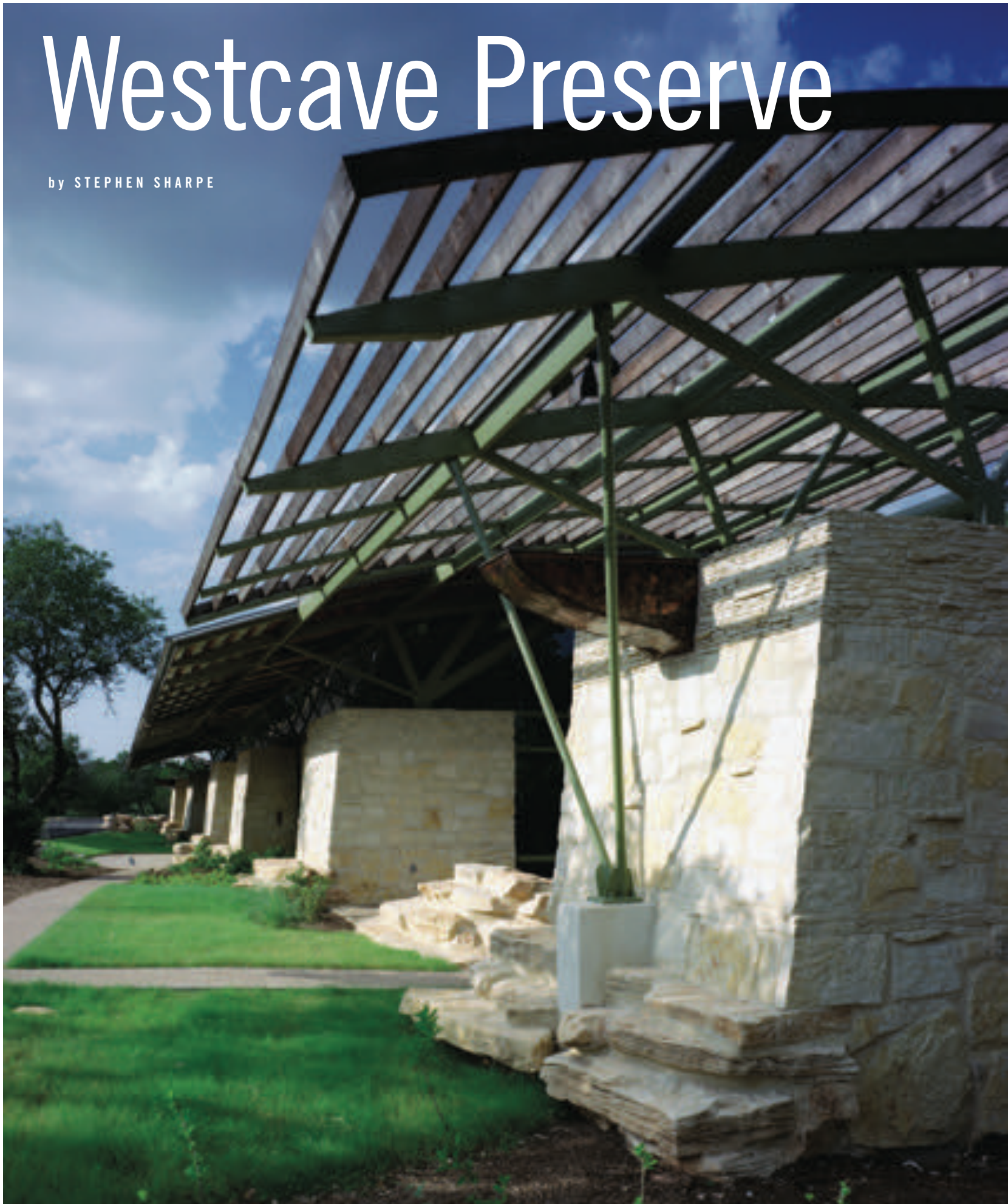
FLOOR PLAN

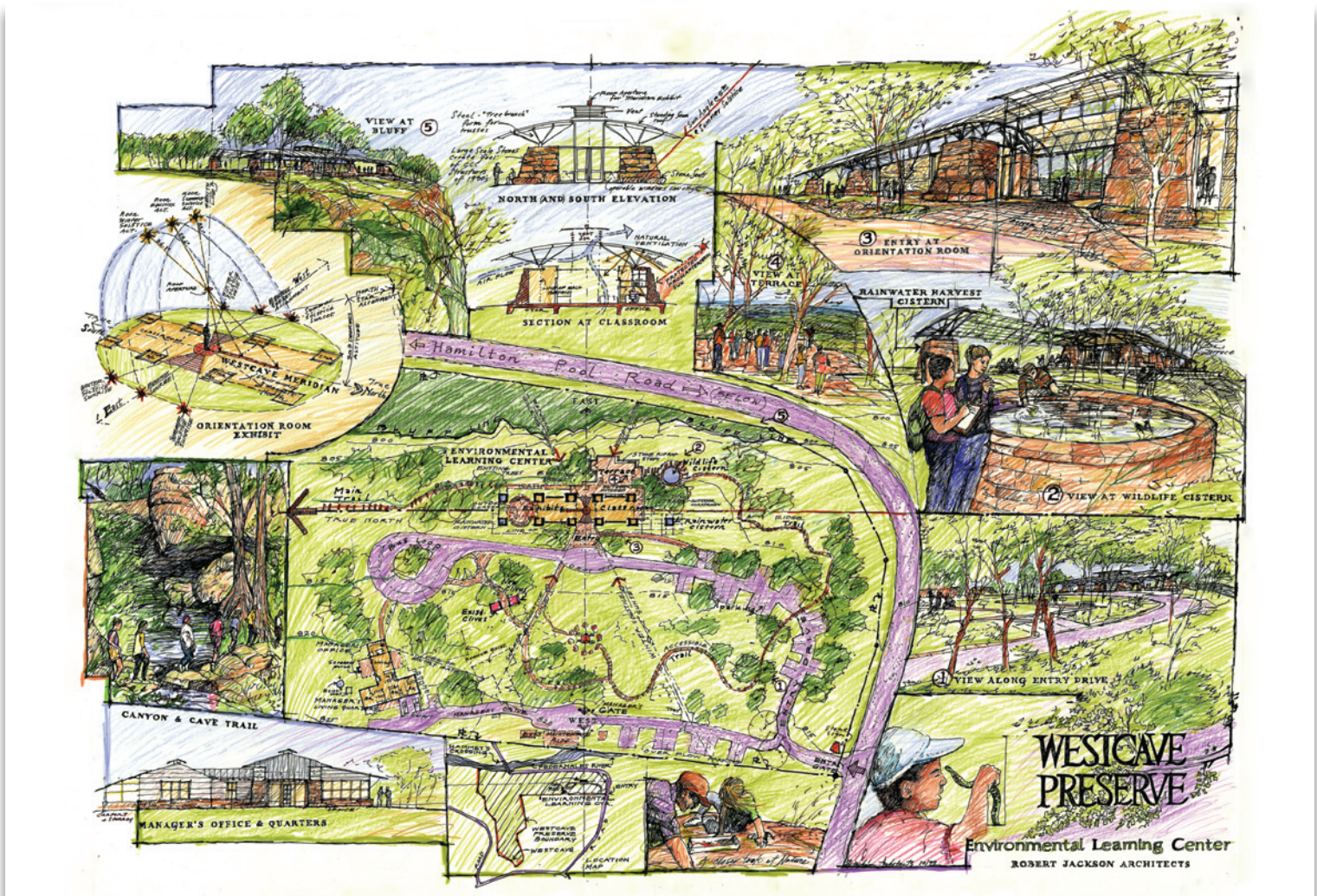
- 1 COURTYARD
- 2 KITCHEN
- 3 LIVING ROOM
- 4 ENTRY
- 5 BATHROOM
- 6 LAUNDRY
- 7 BEDROOM
- 8 CABANA
- 9 OFFICE
- 10 TERRACE
- 11 GARAGE



Westcave Preserve

by STEPHEN SHARPE





ROBERT Jackson, AIA, and Michael McElhaney, AIA, had lots of time to think about the design of the learning center being planned for Westcave Preserve. For three years, Jackson and the client hauled around a slide show to solicit donations from various groups in Central Texas to fund the project. Many groups were attracted to the concept, but each inevitably would focus on a different aspect of environmental education. Whether it was solar energy or water conservation or geology, each group wanted to support opportunities to teach school kids about the one subject of that group's particular interest. So Jackson was motivated to consider how the slide presentation might be tailored to address each group's specific subject. As a result, the project benefited from a longer-than-usual design phase. "Things evolved because there was time," he recalled recently. "That can't happen in the typical six-month design period."

While his rendering of the learning center didn't change much in those three years, Jackson said the team introduced subtle modifications as the architects and client explored ways to integrate new educational programming within the project. As they worked out solutions to incorporate each new lesson topic, that topic seemed to connect to others. Take solar energy for instance. Installing a photovoltaic panel outside to collect solar energy led the architects and their client to add a power grid display inside that demonstrates how much of that infinitely renewable power is being stockpiled, while also showing how energy consumption is reduced when the building's electric lights and air conditioning are turned off. Then, during a trip to Rome, Jackson and McElhaney visited a 300-year-old church with a celestial observatory diagrammed on the floor. They realized by punching a small hole in the learning center's roof an image of the sun would track along the floor to illustrate the sun's movements through the day and over a year's time. Seen as individual events, each activity teaches a compelling lesson. But when seen in relation to the other activities, the lessons reinforce the interconnectedness of the natural world. ■

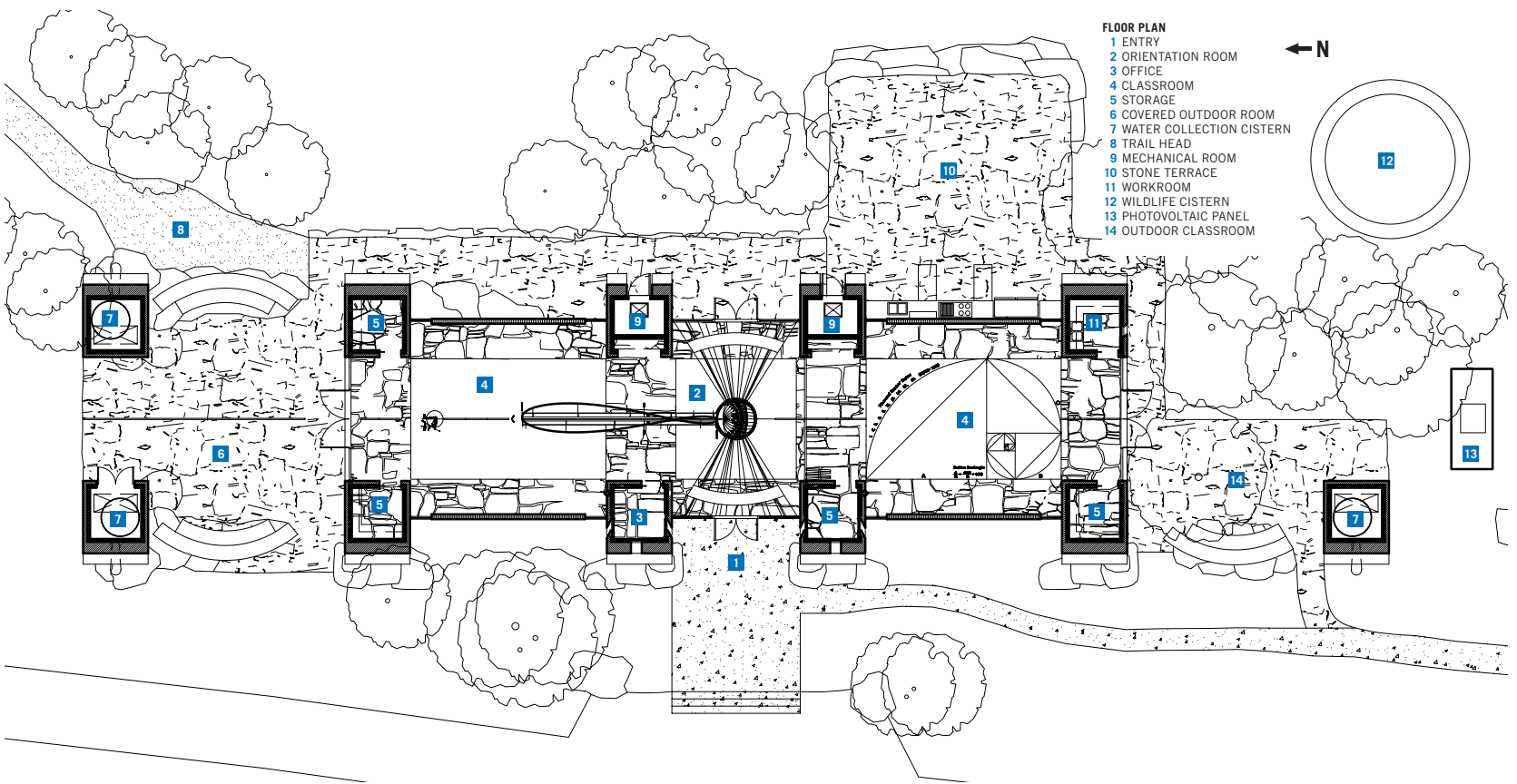
Stephen Sharpe is editor of *Texas Architect*.

PROJECT Warren Skaaren Environmental Learning Center at Westcave Preserve

CLIENT Westcave Preserve, Corp., Lower Colorado River Authority
 ARCHITECT Jackson & McElhaney Architects
 DESIGN TEAM Robert Jackson, AIA; Michael McElhaney, AIA; Jeremy Ortiz; Jamie Olsen; Aaron Taylor
 CONTRACTOR D.L. Bandy Constructors
 CONSULTANTS Architectural Engineers Collaborative, Inc. (structural); Johnson Consulting Engineers (MEP); Meridian Energy Systems (solar design); Rain Man Waterworks (rain water harvesting); Jill Nokes Landscape Design (landscape); Tejas Engineers (wetlands design); Drew-Patterson Studios (outdoor exhibit panels)
 PHOTOGRAPHERS Greg Hursley (where noted); Sprouse Studios

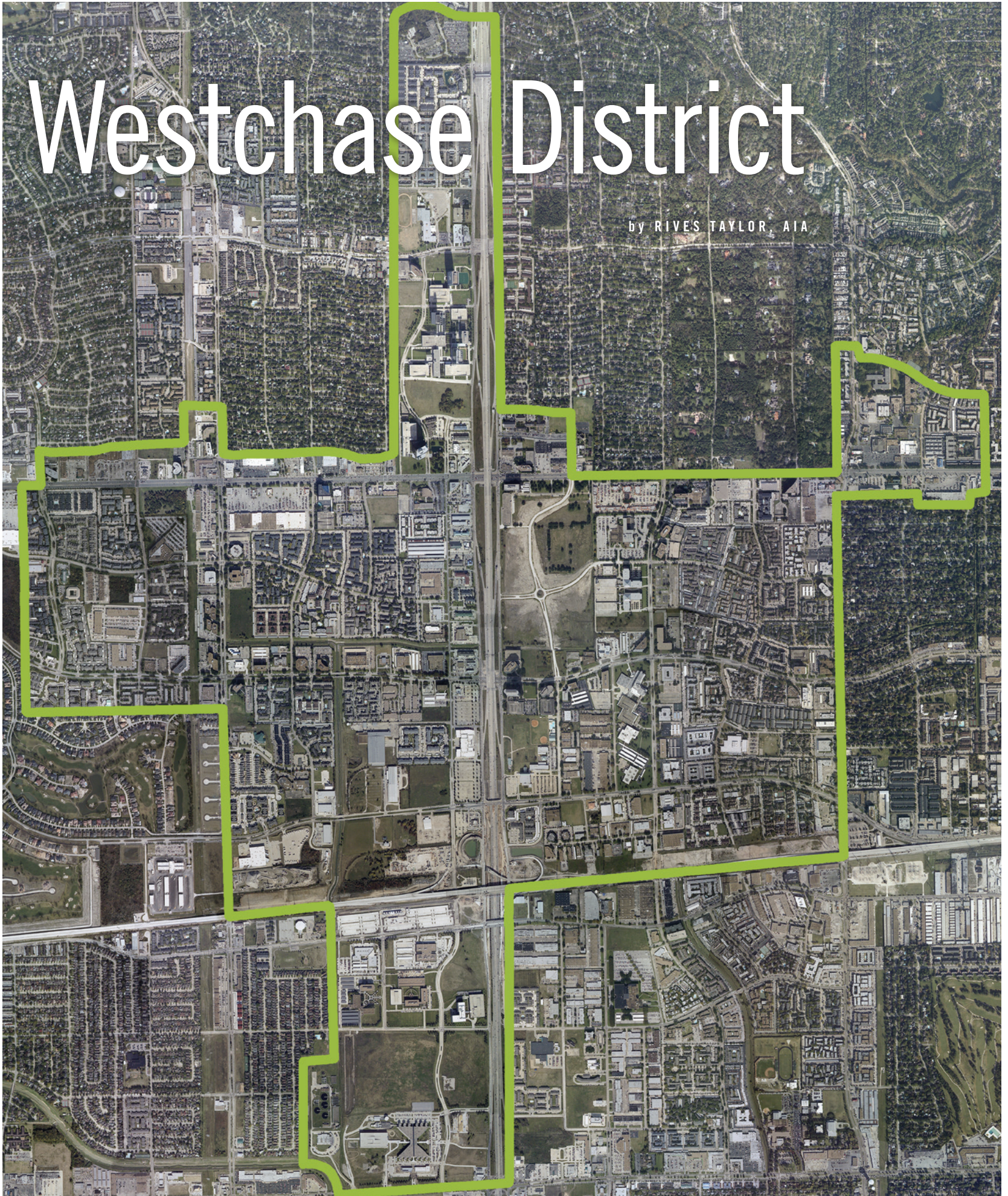
RESOURCES CONCRETE MATERIALS: Transit Mix; LIMESTONE: San Jacinto Materials; WALL INSULATION: International Cellulose Corporation; METAL ROOFING: MBCI; METAL DOORS AND FRAMES: Pearland Industries; FOLDING GLASS WALL SYSTEM: Nana Wall Systems; ALUMINUM WINDOWS: Columbia Commercial Building Products; GLASS: AFG Industries; TERRAZZO: Venice Art Terrazzo; SOLAR ENERGY SYSTEMS: Texmate, BP Solar Photovoltaic Module, Watsun Solar Tracker, SMA America; RAINWATER COLLECTION: Rain Man Waterworks; SELF-COMPOSTING TOILETS: Clivus Multrum; LIGHTING: Focal Point





Westchase District

by RIVES TAYLOR, AIA





AT twice the size of downtown, the 4.2-square mile Westchase District is one of the aging “edge city fragments” from the 1970s and ’80s that now compose the milieu of Houston’s rapidly multiplying town center precincts. This area, fairly indistinguishable from the city’s other car-centric suburbs, encompasses the typical mix of boulevard strip shopping centers, two-story apartment complexes, and mid-rise offices buildings (with more than 17.5 million square feet of commercial space). Local landowners ultimately decided to organize and consider how the west-side district’s prospects could be made more attractive to re-investment. What was missing, they realized, was a distinctive identity for the district that would induce development over the next 20 years.

Westchase’s leaders already had a 1970s-era master plan when they commissioned Powers Brown Architecture to produce a long-range plan. The leadership also had the results of three years’ worth of strategic planning retreats held with actively engaged community task forces, out of which had evolved some lofty notions about its potential (e.g., “the high-tech and commercial haven in west Houston” and “a new downtown within the Beltway 8 Loop”). Powers Brown was tasked with managing these high expectations and with completing the project on a fast-track schedule of only four months.

Powers Brown teamed with urban planners from the national SWA Group and Houston-based Knudson & Associates. The team held a series of meetings with numerous district representatives to study the viability of small, local gestures that might engender change through the potency of a district-wide vision rather than a political mandate. (This being Houston, the stakeholders understood that the plan might succeed only through free enterprise.) Another factor that complicated the planning exercise was the limited amount of available tracts that might be shuffled and reconfigured for a large-scale intervention.

Once the team was done with its meetings, firm principal Jeffrey Brown, AIA, employed the medium of PowerPoint to visually explain the team’s findings through a series of maps, diagrams,

PROJECT Westchase District Long Range Plan

CLIENT Westchase Municipal Management District

ARCHITECT Powers Brown Architecture with SWA Group

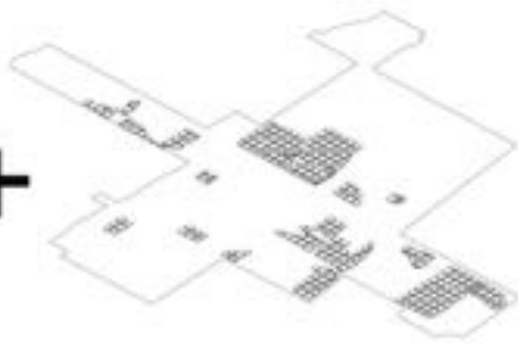
CONSULTANTS Robert Charles Lesser & Co. LLC (real estate); Spillette Consulting (urban development); Walter P. Moore (infrastructure); Knudson & Associates (economic development)

DESIGN TEAM Powers Brown Architecture: Jeffrey Brown, AIA; Baldemar Gonzalez; John Cadenhead; SWA: Scott Slaney; James Vick; Kinder Baumgardner



EXISTING DENSITY

+



20-YEAR PROJECTED GROWTH

=



16,150,000 SF IN 2025

FIGURE-GROUND PLAN AT GRADE

FOCI DIAGRAM



PHASING OPTIONS

QUADRANTS

BISECTIONS

BISECTIONS

BUILDING PARCEL



and watercolor illustrations. His firm crafted images that communicate micro- and macro-scaled possibilities, demonstrating how the district's existing matrix of public boulevards, utility easements, and drainage culverts could serve as the connective tissue to knit together a series of localized enhancements. According to Brown, the presentation's didactic form proved successful in conveying the rejuvenating power of incremental improvements to achieve a district-wide rehabilitation. Public right-of-ways turned into linear greenbelts and flood channels morphed into water features, as Brown explains, would encourage much-desired investment. As depicted in the slide show, the ideal result would be the creation of several pedestrian-friendly zones centered about urban amenities. Taking the vision a conceptual step further, Brown suggests the potential for continued district-wide development based on unforeseen influences, much the way the Internet has engendered new forms of interpersonal connections.

Today's urban plans cannot be implemented by governmental edict as in years past, where urban renewal often meant wiping the slate clean and starting from scratch. Yet, even when implemented with the broad approval of involved constituents, urban planning has not always succeeded at restricting land use or density or even transit propensity. However, urban plans as models for growth can excite stakeholders and change perceptions, and innovative efforts such as Westchase District LRP are necessary to revive our cities' fading suburbs. Of course, each plan must address the economic and social realities unique to each individual locale. The Powers Brown plan for Westchase does just that, by imaging mixed-use density that responds to the actual conditions of west Houston's existing infrastructure and building fabric. Already, according to Brown, the team's vision has energized a number of large corporate landowners to initiate re-investment based on the recommendations articulated in the long-range plan. ■

Rives Taylor, AIA practices architecture in Houston.



IN addition to the 10 projects selected for honors in the 2005 TSA Design Awards program, the jurors acknowledged seven other projects for meritorious achievement. While TSA does not designate a “Merit Award” category, the following projects were noted by the jury for certain aspects of their design. The comments are from jurors Mahadev Raman, PE; Suzanne Stephens, Ph.D.; and Les Wallach, FAIA.

a. Lake Austin Residence by Lake/Flato Architects

An existing 30-foot-wide canal running along one edge of the property became the organizing element for the design. With the main house, a studio, and a separate structure for guest quarters comprising a total of 6,000 square feet, a large screened boathouse serves as the project’s major gathering space. The jury spoke to the sensitivity with which the plan for the buildings was integrated with the lake. “I like this project mainly for the siting of the buildings in their environment, particularly the relationship of the buildings to the water,” Raman said.

b. Austin Resources Center for the Homeless (ARCH) by LZT Architects

With 100 available beds, the 26,820-square-foot structure also offers an array of services for the homeless, including showers and locker rooms, laundry facilities, computer workstations, and a medical clinic. The jury wanted to recognize the project, commissioned by the City of Austin, for its innovative design that creates an uplifting environment for the most downtrodden members of society. “This is a project about social justice,” Wallach said. “This is about improving the quality of life of homeless people. In this sense, design is affecting their lives and making it much better.”

c. Southside Transit Station by Richter Architects

The open-air facility in suburban Corpus Christi features a tubular stainless-steel lamella vault covered with structural stainless-steel roof panels.



Acting like leaves on a tree, the roof panels shed water from one to another while convecting heat through gaps in between. Jurors remarked on the sculptural complexity of the project’s exposed structure. “I love the roof. Very good technical approach to a conventional program,” said Raman. “It’s neat to see an architect willing to take a chance and try something that’s really not a very common type of structure,” noted Wallach.

d. Prothro House Remodel + Addition by Page Southerland Page

The renovation added new flesh and blood to the healthy bones of a 1970s house in Dallas originally designed by Bud Oglesby. Both ends of the structure were removed because of deterioration and to open the house to extraordinary views along Turtle Creek. The jury noted the project’s high-quality craftsmanship and the difficulty the architects faced in updating the existing house. “Difficult to do, because it was a large house,” said Stephens. Wallach added, “The architects were able to tie the inside to the outside in a very elegant manner.”



e. SpawGlass Corporate Offices by Kirksey

The design for a Houston construction company’s headquarters derived from concepts of nature (views for all occupants), tectonics (exposed building components), systems integration and efficiency (LEED guidelines), and operations (payback analysis). Jurors saw the project as demonstrative of the client’s commitment to its employees. “We would like to encourage this kind of thinking with regards to projects that have a modest budget,” Raman said. “A modest budget does not mean it must be conventional or mundane. [The project achieved an] internal arrangement of work spaces, sensitive introduction of natural light, and a certain standard of environmental sustainability.”

f. Trailer House Remodel by Lopez Salas Architects

Located on 300 acres of Bee County ranchland, the project transformed a mobile home from a weekend getaway to a more usable house for a recently retired couple. The clients were emphatic about saving all the existing live

oaks. The jury remarked at the exemplary handling of the remodel and the care taken to reduce its impact on the site. “Wow, what a makeover,” Raman said. “This has taken a very dumb, mundane type of building form and turned it into a piece of architecture.” “This is a wonderful improvement to a trailer house,” Wallach said.

g. Walter & Lenora F. Brown Asian Wing by Overland Partners Architects

The architects were challenged to bestow a clear identity to the addition that would stand out from the existing San Antonio Art Museum, formerly the Lone Star Brewery completed in 1904. The project, inspired by Shoji screens, houses a collection of Chinese, Japanese, and Southeast Asian artworks. “This project sets a standard for adding on to an existing building. A very light box on a heavy masonry base,” Wallach said. “This is an excellent solution to the perennial problem of juxtaposing modern architecture with more traditional architecture. The architects achieved that in a simple but successful way,” Raman said. ■

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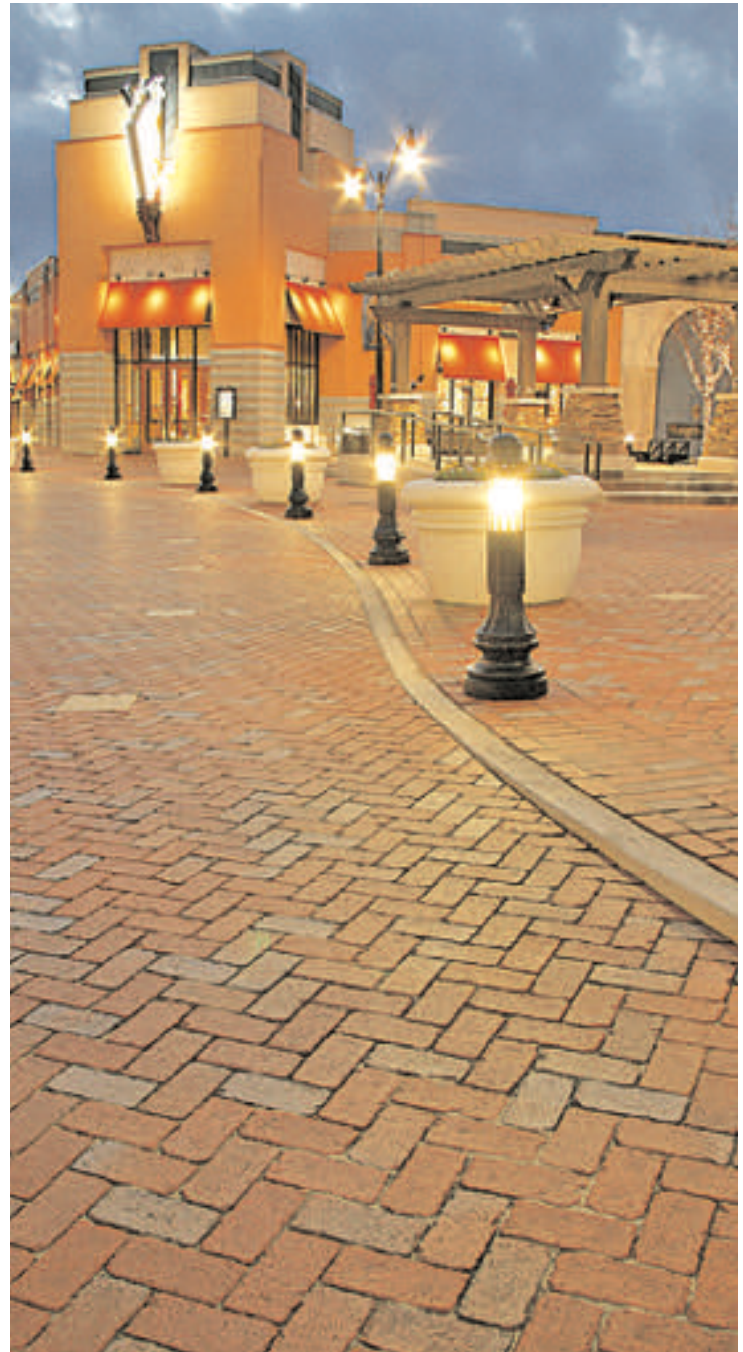
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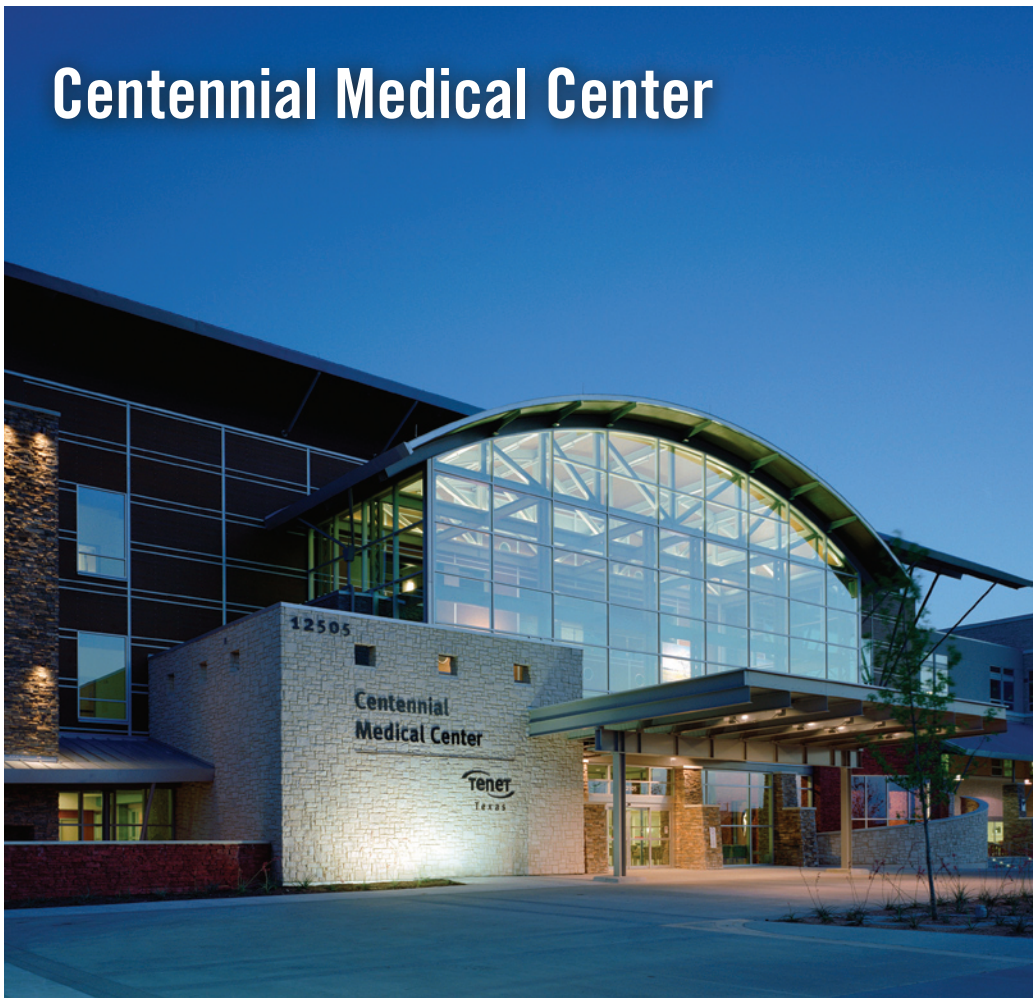
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Centennial Medical Center



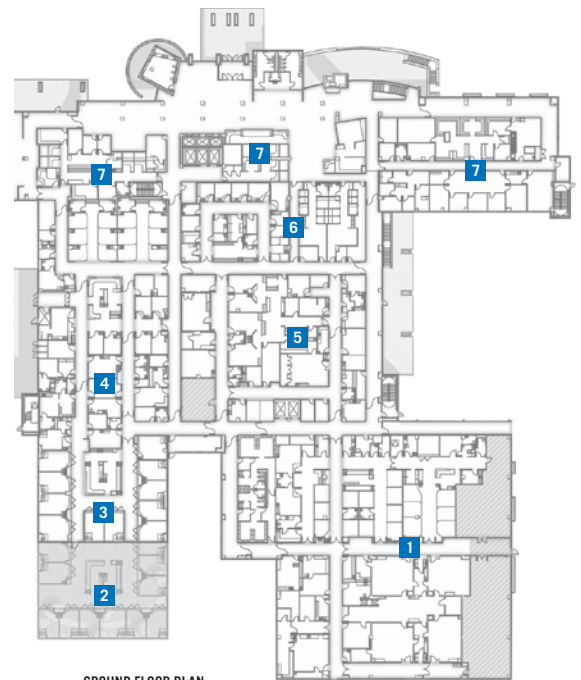
PROJECT Centennial Medical Center, Frisco
CLIENT Tenet HealthSystem
ARCHITECT RTKL Associates, Inc.
CONTRACTOR The Robins & Morton Group
CONSULTANTS Dale Caffey & Associates (MEP); Brockett-Davis-Drake (civil/structural); EQ International (medical equipment)
PHOTOGRAPHER Gary Knight + Associates, Inc.

Situated on a 40-acre campus in Frisco, Tenet HealthSystem's Centennial Medical Center integrates a state-of-the-art digital environment with welcoming, consumer-focused health care. RTKL Associates designed the 298,000-sf structure to reflect the hospital's commitment to providing a patient experience that emphasizes comfort, efficiency, courtesy, and convenience. The acute-care facility conveys the Texas vernacular through the use of stone, wood, metal, and water features. Reflection pools, stone fireplaces, and a Mission-style chapel enhance the interior public spaces and convey a sense of regional hospitality. Patient rooms offer outdoor views, inviting ample natural light, and a three-story glass-enclosed atrium illuminates the promenade at the front of the structure. With equal attention paid to advanced technology and consumer experience, CMC

boasts over 50 digital technologies, and guest amenities include men's and women's lounges, Internet access, and a children's play area. Implemented on a fast-track schedule, CMC was completed in less than 18 months. The \$52 million hospital opened in June 2004 equipped to adjust to a changing patient profile with floor plans designed for future horizontal expansion.

ASHLEY ST. CLAIR

RESOURCES SIMULATED/MANUFACTURED STONE: Lone Star; LAMINATES: Wilsonart, Nevamar; SOLID POLYMER FABRICATIONS: Corian; SIDING: James Hardie; METAL ROOFING: Petersen Aluminum Corp.; WOOD AND PLASTIC DOORS AND FRAMES: Marshfield, VT Industries; UNIT SKYLIGHTS: WASCO; GLASS: YKK; STRUCTURAL GLASS CURTAINWALL: YKK; TILE: Daltile; ACOUSTICAL CEILINGS: US Gypsum Interiors; METAL CEILINGS: Chicago Metallic; ATHLETIC SURFACING-INDOOR: Mondo; LAMINATE FLOORING: Armstrong, Forbo Eternal, Mannington, Mondo; SPECIAL WALL SURFACES: Korogard; PAINTS: ICI Paint; DECORATIVE FINISHES: Nevamar (plastic laminate), Formica (metal laminate), Pionite; FLOOR MATS AND FRAMES: Collins and Aikman



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 4 EMERGENCY DEPARTMENT
 5 DIAGNOSTIC SERVICES
 6 OUTPATIENT
 7 ADMINISTRATION



St. Joseph Regional Health Center



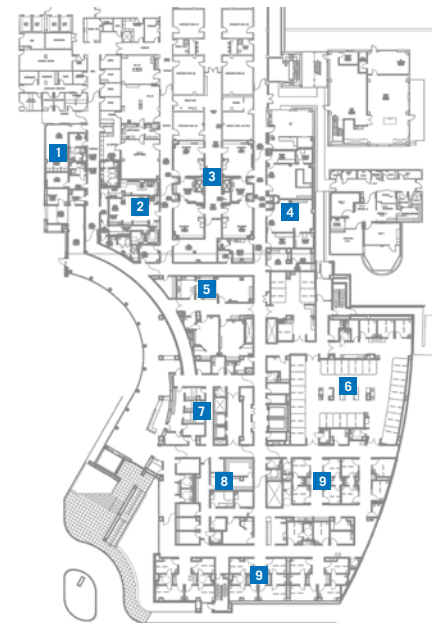
PROJECT St. Joseph Regional Health Center, Bryan
CLIENT St. Joseph Regional Health Center
ARCHITECT WHR Architects, Inc.
CONTRACTOR Vaughn Construction Company
CONSULTANTS Burns DeLatte & McCoy, Inc. (MEP); Conti Jumper Gardner Associates (structural); Walter P. Moore (civil); Stanger Associates (landscape); Persohn/Hahn Associates (elevators); Busby & Associates (cost estimating)
PHOTOGRAPHER Scott Williams

As the initial phase of a master plan to replace the existing hospital, St. Joseph Regional Health Center opened a 108-bed patient tower to the public in September 2004. WHR designed the five-story, \$25.6 million addition to freshen the center's image, while keeping the campus consistent by blending a new palette of materials and colors with the brick used on the older hospital. Curtainwall and precast elements distinguish the addition's design from existing buildings. The ground and second floors of St. Joseph Regional Health Center house ambulatory surgical services and ICU respectively, while the remaining two floors are shelled to allow space for additional beds in the future. A basement level consisting of support services comprises further space for expansion. WHR strategically designed the tower around three surrounding roads and

an existing hospital building to minimize traffic congestion. The facility offers valet parking services at a central patient drop-off point, and a welcoming canopy serves as a grand entrance to the new addition. In a move away from crowded central nursing stations, nursing alcoves are tucked between patient rooms in the tower, leaving the walkways easily navigable. Public corridors are spacious and floor-to-ceiling windows grace the community areas in the hospital, brightening the interior. Artwork lining the walls of the facility accentuates the center's non-institutional atmosphere.

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RESOURCES PRECAST ARCHITECTURAL CONCRETE: Precast Concrete Services; CAST STONE: Precast Concrete Services; MASONRY VENEER ASSEMBLIES: ACME Brick Co.; RAILINGS AND HANDRAILS: Offenhauser; PLASTIC FABRICATIONS: Wilsonart, Formica; WATERPROOFING AND DAMPPROOFING: Cistco; MEMBRANE ROOFING: Duro-Last; ROOF PAVERS AND BALLAST MATERIALS: Westile Roofing Products; TILE/RESILIENT TILE FLOORING: Sincol; TERRAZZO: American Marble Mosaic Co.; ACOUSTICAL CEILINGS: Armstrong; METAL CEILINGS: Armstrong, Metalworks; ACOUSTICAL WALL TREATMENTS: Knoll Textile; PAINTS: Sherwin-Williams; SHEET FLOORING: Mannington; OPERABLE PARTITIONS: Won-Door; GLASS: Viracon; GLAZED CURTAINWALL: Vistawall; STRUCTURAL GLASS CURTAINWALL: SkyFab



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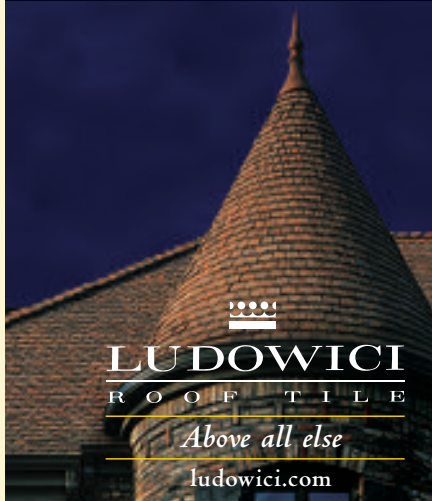
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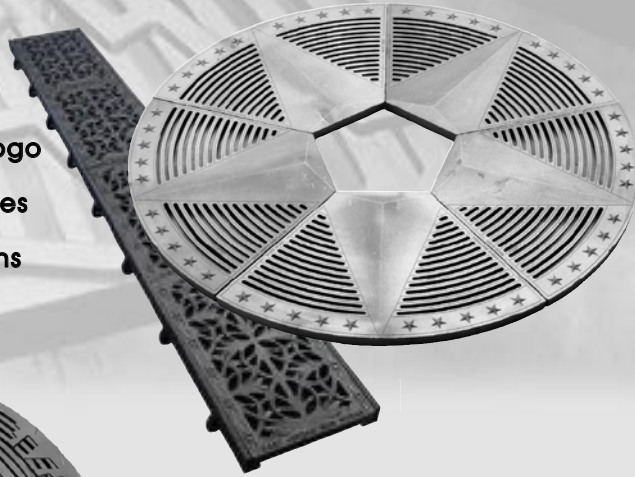
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came from the Palatinate region of Germany which shares a border with Alsace Lorraine. Things suddenly became clear. The classical details used by Portscheller along the Rio Grande bear an affinity to the Place Stanislas in Nancy in the Lorraine not far from where he grew up. Next, an acquaintance visiting from that region of Germany promised to contact the Portscheller geneologist, who reported that the family had been masons and brick makers for generations.

With this information, a link with past experience was established. As a B-24 pilot based in England during World War II, I flew bombing raids over Germany. The target for one such mission in the summer of 1944 was a fueling depot at Nancy. Having completed two years of architectural studies before entering the service, I was familiar with the Place Stanislas and was intensely concerned for the safety of this landmark. Bombing through cloud cover, we identified our target using radar. How relieved I was to see the billowing black smoke which indicated that we had destroyed German fuel supplies as intended.

Finally, I did stand before Portscheller's unmarked grave in Laredo's Protestant Cemetery.

W. Eugene George, FAIA
Austin

Accessibility at DFW

Congratulations on a well-written article about DFW International Terminal D. (See "Cleared for Takeoff," p. 22 in July/August 2005.) However, one important aspect of the project was not mentioned. That was the effort taken by the design team to ensure that DFW's Terminal D would be the most accessible airline terminal in the world.

Fortunately for the 19 percent of the U.S. population who claim a permanent disability, the design team (my firm, Accessology Inc., was a consultant) was determined that Terminal D exceed minimal compliance with accessibility laws. For example, the beautiful terrazzo medallions set in the concourse flooring assist people with visual impairments to navigate independently. Changes in the floor's texture in front of the gates allow them to count the gates as they travel through the terminal. The mixture of function and art is a brilliant feature, and was accomplished by combining the budgets for art and accessibility.

As the DFW project demonstrates, accessible design offers an enormous opportunity to reach out to a large, overlooked segment of society.

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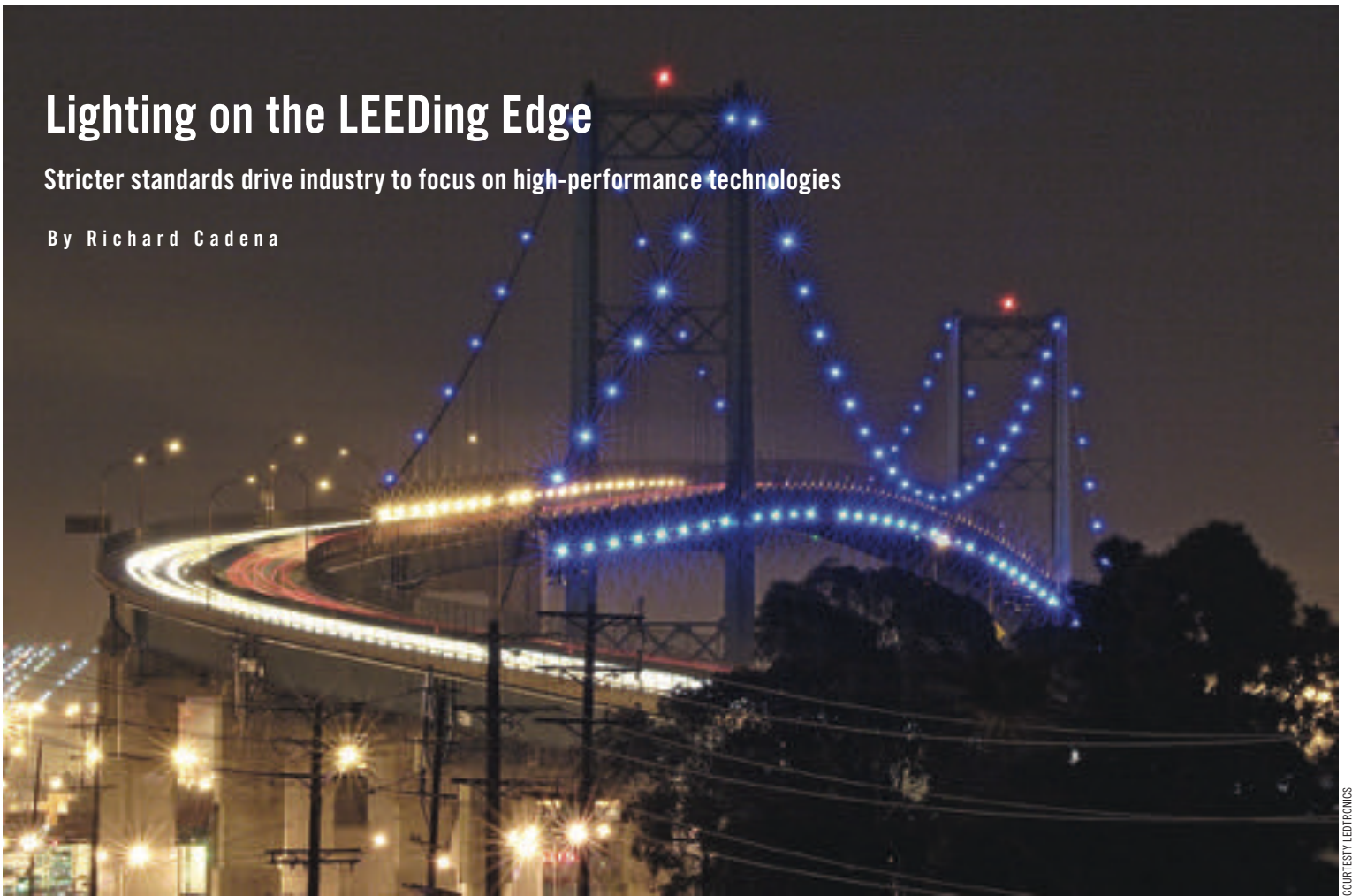


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Lighting on the LEEDing Edge

Stricter standards drive industry to focus on high-performance technologies

By Richard Cadena



COURTESY LEDTRONICS

IN THE U.S., ABOUT A QUARTER OF THE energy we use is spent on lighting and as recently as 10 years ago, about half of that was wasted by inefficiency. The recognition of the need to design buildings that are sensitive to the environment led to the creation of the U.S. Green Building Council in 1993. Their work, in turn, led to the development of the LEED (Leadership in Energy and Environmental Design) Green Building Rating System, a national rating system standard for the design, construction, and maintenance of buildings. Since then, several municipalities, including Austin, Dallas, and Houston, are now requiring LEED certification for certain public projects and they encourage LEED certification in private buildings as well.

In addition, in 1989, the State Energy Conservation Office (SECO) of Texas first adopted the Energy Conservation Design Standard for New State Buildings, which is based on the American Society of Heating, Refrigerating and Air

Conditioning Engineers (ASHRAE) Standard 90.1. SECO is now considering adopting more stringent measures to conform to the new ANSI/ASHRAE/IESNA 90.1-2004, Energy Standards for Buildings Except Low-Rise Residential Buildings, which may go into effect in January 2006. Among other changes, the new standard is on average 25 percent more restrictive in interior lighting power limits and new lighting power limits on a variety of exterior applications. According to ASHRAE, the standard calls for “more careful lighting design in some applications.” The entire industry, it seems, is more focused on high-performance design than ever before.

Not surprisingly, the biggest trends in lighting of late are being fueled by the implementation of high-performance architectural design. According to the International Association of Lighting Designers (IALD), that is driving the demand for lighting design that meets the qualitative needs of the visual environment with

LED (light-emitting diode) technology has progressed significantly in recent years, as illustrated in this recently installed lighting project on the Vincent Thomas Bridge over the main channel of the Los Angeles Harbor in San Pedro, Calif. A total of 160 LED fixtures illuminate both sides of the bridge, with 80 affixed to the apex of the suspension cables and another 80 located at deck level.

the least impact on the physical environment. But how is it possible to meet such stringent demands without compromising the “qualitative needs” of the project?

Fortunately, manufacturers are rapidly developing more efficient sources and power supplies, and building luminaires with more efficient optics and more flexible control. The fluorescent fixture is a good example. Though fluorescents have been commercially available since the 1950s, their efficacy is still being improved. The introduction of the T8 in 1981 and the T5 in the mid-'90s has helped push the efficacy of fluorescent lamps from about 50 lumens per watt to as high as 88 lumens per watt. Improved design of electronic ballasts is also increasing the lamp/ballast system efficacy.

By making the diameter of a T8 (1”) and a T5 (5/8”) lamp smaller in relation to a T12 (1½”), the phosphor coating is closer to the arc stream, thereby increasing its luminous flux. New phosphors that can withstand the higher temperatures make these advances possible. In addition, they also help increase lumen maintenance by preventing the mercury in the lamp from being absorbed into the phosphor and the bulb glass, and they help improve the color rendering compared to old-style T12 lamps. The smaller tube diameter also more closely approximates a point source, making it easier for optical engineers to design systems that more efficiently gather and distribute light. And contrary to what some people believe, fluorescents can be dimmed with dimming ballasts, further adding to their energy savings. They can also be used with occupancy sensors since they can start instantly with the use of programmed start, instant start, or rapid start ballasts.

With all of these improvements, fluorescents are an effective tool in the lighting designer’s arsenal to help save electricity and improve the quality of light. According to the Lighting Research Center’s National Lighting Product Information Program, replacing four T12 lamps and two magnetic ballasts with four T8 lamps and one electronic ballast can save 40 percent in energy consumption with little or no reduction in maintained light output. But T5s and T8s aren’t a panacea.

“T5 fluorescent lamps are an effective product for use in reaching sustainable lighting goals. However, when poorly designed, T5s are only troublesome,” says Charles Thompson, AIA, president of Austin-based Archillum Lighting Design, Inc. He says the smaller surface area of



COURTESY KIRKSEY ARCHITECTS

Kirksey Architect's offices in Houston are equipped with indirect, fluorescent pendants that use two T-5 lamps and are dual-switched to operate at either full or half capacity. Most times, because the offices are designed to allow abundant natural light, the fixtures remain halfway on or completely off. Photocells add further energy efficiency.

a T5, combined with the increased luminous flux, results in a high amount of glare. Thompson advocates the “sensible use” of a variety of sources, including T5s, T8s, compact fluorescents (CFLs), metal halide, halogen, incandescent, IR halogen, and LEDs (light-emitting diodes), depending on the application.

Several LEED Silver-rated projects that have been completed in Texas, including the SpawGlass Corporate Offices in Houston, the Ozarka Bottling Plant in Wood County just north of Tyler, the Sabre Inc. Corporate Campus in Southlake, and the Austin City Hall, have achieved their ratings with the help of T5 and T8 technology. In the City Hall project, two-lamp troffers with T8s were used in conjunction with

instant start and programmed start ballasts to realize a watt density of 1.2 watts per square foot. The ASHRAE 90.1-1999 Standard calls for a maximum of 1.4 watts per square foot, while the new 90.1-2004 Standard will require no more than 1.1 watts per square foot.

Conspicuously absent from many LEED certified buildings is solid-state lighting technology. For a technology that’s generated so much interest and hype, LEDs, to date, have not played much of a role in interior lighting for general illumination. Still, according to Lighting Research Center, “Many industry experts are optimistic that solid-state lighting technology, particularly the light-emitting diode (LED), will revolutionize the architectural

lighting industry.” In order to fulfill its promise, solid-state lighting will have to make the jump from widespread acceptance as luminance sources to widespread acceptance as sources of illumination.

In 1962, when General Electric developed the first LED, it offered little in the way of useful illumination; it was used primarily for luminance as panel indicators and pilot lights. But for the last 40 years, solid-state lighting has doubled in brightness every 18 to 24 months while dropping linearly in price, a phenomenon known as Haitz’s Law, after Roland Haitz of Agilent. When LEDs surpassed the efficacy of incandescent lamps about ten years ago, they began to dominate the signage market (according to Lighting Research Center, in 1998, 80 percent of new “exit” signs sold in the U.S. were LEDs), automotive tail lights, and traffic signal lighting markets. It can be expected that when they surpass the efficacy of fluorescents they will then begin to

take market share in that area. When will that happen? That depends.

Today, the highest efficacy white LEDs produce about 37 lumens per watt, which is better than the 17 lumens per watt produced by a 100-watt A19 lamp but not nearly as high as the 80

New standards are on average 25 percent more restrictive in interior lighting power limits and new lighting power limits on a variety of exterior applications.

lumens per watt produced by an F32T8 fluorescent/ballast combination. It has been estimated by Arthur D. Little, Inc. that medium-CRI (Color Rendering Index) white LEDs could potentially reach efficacies of 110 lumens per watt by 2010, given a fairly aggressive rate of development. At least one ongoing research team involving the

University of California at Santa Barbara and the Lighting Research Center is aiming to achieve a final goal of 200 lumens per watt using resonant cavity (RC) LEDs.

But efficacy is only one part of the puzzle. In order to displace fluorescent and high intensity discharge (HID) sources in the market, LEDs will not only have to increase in efficacy, but they will also have to drop in price. Projections in the Arthur D. Little Inc. study indicate that the price of medium-CRI solid-state lamps could drop from about \$150 per thousand lumens today to anywhere from \$14 per thousand lumens to \$7 per thousand lumens by 2010 and as little as \$0.50 per thousand lumens by 2020. If the most optimistic projections are met, then LEDs are expected to gain “substantial market penetration” in commercial, industrial and other market sectors by 2010 and “almost total dominance” by 2020. Under that scenario, the projected energy savings in the year 2020 is

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about 246 terawatt-hours and it will reduce carbon emissions in the same year by over 42 million metric tons.

Interestingly, high-intensity discharge (HID) lamps are among the most efficient of all lamp types, but for various reasons they are not commonly used for indoor general lighting. HID lamps include mercury vapor, metal halide, high-pressure sodium, and low-pressure sodium. Early mercury vapor lamps suffered from poor color rendering. More recently, manufacturers have been able to increase the CRI in some mercury vapor lamps. But mercury vapor lamps are still used primarily to light roadways, parking lots, and large outdoor areas where rendering is not critical.

Metal halide lamps are similar to mercury vapor lamps except that trace metals in the form of halides or "salts" are added to fill in the gaps in the mercury spectrum, thereby improving the color rendering. High-pressure sodium lamps are placed under considerable pressure during operation in order to increase the emission from the sodium additives and therefore increasing the efficacy of the lamp. Low-pressure sodium lamps have very high efficiency but have largely fallen out of favor because of their poor color rendering.

Besides the color rendering issues, HID lamps suffer from a relatively high lumen depreciation, which makes them difficult to use in critical lighting applications. In addition, they do not lend themselves to use with occupancy sensors since it takes a few minutes for an HID lamp to reach its full operating temperature and its peak intensity. They also require a long cool down period before they can be restarted, unless they are specifically built as "hot restrike" lamps. And because they are compact, they produce

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While some types of HID (high-intensity discharge) lamps are not recommended for critical lighting applications, they are commonly used for outdoor and large area applications. For example, metal halide spot and flood fixtures add to the dramatic presence of Duda/Paine Architects' Pier 1 Place on the Fort Worth skyline.

a considerable amount of glare, thus limiting their use in low bay lighting. Lastly, because of the amount of UV radiation a typical HID lamp produces, many of them are unsuitable for low bay applications.

HID lamps are, however, very commonly used for outdoor lighting and large area illumination. They are a popular choice for warehouse lighting and gymnasium lighting. In the last 10 years, a ceramic discharge metal (CDM) lamp has been introduced to the market. The lamp uses a transparent ceramic discharge tube to greatly increase its color rendering. The ceramic tube can withstand much higher pressures than quartz, thus allowing the additives to spread the color spectrum of their emissions. The CDM lamp is popular in retail lighting applications where high levels of light are desired and high color temperature is required.

Still, major advances in efficacy in HID lamp technology are not presently anticipated. Most researchers agree that HID lighting is inherently a compromise between efficacy and color rendering. With limited resources for research and development, most lighting manufacturers are investing their futures in solid-state lighting, fluorescent technology, and switching power supply technology.

Barring any major advances in fluorescent technology over the next 15 years, it's likely that solid-state lighting will become an important part, if not the most important part, of high-performance lighting design and LEED certification. As costs come down they undoubtedly will be used more and more for accent lighting, task lighting, and eventually for general illumination.

One day soon when you're flying to another city, as you're approaching the runway at night, you might look out the window and find that the nightscape has been completely transformed by LED street lights. Gone will be the yellow-white hues of the old technology's low-pressure sodium lights and in their place will be the sprawling points of the blue-white light of the solid-state street lamps. That's when you'll know LEDs are here to stay.

Richard Cadena is a freelance lighting designer and the author of *Focus on Lighting Technology*, published in 2002 by Entertainment Technology Press. His next book, *Automated Lighting: The Art and Science of Moving Light*, is scheduled to be published by Focal Press in early 2006.

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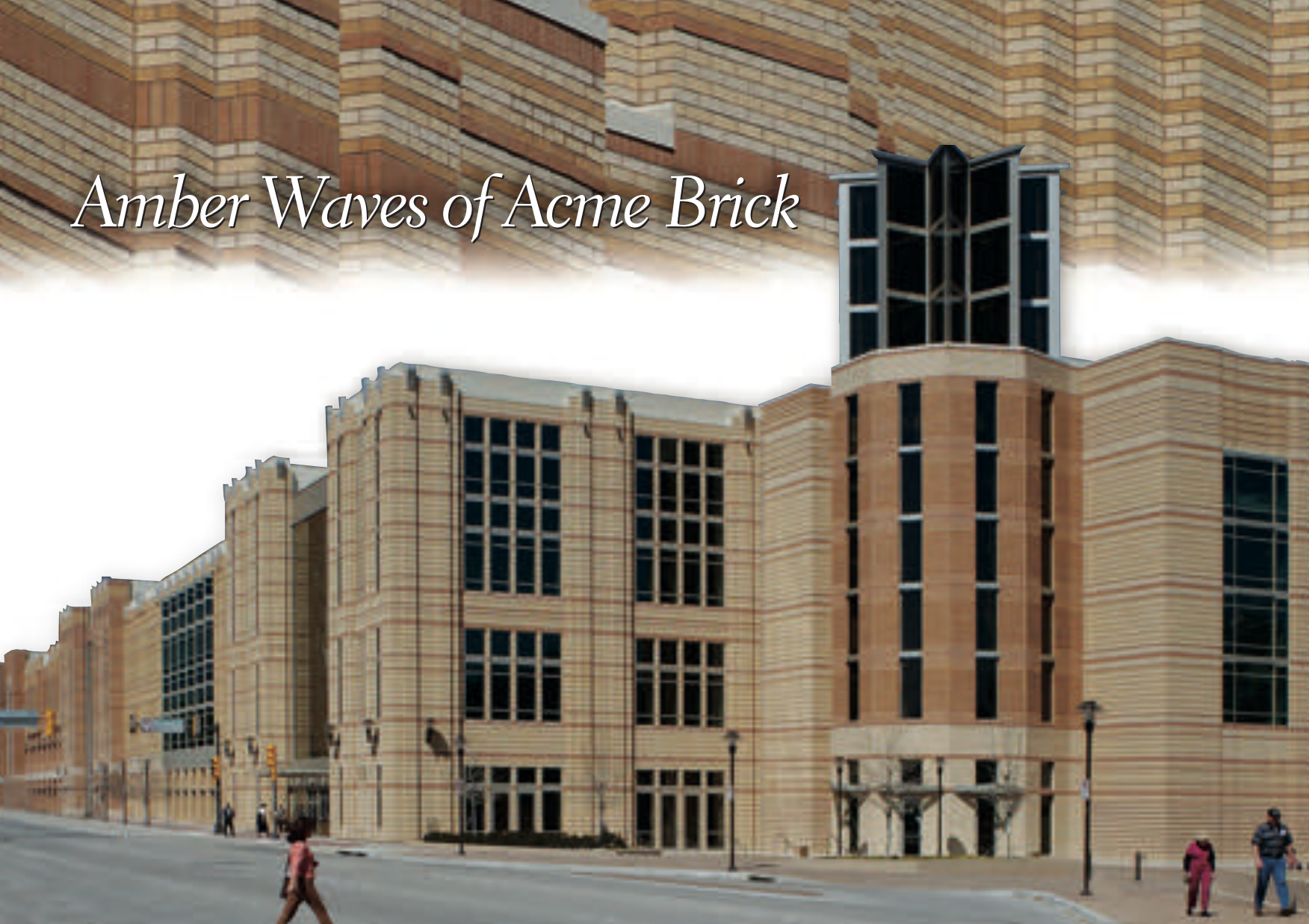


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Best Bath Systems will display a 60" x 30" roll in shower and a 36" x 36" transfer shower. Our showers are accessible and ADA compliant.

Best-Rite Manufacturing, booth 114

PO Drawer D, Temple, TX 76503
254.778.4727, fax 254.773.0500
www.bestrite.com

We will display visual communication products including white boards, chalk boards, tack boards, display cases, room dividers and easels. Also, on display is fine wood furnishings, upholstered chairs, pulpit furniture, and lecterns (church furniture).

BGR Specialties, booth 838

PO Box 16944, Fort Worth, TX 76162
817.763.5831, fax 817.731.0625
www.bgrspecialties.com

BGR Specialties represents Manko Windows Systems and Hope's Steel Windows. Manko offers a full line of entrances, aluminum storefronts, curtain walls and windows. Hope's offers a complete line of steel windows and doors including fire and blast rated. We offer cad design and specification assistance for design professionals.

Big Ass Fans, booth 532

800 Winchester Rd., Lexington, KY 40505
859.233.1271, fax 859.233.0139
www.bigassfans.com

High volume/low speed Big Ass Fans are an ideal alternative to high-speed fans and air conditioning in large buildings. These 6 ft. to 24 ft. fans are used to cool industrial commercial facilities. A 24 ft. fan can move 337,000 cfm of air over 20,000 sq. ft. for less than \$0.10/hour.

Blair Wire rope, booth 310

25411 Cottage Hill Ln., Spring, TX 77373
832.928.9655, fax 281.528.0394
www.blairwire rope.com

We provide products for cable railing in stainless steel, galvanized and vinyl coated. In addition to cable, we stock hardware for end fittings such as turnbuckles, cable clamps, and thimbles. We also fabricate by machine swaging or hand crimping the ends and making the cable assemblies to your specified length.

Boise Building Solutions, booth 703

702 Redd Rd., Houston, TX 77478
281.313.5575, fax 281.313.0777

Boral Bricks, Inc., booth 623

1400 N. Broadway, Carrollton, TX 75006
972.245.1542, fax 972.242.8172
www.boralbricks.com

Boral Bricks, Inc. offers the greatest selection of colors, styles, and specialty items available. Featuring products such as Boral Genuine Clay Pavers and our newest addition, Arnold Natural Stone thin veneer. Similar to manufactured stone thin veneer, only not. Come see why in booth 623.

Boral Material Technologies Inc., booth 720

45 NW Loop 410, Ste. 700, San Antonio, TX 78216
210.349.4069, fax 210.349.8512

Boral Material Technologies is a supplier of recycled materials. Boral assists building product manufacturers to increase their recycled content, reduce their environmental footprint

and enhance their performance. Boral is a leading marketer of fly ash, bottom ash and FGD Gypsum.

BP Resources, booth 213

PO Box 340613, Austin, TX 78734
512.261.1935, fax 512.261.1916

Representatives of educational, worship, stadium and institutional furnishings. Our products lead the industry in both innovation and quality.

Building Plastics, Inc. (BPI), booth 211

15080 Sommermeyer, Ste. 600, Houston, TX 77041
713.896.9001, fax 713.896.6609

Building Plastics Inc (BPI) is a wholesaler of fine decorative surfacing products. We specialize in these commercial flooring products: Azrock, American Olean, Bruce Commercial, Hartco commercial hardwood floors, Johnsonite, Buchtal Keope, Lanier commercial carpets, Laticrete, LG, and Metro-flor Commercial.

CADVisions, Inc., booths 700, 702 (Sponsor)

1950 Stemmons Frwy, Ste. 2060, Dallas, TX 75207
214.741.2323, fax 214.741.2407
www.cadvisions.com

CADVisions, Inc. specializes in providing premier CAD solutions to architectural professionals. Come by our booth to see the latest software tools available for Architects from Autodesk including AutoCAD, Architectural Desktop, Autodesk VIZ and more.

Carl Stahl DécorCable, booth 238

660 W. Randolph St., Chicago, IL 60660
312.474.1100, fax 312.474.1789
www.decor cable.com

Carl Stahl DécorCable offers a comprehensive range of cable, rod and specialty products for balustrading, displays, tensile applications, and vertical landscaping. Products include I-SYS® INOX stainless cables, rods and hardware, X-TEND® flexible stainless cable mesh, MCS® cable displays, Posilock® suspension systems, StreamLine® design accessories, and FacadeScape® trellis systems.

Celcrete, LLC., booth 815

10650 Culebra Rd., Ste. 104-132, San Antonio, TX 78251
210.834.4447, fax 210.568.4782
www.celcrete.com

Celcrete Moldings, a natural lime and cantera stone style looks, are made of lightweight concrete. Easy to install, fire, water, and UV ray resistant, and environmentally friendly, our product lines include molding, columns, arches, and brackets, fireplace surrounds, mantels, caps, brackets, quatrefoils and custom made products.

Central Texas Metal Roofing Supply Co., Inc., booth 718

830 Sagebrush Dr., Austin, TX 78758
512.452.1515, fax 512.833.7499
www.ctmrs.com

Centria/CS Group, booth 131

1803 Humble Place Dr., Humble, TX 77339
281.852.7900, fax 281.852.5246
www.wadearch.com

Centria manufactures roof and wall panels that meet the most stringent requirements by accommodating all needs of the building's envelope. Notable projects include the Texan's Reliant Stadium. CS provides sun control (reduces heat, glare

and raises productivity) and decorative grilles and screening systems. Notable projects includes Champion's Chevrolet and the 911 Emergency Command in Austin.

Chapman Building Systems, Inc., booth 432

5275 Hwy. 27, Kerrville, TX 78028
830.792.5050, fax 830.792.3050
www.sips-chapman.com

Chapman Building System, Inc. is a manufacturer of the R-Control® SIP specializing in combining panels with other building systems for residential and light commercial projects. Our construction-based approach to supplying SIPs assures sound product use and installation married with various engineered products.

Chemrex/Degussa Building Systems, booth 527

11620 Lone Shadow Tr., San Antonio, TX 78233
210.273.4378, fax 210.656.3546
www.degussabuildingsystems.com

Our main product line consists of Polyurethane adhesives for wood flooring and carpet tack strip. Plus, we have a Portland based cement skim coat patch called "LevelPrep." We also carry a moisture barrier called CX Concrete Floor Primer. This is a moisture barrier that will reduce moisture vapor transmissions by 50%.

Childcraft Education Corp./abc School Supply, booth 118

PO Box 210, Aledo, TX 76008
817.441.1998, fax 817.441.1900
www.childcraft.com

Childers Carports & Structures, Inc., booth 621

11711 Brittmoore Park Dr., Houston, TX 77041
713.460.2181, fax 713.460.2566
www.childersonline.com

Childers has become America's premier manufacturer of galvanized steel pre-engineered, pre-fabricated covered structures, including carports, walkway canopies, bus covers, loading dock canopies and special structures.

Classic Architectural Products, booth 221

13020 FM 1641, Forney, TX 75126
972.564.2192, fax 972.564.2190
www.classicusa.com

Classic Architectural Products designs, fabricates and installs high performance architectural metal systems. By utilizing advanced fabrication technology, unparalleled flexibility and impressive production capacity, we offer our customers turnkey architectural solutions.

Coast 2 Coast, booth 828

7704 Basswood Dr., Chattanooga, TN 37416
423.296.9000, fax 423.296.9979
www.c2csurveys.com

Coast 2 Coast specializes in the production of AutoCAD as-built documentation and condition assessments. Serving architecture firms, building owners, facility managers, retailers, retail designers and sign companies. Integrated digital survey packages include photographs, site observations, diagrams, and measurements to meet your specific needs.

Cold Spring Granite Company, booth 303

202 S. Third Ave., Cold Spring, MN 56320
320.685.3621, fax 320.685.8490
www.coldspringgranite.com

Cold Spring Granite Company is a full service supplier of domestically quarried granite for building facing (interior and exterior), paving, landscape areas, and industrial uses. Included in our product line are slabs and thin tile.

Conservatek, booth 314

498 N. Loop 336 E, Conroe, TX 77301
936.539.1747, fax 936.539.5355
www.conservatek.com

Conservatek's ALUMADOMETM, SPECTRAFORMTM, and STADIAFORMTM systems offer architects and designers an unmatched selection of building envelope shapes and geometric designs that can serve as stunning feature elements in both overhead and space wall applications. Conservatek offers single source responsibility for the innovative structural framing and glazing materials of your choice.

Construcolor USA, Ltd., booth 115

PO Box 333, Laredo, TX 78042
866.644.8324, fax 956.723.7775
www.construcolor.com

Construcolor® products are thixotropic gels and liquids, free of solvents, easily dispersed and environmentally friendly. We provide our customers the technology, service and assistance in order to obtain the best results in areas such as concrete color, integral or superficial water-repellent and adding adhesion and strength to concrete and mortar.

Cooper Stone Corporation, booth 111

PO Box 678, Jarrell, TX 76537
800.325.2990, fax 512.746.2270
www.cooperstone.com

Cooper Stone Corporation provides natural limestone and sandstone products. By purchasing "direct from the source," our customers benefit from the lowest prices, the broadest selection and highest quality. Contact us today to learn how we can help your projects be successful.

Coronado Stone Products, booth 209

1120 S. Texas St., Ste. L, Lewisville, TX 75067
972.434.2515, fax 972.219.2093
www.coronado.com

Coronado Stone Products are manufactured lightweight concrete products that comply with adhered veneer specifications. Our products are available in fourteen countries distributed through dealers numbering over four hundred.

CPI International Inc./Conner-Legrand, Inc., booth 818

28662 N. Ballard Dr., Lake Forest, IL 60045
847.816.1060, fax 847.816.0425
www.cpidaylighting.com

CPI's newest innovation is ControlLite®, an intelligent, self-adjusting daylighting system that provides dramatic energy savings. CPI continues to develop specialized products such as standing seam translucent systems, hurricane endurance designs and "Class A" fire-resistant systems.

Craftsman Fabricated Glass, Ltd., booth 633

4822 Southerland Rd., Houston, TX 77092
713.353.5800, fax 713.353.5338
www.craftsmanfab.com

Creative Concrete, booth 218

PO Box 1298, Helotes, TX 78023
210.342.7933, fax 210.695.3753
www.creativeconcrete.biz

Creative Concrete specializes in decorative concrete providing polished concrete, stamped concrete, acid staining, 1/4" overlays and concrete countertops.

Creative Wood, booth 833

PO Box 293388, Dallas, TX 75029
972.966.6800, fax 972.966.6801
www.creativewood.net

Creative Wood manufactures high-quality wood office furniture for a variety of office settings. CWP's reception station employs multi-height construction responding to ADA requirements and features a Macasar/Ebony face wall over which is draped a tapered figured Sycamore adornment panel. A black granite counter floats above brushed stainless columns.

CSi - Metal Dek Group™, booths 719, 721, 723

650 Rosewood Dr., Columbia, SC 29202
803.540.2227, fax 803.744.6087
www.metaldekgroup.com

The CSI - Metal Dek Group' offers one of the most complete lines of architectural and structural roof, floor and form metal decks in the industry. Our specialty deck product lines include Versa-Dek™ and Deep-Dek® for your unique floor and roof applications.

Daktronics, Inc., booth 107

331 32nd Ave., Brookings, SD 57006
605.697.4000, fax 605.697.4700
www.daktronics.com

Daktronics designs, manufactures, and sells dynamic visual communication systems worldwide. We offer large screen video systems, electronic displays, digit-based products, including time and temp displays and scoreboards, all supported with excellent service. Daktronics continually develops new display technologies and control systems.

Dal Tile, booth 507 (Sponsor)

3704 White Field Square, Schertz, TX 78154
210.490.1502, fax 210.659.7949
www.daltileproducts.com

DC CADD, booth 225

800 E. Sonterra Blvd., Ste. 200, San Antonio, TX 78258
210.344.5181, fax 210.525.1202
www.dccadd.com

DC CADD is an award-winning Autodesk Reseller and a nationally recognized Autodesk Authorized Training Center. Our focus on developing long-term customer relationships through superior service and support has allowed us to assemble one of the most knowledgeable and experienced teams of any Autodesk reseller in the country.

Decoral Systems USA Corp./ Quality Powder Coatings, booth 922

501 FM 3083 Rd., Conroe, TX 77303
936.788.8103, fax 936.788.8155
www.decoral-systems.com

We are a Decoral System, USA approved applicator of marble, wood grains, granite and fantasy colors. This is the latest idea in powder coating for metal or aluminum. We will display a complete aluminum outside door and frame decorated in

our wood grain powder coating. Stop by our booth for more information.

Degussa Building Systems, booth 228

2220 Woodbrook St., Denton, TX 76205
817.239.2863, fax 940.898.8069
www.degussabuildingsystems.com

At Degussa Building Systems, we have developed exceptional products that have made us the premier provider of solutions to the building and construction industry by providing a complete line of construction chemicals, necessary for a successful project.

Demilec (USA) LLC, booth 928

2925 Galleria Dr., Arlington, TX 76011
817.640.4900, fax 817.633.2000
www.sealection500.com

DEMILEC (USA) is a manufacturer of spray polyurethane foam systems, SEALECTION™ 500 and HEATLOK™ 217 for residential and commercial building insulation. These foam systems are installed through a network of authorized contractors using approved applicators in the United States, Canada and Japan.

Dietrich Industries, booth 239

4200 Cedar Blvd., Baytown, TX 77520
800.628.5170, fax 281.383.1618
www.dietrichindustries.com

Dietrich Metal Framing provides the construction industry with superior, cost effective, single source light gage framing and finishing products including drywall and structural framing, floor joists, roof trusses, metal lath, fire-rated assemblies, numerous deflection systems and an extensive line of metal, vinyl, veneer and paper-faced beads and trims.

Don Young Co. - Custom Windows, booth 505

8181 Ambassador Row, Dallas, TX 75247
214.630.0934, fax 214.637.4662
www.dycwindows.com

Custom built high performance thermally broken aluminum windows in single hung, double hung, picture windows and custom shapes. Vinyl windows - single hung, double hung, casement and picture windows, storm windows and doors. Patio doors - sliding and hinged.

Drash Consulting Engineers, booth 431

6911 Blanco Rd., San Antonio, TX 78216
210.641.2112, fax 210.558.7894
www.drashce.com

Drash Consulting Engineers, Inc. (DCE), a wholly owned subsidiary of Terracon Consultants, Inc., is a multi-discipline consulting engineering firm. Our services include: geotechnical engineering/geologic assessments, environmental consulting; construction materials engineering, and construction observation and testing. DCE has three full service office locations in San Antonio, Laredo and Pharr, Texas.

Dryvit Systems, Inc., booth 219

One Energy Way, W. Warwick, RI 02893
800.556.7752, fax 401.822.1980
www.dryvit.com

Dryvit will display its wide array of exterior finishes, including Custom Brick™, TerraNeo®, Limestone™ and more, along with its moisture drainage systems. Stop by and see why the Oak Ridge National laboratory rated Dryvit 84% more energy efficient than six other claddings, including brick.

Ductsox, booth 120

4343 Chavenelle Dr., Dubuque, IA 52002
866.382.8769, fax 563.589.2754
www.ductsox.com

DuctSox is a manufacturer of fabric air dispersion systems primarily for open ceiling architecture as an aesthetic alternative to metal ductwork. With a combination of superior air distribution through engineered dispersion and a variety of colors, DuctSox can meet a large range of HVAC requirements in virtually any market segment.

East Jordan Iron Works, Inc., booth 110

12019-B Nacogdoches Rd., San Antonio, TX 78217
210.946.3224, fax 210.946.3626
www.ejiw.com

East Jordan Iron Works, Inc. manufactures and distributes construction castings used in road building, underground and utility construction. Our extensive product lines include tree grates, storm and sanitary sewer manhole frames and covers, drainage castings, valve boxes, etc.

Ecophon Acoustic Ceilings, booth 138

1912 Hollister, Houston, TX 77080
713.465.3433, fax 713.465.0873
www.ecophon.com

Ecophon is an innovative manufacturer of suspended acoustic ceilings made of glass wool - a natural sound absorber. Ecophon provides practical, aesthetic ceiling tile solutions for offices, public facilities, hotels, hospitals, educational establishments, recreational facilities and other projects. Represented locally by Judy Maniscalco, Maniscalco & Associates, Inc.

Epic Metals Corporation, booth 511

11 Talbot Ave., Rankin, PA 15104
877.696.3742, fax 412.351.2018
www.epicmetals.com

Epic Metals Corporation designs and produces structural long-span acoustical roof deck and composite floor deck ceiling systems. Our product lines address architectural applications, uncluttered long spans of up to 55 feet, and state-of-the-art interior sound control. Product lines include Epicore, Wideck, and Archdeck.

Featherlite Building Products, booths 405, 407

2821 W. 7th St., Fort Worth, TX 76107
817.332.4101, fax 817.390.2404
www.brick.com

Featherlite's family of products offers an economic solution for diverse, distinctive concrete masonry construction that combines concrete's durability, and ease of maintenance with unlimited aesthetic opportunities. Featherlite is a member of Acme Brick family of companies.

Ferrari Textiles Corp., booth 332

1510 SW Fifth Ct., Pompano Beach, FL 33069
866.942.3600, fax 954.942.5555
www.ferraritextiles.com

Ferrari Textiles manufactures recyclable PVC fire retardant membranes using the patented Preconstraint coating method. Our fabrics cover a wide variety of products; from a Formula 1 track in Malaysia to the interior screen systems at the most famous museum in the world, the Louvre. For samples or information please visit our booth.

Flintco, Inc., booth 422

5316 Hwy. 290 W., Ste. 480, Austin, TX 78735
512.891.7224, fax 512.891.7229
www.flintco.com

Flintco ranks as one of the largest commercial contractors in the nation delivering comprehensive professional construction services from nine locations including Austin, Texas. Area clients include the University of Texas and MD Anderson. Flintco's expertise includes: healthcare, educational, hospitality/lodging, office, sports, correctional and governmental projects.

Free Axez USA, booth 715

420 Keim Blvd., Burlington, NJ 08016
609.747.8515, fax 609.239.9284
www.freeaxe.com

FreeAxez low profile access floor is a patented all steel, quick connect access flooring system that locks together without any glues, screws or fasteners. FreeAxez is UL listed and is the only floor listed in GreenSpec. It is made of recycled material and is 100% recyclable.

FutureStone, LLC, booth 630

4055 International Plaza, Ste. 500, Fort Worth, TX 76109
817.377.9215, fax 817.377.9219
www.futurestone.com

NUDURA is the new generation integrated building technology that is vastly superior to traditional stick framing methods. Building technology has seen rapid advances in recent times, with builders and home owners looking for newer, more efficient ways to build homes that are stronger, more comfortable and energy efficient, while allowing for flexibility of design and lower future maintenance costs.

Gaco Western Inc, booth 905

PO Box 59971, Dallas, TX 75229
214.902.8940, fax 214.902.8942
www.gaco.com

Gaco Western manufactures high-performance elastomeric coatings and polyurethane foam for the construction industry. Gaco Western specializes in polyurethane foam roofing, metal roof restoration, parking decks, pedestrian decks, below-grade and chiller tank applications.

Garland Company, Inc., booth 732

3800 E. 91st St., Cleveland, OH 44105
800.321.9336, fax 216.641.0633
www.garlandco.com

The Garland Company is a leading small business manufacturer and distributor of high performance roofing solutions for commercial, industrial and public properties.

Gate Precast Company/Gate Concrete Products Company, booth 801

3201 Veterans Dr., Pearland, TX 77584
281.485.3272, fax 281.485.7644
www.gateprecast.com

Gate is a "PCI Certified Producer-Erector" of precast, prestressed hollowcore planking. During 2005, Gate-Core was erected in Texas, Louisiana, Mississippi, New Mexico and Oklahoma. From our 9 manufacturing facilities, Gate is capable of delivering any type of precast imagined.

Glass Block Shop, Inc., booth 827

2144 Royal Ln., Ste. 300, Dallas, TX 75374
972.243.7343, fax 972.243.3666

www.glassblockshop.com

Glass Block Shop will present two designer glass products at the TSA Expo. Pittsburgh Corning Glass Block, is the standard in the industry, unsurpassed for quality and support. New and exciting Xpression Glass is a hand made cast glass product with infinite design possibilities. It has been called a "designers dream."

Graffixx, Inc., booth 806

3120 Spur 124, Tyler, TX 75707
800.657.1957, fax 903.526.1957
www.graffixx.com

Graffixx Inc. provides a resource for the design and application of airbrushed murals, signage and 2D and 3D sculptures. With a multi-talented staff of design artists and craftsman, we can produce any number of media and materials. From concept design to installation completion, Graffixx, Inc. is a single source solution.

Guardian Industries, booth 212

1201 W. Arbrook #121 PMB 940, Arlington, TX 76015
972.342.1825, fax 214.853.5960
www.guardian.com

ShowerGuard™ from Guardian Industries is a permanent, easy to clean, protective coating for custom heavy shower doors and enclosures. ShowerGuard is applied at our factory on a coater and permanently protects glass from hard water, moisture and heat, airborne organics, alkaline agents, and soap residues.

Häfele America Co., booth 610

3235 10th St. N., St. Petersburg, FL 33704
727.827.1425, fax 727.827.1394
www.hafeleonline.com

Häfele America Co. offers choices in the furniture and architectural hardware industry through our complete Häfele catalog and our two showrooms in New York and San Francisco.

Halfen Anchoring Systems, booth 935

8521 FM 1976, Converse, TX 78109
210.658.4671, fax 210.658.8002
www.halfenusa.com

Halfen Anchoring Systems offers engineered connections for various types of building facades and also specializes in brick concealed lintel systems brick veneer support systems and curtain wall connections. The concealed lintel system has been used on openings of 40' and supported soffits over 12' wide.

Hanscomb Faithful & Gould, booth 121

11200 Richmond, Ste. 300, Houston, TX 77082
281.558.8701, fax 281.558.8707
www.hanscombfgould.com

Hanscomb Faithful & Gould provides independent construction consulting services throughout the U.S. and Puerto Rico with 435 employees in 23 offices. We are a member of the Atkins group of companies, a 15,000-person firm with operations in sixty countries. We offer a full range of project management support and services.

Hanson Brick, booth 600

27111 Hwy. 281 N., Ste. 101, San Antonio, TX 78260
830.980.7071, fax 830.438.7141
www.hansonbrick.com

Hanson Brick provides its customers with superior selection and service, offering five regional brick collections with more

than 1,000 styles of brick. Hanson Brick is part of Hanson PLC, an international building materials company.

Hanson Roof Tile, booth 601

230 W. Davis, Luling, TX 78648
830.875.5182, fax 830.875.9054
www.hansonrooftile.com

Hanson Roof Tile manufactures quality concrete roof tile for custom homes, multi-family and commercial developments. Tiles of diverse colors, sizes and styles are continuously evaluated to ensure they meet the demands of homeowners, builders and architects. Hanson Roof Tile is part of Hanson PLC, an international building materials company.

Hart, Gaugler & Assoc., Inc., booth 903

12801 N. Central Expy., Ste. 1400, Dallas, TX 75243
972.239.5111, fax 972.239.5055
www.hartgaugler.com

With offices in Dallas and Austin, Hart, Gaugler & Associates, Inc is committed to providing high quality structural engineering design services to a diverse architectural client base. Our company strives for excellent customer service and high quality structural engineering design. Hart, Gaugler & Associates maintain registrations in 45 states.

HCM-FlexCrete, LP, booth 626

3801 N. Capital of TX, Ste. E240-134, Austin, TX 78746
512.692.6838, fax 512.692.2982
www.flex-crete.com

FlexCrete is a new form of aerated concrete which shares all of the properties of Autoclaved aerated concrete (AAC), but unlike its European counterpart, it can be manufactured at ambient temperatures eliminating the need for autoclaves. Building blocks and panels are manufactured at 2 plants located in Texas and Arizona.

HEB Grocery Company, booth 813

646 S. Main Ave., San Antonio, TX 78204
210.938.8717, fax 210.938.7703
www.heb.com

HEB is one of the leading grocery companies in the state of Texas and Mexico. Our design team is responsible for the design solutions that support all of HEB's retail business units. We are currently seeking highly creative and talented Design Architects to join our team.

Hendee Enterprises, Inc., booth 503

9350 S. Point Dr., Houston, TX 77054
713.796.2322, fax 713.796.0494
www.hendee.com

Hendee specializes in the design, manufacture, and installation of awnings, fabric structures and associated aluminum and steel frames. We are also often called upon to assist with the design and manufacture of interior fabric applications as well as innovative tension structures.

Hi-Tec Flooring Distributors, booth 315

13230 Hempstead Rd., Ste. 310, Houston, TX 77040
713.460.3523, fax 713.460.3528

We are a specialty flooring distributor with products from Tarkett, Expanko, Toli, Allstate, Estrie, and Altro. Our products range from linoleum to cork, rubber to vinyl, slip resistant to environmentally friendly. Come visit us at booth #315.

Hirschfeld Steel & Supply, booth 132

4001 N. Hwy. 281, Marble Falls, TX 78654
830.798.2728, fax 830.693.8699

Hirschfeld Steel and Supply meets the steel needs of the general contractor as well as individual retail customers. We offer a full line of structural steel, metal building components, metal roofing, and metal buildings for commercial, farm, or residential use.

Home Elevator of Texas/Lift-Aids, Inc., booths 523, 525

12106 Colwick, San Antonio, TX 78216
210.340.5702, fax 210.525.8831
www.homeelevator.com

Early resource for architects planning accessibility. Our knowledgeable staff installs and maintains top-quality accessibility products including residential and LU/LA elevators; curved and straight stairway lifts; commercial wheelchair lifts; inclined platform lifts; residential and commercial dumbwaiters; material lifts; and a variety of specialty lift equipment.

Huber Engineered Woods LLC, booth 425

PO Box 2805, Edmond, OK 73083
405.340.3295, fax 405.340.4129
www.huberwood.com

Huber Engineered Woods LLC manufacturers high performance OSB including flooring, roof and wall sheathing for residential and commercial applications. Our products have a 50 year warranty and are moisture resistant. We recently built a 180 million dollar plant in Broken Bow Oklahoma to service our Texas customers.

Hunter Panels, booth 811

15 Franklin St., Portland, OR 04101
888.746.1114, fax 877.775.1769

www.hunterpanels.com

Hunter Panel manufacturers an energy efficient polyiso foam insulation panel available in flat, tapered, vented, nailable and composites. Hunter has a full service tapered department.

ICI Paints, booth 208

8635 Shindler Cir., Houston, TX 77064
281.517.0704, fax 281.517.0405

www.icipaintstores.com

ICI Paints is a manufacturer of architectural paints and high performance coatings. Our brands include: Dulux, Glidden, Devoe, Fuller O'Brien, Ralph Lauren, and "This Old House." ICI Paints has over 400 stores and extensive network of architectural representatives to meet the needs of the architectural community.

Icynene Inc., booth 119

6747 Campobello Rd., Mississauga, Ontario, CANADA L5N 2L7

905.363.4040, fax 905.363.0102

www.icynene.com

Icynene® soft foam insulation and air barrier system lets you design without compromise. Ideal for wood or steel framed construction, Icynene delivers a perfect fit for any shaped cavity, providing a continuous, protective barrier that significantly reduces air leakage, increases moisture resistance and optimizes energy efficiency.

Interceramic, booth 831

2333 S. Jupiter Rd., Garland, TX 75041
214.503.5585, fax 214.503.5461

www.interceramic.com

We offer an extensive collection of ceramic and porcelain wall and floor tile. This collection also includes our newly expanded offerings of natural stone and glass tile. Our commercial line is a unique collection that lets the commercial designer select from a variety of styles to make projects feel distinctive, practical and beautiful.

International Code Council, booth 313

900 Montclair Rd., Birmingham, AL 35213
888.422.7233, fax 205.591.0775

www.iccsafe.org

The International Code Council, a membership association dedicated to building safety and fire prevention, develops the codes used to construct residential and commercial buildings, including homes and schools. Most U.S. cities, counties and states that adopt codes choose the international codes developed by the ICC.

James Hardie Building Products, booth 701

26300 La Alameda, Ste. 250, Mission Viejo, CA 92691
800.348.1811, fax 949.367.0185

www.jameshardie.com

We market a broad range of products: Hardiplank® lap siding and Hardipanel® vertical siding, Hardie Shingleside® shingles, HardiTrim®, Hardisoffit® panels, Hardibacker® and Hardibacker 500TM ceramic tile backerboard. Lightweight and resilient, our products combine the appearance and workability of wood with the durability that only a James Hardie product can deliver.

Jaster-Quintanilla, booth 418

125 W. Sunset, San Antonio, TX 78209
210.349.9098, fax 210.349.0146

Jaster-Quintanilla provides innovative engineering solutions to the Texas architectural profession, earning the firm status as a valuable member of the building team. Jaster-Quintanilla offers structural and civil engineering and land surveying services from offices in Austin, San Antonio, Houston and Dallas.

Jeld-Wen Windows, booths 329, 331

401 Harbor Isles Blvd., Klamath Falls, OR 97601
800.535.3936, fax 541.850.2460

www.jeld-wen.com

Johns Manville, booth 608

PO Box 5108, Denver, CO 80217-5108
800.654.3103, fax 303.978.3669

www.jm.com

Johns Manville produces naturally white formaldehyde-free fiberglass insulation. Additionally, IM insulation is made of 25% recycled glass, reducing the impact of landfills by 90,000 tons. When you consider the incredible sustainability of JM formaldehyde-free insulation, it doesn't make sense to specify anything else.

Johnson Screens, booth 810

1950 Old Hwy. 8 NW, New Brighton, MN 55112
651.636.3900, fax 651.638.3266

www.johnsonscreens.com

Johnson Screens has a unique manufacturing process for profile wire, which provides customers with creative and functional solutions to their architectural projects. Our products have strength, precision, and design flexibility. This special quality makes them ideal for a broad range of applications.

Kenmark, Inc., booth 529

2502 Freedom Rd., San Antonio, TX 78217
210.824.8277, fax 210.824.8665
www.kenmarkinc.com

Kenmark, Inc. is a wholesale distributor specializing in commercial products for ceiling, walls, floors and interior/exterior coatings.

Kraftsman Playground & Park Equipment, booth 210

19535 Haude Rd., Spring, TX 77388
800.451.4869, fax 281.353.2265
www.kppe.com

Kraftsman specializes in the design and construction of Splashpad interactive water play areas. We offer total services for planning assistance, site layouts, product supply, and turn key construction of park facilities. We also offer complete lines of playground equipment, field sports equipment, park buildings, and site amenities for a total recreational service.

Kwal Paint Company, booth 504

905 Ave. T, Ste. 312, Grand Prairie, TX 75050
972.623.5693, fax 972.522.0640
www.stellarkwalpaint.com

Kwal Paint Company is a manufacturer of architectural, industrial and specialty coatings. The company's home office and main manufacturing facility are located at 3900 Joilet Street, Denver, Colorado.

L.A. Fuess Partners Inc., booth 907

3400 Carlisle St., Ste. 200, Dallas, TX 75204
214.871.7010, fax 214.969.0065
www.lafp.com

L.A. Fuess Partners Inc., structural engineers providing innovative, experienced, and economical structural engineering solutions and service to Texas Architects. Lead structural engineer for the new D/FW Airport International Terminal D. National award-winning structures in Texas include Frisco's Stonebriar Centre Mall and D/FW Airport's new Rental Car Facility.

Landscape Forms, booth 128

PO Box 42011, Houston, TX 77242-2011
281.531.4447, fax 281.531.4448
www.landscapeforms.com

Landscape Forms is a leading designer and manufacturer of commercial outdoor furniture and accessories, and has won numerous design awards during its 35 year history. Our product list includes exterior seating systems, benches, tables, chairs, umbrellas, picnic tables, planters, litter receptacles and ash urns.

@Last Software, Inc., booth 733

821 Pearl St., Boulder, CO 80302
303.245.0086, fax 303.245.8562
www.sketchup.com

SketchUp is a conceptual modeling tool with a unique user interface, which allows quick and easy 3D model creation, viewing, modification and presentation. SketchUp's simple tool set and intuitive nature gives the user the look, feel, and freedom of drawing on paper. Plays well with CAD programs. For a free trial version and more information, go to www.sketchup.com.

Lehigh Cement Company/White Cement, booth 800

7660 Imperial Way, Allentown, PA 18195
610.366.4777, fax 610.366.4638
www.lehighwhitecement.com

Lehigh Cement Company has been the foremost producer of white cement for over a century. Lehigh white cements take artistic expression to new heights, allowing freedom to choose from an unlimited range of colors, textures, shapes, sizes and patterns to accommodate a multitude of applications.

List Industries Inc., booth 909

5625 FM 1960 W, Ste. 610, Houston, TX 77069
281.290.8066, fax 281.290.8067
www.listindustries.com

List Industries carries steel lockers both welded and knocked down type, steel shelving, locker room and ADA benches, and we now have "cubbies" for elementary schools.

Lithonia Lighting, booth 229

2102 Mannix, San Antonio, TX 78217
210.822.6140, fax 210.822.5967
www.spectrumsa.com

Lithonia Lighting is the worlds leading manufacturer of architectural and commercial lighting products. Products include linear fluorescent, indoor and outdoor HID fixtures, residential and commercial downlighting and a complete line of emergency products.

Lone Star Stone, booth 427

PO Box 2125, Whitney, TX 76692
817.243.2924, fax 817.694.0815
www.lonestarstone.com

Our products are lightweight, affordable, easy to install and maintenance-free, and offer beauty and durability to accentuates any project, large or small, in any environment, inside or out. From Austin Chalk to Pocono Chisel, we have stones and accessories that will match your style and your budget.

Lucifer Lighting Company, booth 412

414 Live Oak St., San Antonio, TX 78202
210.227.7329, fax 210.227.4967
www.luciferlighting.com

Lucifer Lighting Company specializes in Tuneable LightingTM, miniature recessed downlights, track and spots, striplights and fiber-optic lighting fixtures. Our fixtures are accessorized with lenses, louvers and filters to control glare, color and beam. You will find us in leading corporate headquarters, hotels and restaurants, museums and residential interiors.

M2 Studio Inc., booth 400

918 Dragon St., Dallas, TX 75207
214.752.7279
www.m2studio.net

What do you do when your client wants an exceptional quality rendering or animation? Seventy five Texas companies in architecture, construction, and development have called on M2 Studio to deliver. This year we have expanded our team and our infrastructure to bring the most cutting edge visualization options to you.

Magna Wall – Headwaters Construction Materials, booth 826

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800.881.6297, fax 210.680.3449
www.magnawall.com

The Magna Wall™ line of stuccos, mortar and masonry cements

provide the pozzolanic advantage, including increased workability, water resistance and reduced efflorescence. Through the use of fly ash pozzolans, Magna Wall products reduce depletion of natural resources and reduce the energy intensive manufacturing of other concrete ingredients resulting in reduced green house emissions.

Manufactured Products Company, booth 822

1618 Hwy. 182 E., Morgan City, LA 70380
985.395.6188, fax 985.395.7210

Manufactured Products Co., Inc. produces EnviroSave brand galvanized lintel angles for use over the openings (doors and windows) in masonry walls. It also has under development, and will exhibit, a new galvanized and/or painted high security fence system, for which it has filed patent applications.

Marvin Windows and Doors, booth 433

PO Box 100, Warroad, MN 56763
800.610.6667, fax 218.386.4027
www.marvin.com

Marvin Windows and Doors offers a wide selection of sizes, options and custom capabilities to exceed your building and remodeling needs. For more information, please call 800.610.6667 or visit www.marvin.com.

Masonry & Glass Systems of Texas, Inc., booth 611

9365 Winkler, Houston, TX 77017
800.677.6393, fax 713.944.1723
www.masonryglass.com

We are the master distributor for most of Texas of Pittsburgh Corning Glass Blocks. We provide descriptive and technical information to help select and specify American made P.C. products. We offer sales, service, installation of glass block windows, walls, partitions and showers.

Master Tile, booths 803, 805

12614 Hempstead Rd., Houston, TX 77092
713.300.3658, fax 713.300.3634
www.mastertile.net

MasterTile has locations in three regions including Texas, California, Arizona, Florida, Louisiana, and Oklahoma. MasterTile recently developed a national account program to handle all national specifications. MasterTile carries a wide variety of commercial tiles including Crossville, Florida Tile.

Maxxon Corporation, booth 731

920 Hamel Rd., Hamel, MN 55340
763.478.9600, fax 763.478.9695
www.maxxon.com

Maxxon can answer your challenge from providing a level surface to giving new life to floors that were considered beyond repair. Maxxon also provides Acousti-Mat for superior sound control. The Maxxon Acousti-Mat system reduces sound transmission to levels that are considered amenities in today's residential properties.

MBCI, booth 712

8677 IH10 E, Converse, TX 78109
210.661.2409, fax 210.661.7113
www.mbcicom

MCT Sheet Metal, Inc., booth 629

29210 Quail, Katy, TX 77493
281.391.0285, fax 281.391.4787
www.mctsheetmetal.com

MCT Sheet Metal, Inc. is a major provider of quality architectural sheet metal products and services to schools, churches, residential and industrial clients and customers. The MCT Retro-Fit roof system is a major specialty which involves replacing a leak-proof flat roof with an attractive, sloped, trouble-free standing seam metal roof.

MEDCO Construction, booth 430

2625 Elm St., Ste. 216, Dallas, TX 75226
214.820.2492, fax 214.820.4289
www.medcoconstruction.com

MEDCO's goal is to provide full-service construction in the health care industry. Our contributions can be found in all phases of a project from planning to occupancy. More than bricks and mortar, each building contributes to the mission of its owner and is a source of pride for all stakeholders.

Mid-Continental Restoration Company, Inc., booth 738

4101 Murray Ave., Fort Worth, TX 76117
800.906.0610, fax 817.656.4764
www.midcontinental.com

Mid-Continental Restoration Company, Inc. provides quality masonry restoration and waterproofing services to 25 states across the mid-west and southeastern regions of the United States.

MKG Art Management, LLC, booth 839

2825 Colquitt, Houston, TX 77098
713.526.4146, fax 713.526.4158
www.mkgart.com

MKG provides turnkey art advisory and project management services for architects, developers and corporate clients. As a full service firm we can locate, commission, acquire and install artwork in a wide variety of media. We tailor project specifically to the client's needs and provide unique, site-specific solutions to enhance any built environment.

Modular Millwork/Southwest Solutions Group, booth 402

4355 Excel Pkwy., Ste. 300, Addison, TX 75001
972.250.1970, fax 972.250.2229
www.modularmillwork.com

Workroom Systems that change to fit your needs. Sleek and practical designs streamline your ability to add, remove or change as your needs change. Modular Millwork gives you the tools to organize documents and activity zones. Flexible. Sustainable. Reusable. The future of mail and document efficiency is here.

Mondo USA, booth 819

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In commercial flooring as in sport flooring, we focus our research on creating products that are ergonomically correct for the human body. Once we deliver on that front, we play with colors and designs to achieve aesthetically pleasing results.

Montealban Doors, booth 914

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We will display interior and exterior engineered and veneered

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Nana Wall Systems, Inc., booth 414

707 Redwood Hwy., Mill Valley, CA 94941
415.383.3148, fax 415.383.0312
www.nanawall.com

NanaWalls: elegant, precision engineered, operable glass wall systems for all large commercial and high-end residential openings giving you the choice of unobstructed wide-open space or secure, weather tight, sound-insulating coverage. Folding or single-track sliding systems are custom-built in wood, aluminum, or clad.

National Gypsum Company, booth 604

2001 Rexford Rd., Charlotte, NC 28211
704.365.7300, fax 800.329.6421
www.nationalgypsum.com

National Gypsum is a fully integrated manufacturer of building and construction products. Primary emphasis is on the manufacture of Gold Bond® gypsum wallboard, ProForm® interior finishing products and PermaBase® cement board, in addition to a new XP® family of abuse, impact, mold and moisture resistant products.

NCARB, booth 531

1801 K St., Ste. 1100-K, Washington, DC 20006
202.783.6500, fax 202.783.0290
www.ncarb.org

NOW Specialties, Inc., booth 524

2122 Country Club Dr., Ste. 300, Carrollton, TX 75006
972.416.7065, fax 972.416.7057

NOW Specialties, Inc. is a fabricator/installer of wall systems utilizing aluminum composite material (ACM). We offer a wide range of systems from simple caulked joinery to highly engineered systems with no field-applied sealants and are a dealer for Alucobond and Reynobond. We also offer insulated foam panels, corrugated metal, louvers, sunscreens and standing seam roofing.

NUCONSTEEL®, booth 123

525 S. Locust St., Denton, TX 76201
940.891.3050, fax 940.891.3090
www.nuconsteel.com

NUCONSTEEL®, a Nucor Company, is a fully integrated designer and manufacturer of total framing solutions featuring our innovative NUSOLUTIONS® framing systems, which include NUTRUSS® and NUWALL. NUCONSTEEL® provides load bearing light gauge steel roof, floor and wall framing systems for commercial and residential building projects all over the country.

Oldcastle Jewell Concrete Products, booths 201, 203, 205

PO Box 7115, Waco, TX 76714
254.772.3440, fax 245.772.6999
www.jewellconcrete.com

Jewell Concrete Products offers a wide variety of product lines. In addition to regular CMU, we now manufacture Split Face CMU, Ground Face CMU, JewellStone oversized CMU, Dufferin Stone, Ashford Brick, Keystone retaining walls, and the Belgard paver line.

Owens Corning Cultured Stone®, booth 521

One Owens Corning Pkwy., Toledo, OH 43659
800.255.1727, fax 707.255.5572

www.culturedstone.com

Owens Corning's Cultured Stone® manufactured stone veneers provide the beauty of natural stone for half the cost and one quarter the weight. Recent introductions to the line include Rockface, a geometric, large-scale texture that's equally suited for contemporary and old world applications.

Panel Specialists, Inc. (PSI), booths 613, 615

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Design your signature look for your project using our vertical or horizontal systems, contour panels or any number of surfaces. Your design creativity is unlimited with the PSI wall panel system - endless colors, design configurations and surfaces. Whether it's new construction or renovation, you'll find PSI's wall panel systems to be extremely durable, easy to maintain, and cost effective.

ParexLahabra, Inc., booth 113

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214.459.6279, fax 214.646.2024
www.parex.com

ParexLahabra is committed to being the innovator and educator of advanced products and new technology in the EIFS and Stucco industry. Stop by our booth and view our latest products and systems as well as our AIA CE offerings available to architects wishing to meet their annual learning unit requirements.

Pavestone Company, booth 215

3215 State Hwy. 360, Grapevine, TX 76051
866.409.7971, fax 817.251.0876
www.pavestone.com

Pavestone® Company manufactures segmental concrete products for the retail, consumer, commercial, industrial and contractor markets. Dedicated to the production of the concrete paver and retaining wall units, our business principle is to be driven not only by technology in manufacturing, but also in the development of segmental paving and retaining wall systems.

Pelton Marsh Kinsella, booth 302

1420 W. Mockingbird, Ste. 400, Dallas, TX 75247
214.688.7444, fax 214.951.7408
www.pmkconsultants.com

Pelton Marsh Kinsella provides acoustical and audio-video consulting including design of sound reinforcement, video, CATV and broadcast systems. PMK has three U.S. offices and one in Dubai, UAE. Projects include: convention centers, resorts, sports facilities, theatres, theme parks, universities, high-rise offices and condominiums.

Polyguard Products, booth 410

PO Box 755, Ennis, TX 75120
972.875.8421, fax 972.875.9425
www.polyguardproducts.com

Polyguard products presents an increased depth of waterproofing products to include under-slab, split slab, blind-side, flashing, and air moisture barriers to enhance single source specifications of Polyguard products.

Polyspec L.P., booth 206

6614 Gant Rd., Houston, TX 77066
281.397.0033, fax 281.397.6512
www.polyspec.com

Polyspec/THIOKOL is a leading manufacturer of high per-

formance flooring, coatings, linings and sealants. Utilizing a broad array of polymer formulations to meet diverse A&E function and performance requirements, our rugged, versatile and environmentally friendly products are specified for indoor and outdoor applications - commercial, institutional and marine.

PPG Industries, Inc., booth 631

7428 Clearhaven Dr., Dallas, TX 75248

972.490.7610, fax 972.490.7611

www.ppgideas.com

PPG will feature Ecological Building Solutions, a collection of PPG glass, coatings and paint products for sustainable design.

Precision Architectural Lighting, booth 312

4830 Timber Creek Dr., Houston, TX 77017

713.946.4343, fax 713.946.4441

www.pal-lighting.com

A small, affordable, adjustable and rotatable Accent Light, the new Accentra Series by Precision Architectural lighting is available in 22 colors. With wall, ceiling and pendant mounting and narrow and wide lighting patterns, Accentra solves many lighting problems.

Premier Building Systems, booth 508

3434 W. Papago, Phoenix, AZ 85009

800.240.6691, fax 602.269.6999

www.pbsp.com

Premier Building Systems manufactures Structural Insulated Panels (SIPs). These insulated panels consisting of an EPS core laminated between two sheets of engineered wood are used in floors, walls and roofs for residential and commercial construction including schools, churches, retirement centers as well as multi-family developments.

Proclad, booth 127

1803 Humble Place Dr., Humble, TX 77339

281.852.7900, fax 281.852.5246

www.wadearch.com

Proclad is a manufacture of true Rainscreen panel systems. Systems are available in painted & anodized aluminum, painted steel and zinc and offer many benefits including flexibility, low maintenance and excellent LEED's point capabilities. Notable projects include the UTHSC School of Nursing and the Consolidated Rental Car Facility in Houston.

Professional Flooring Supply/Roppe, booth 802

5354 Airport Frwy., Fort Worth, TX 76117

817.834.4737, fax 817.568.0817

www.professionalflooring.com

Roppe- rubber flooring products that deliver quality, safety and long lasting durability - all in a wide range of colors and designs.

PROSOCO, Inc., booth 730

3741 Greenway Cir., Lawrence, KS 66046

800.255.4255, fax 800.877.2700

www.prosoco.com

PROSOCO products clean, restore and preserve concrete, brick and stone from new to historic structures including the Pentagon, the U.S. Capitol, and the San Jacinto Monument.

Protection Development, Inc. (PDI), booth 528

401 Austin Hwy., Ste. 218, San Antonio, TX 78209-4670

210.828.7533, fax 210.828.7534

www.pdfire.com

Protection Development Incorporated (PDI) provides fire protection engineering services building fire and life safety code consulting services, water supply testing and analysis, and permitting assistance. PDI develops well-balanced and cost-effective solutions to unique fire protection and code consulting issues.

Protecto Wrap Co., booth 605

1955 S. Cherokee St., Denver, CO 80223

800.759.9727, fax 303.777.9273

www.protectowrap.com

Protecto Wrap manufactures high-quality, self-adhering membranes for building applications including energy-saving solutions; roofing; above/below grade waterproofing; window/door sealing tapes; and anti-fracture/sound control flooring underlayments. Ask about our new Whisper Mat™ sound control underlayment for use beneath ceramic tile and wood floor.

Pyrok Inc, booth 619

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914.277.5135, fax 914.276.3990

www.pyrokinc.com

Pyrok acoustement wall and ceiling finishes are specified wherever decorative plaster finishes, durability and sound absorption are desired. Available in Gypsum and Portland cement, all Pyrok acoustement formulations are spray applied in a variety textures, in standard and custom colors, or they can be painted without degrading any of the acoustical performance, complete with a ten year warranty.

Raba-Kistner Consultants, Inc., booth 318

12821 W. Golden Ln., San Antonio, TX 78249

210.699.9090, fax 210.699.6426

www.rkci.com

Raba-Kistner Consultants Inc., is an Engineering News-Record "Top 500 Company," operating in Texas and México. Raba-Kistner provides professional and technical project management and oversight services including construction testing, and observation, environmental engineering and consulting, geotechnical and facilities engineering, and pavement consulting.

RACO Interior Products Inc., booth 328

2000 Silber Rd., Houston, TX 77055

800.272.7226, fax 713.682.2079

www.racointeriors.com

RACO Interior Products manufactures Interior Aluminum OfficeFronts™ for commercial office space. Our product line includes top-hung sliders, barn door sliders, pocket frames, bifold frames, and 20 minute positive pressure rated frames and doors. We provide factory finishing in both clear anodized and electrostatically applied baked on paint.

Restore Media LLC, booth 224

1000 Potomac St. NW, Ste. 102, Washington, DC 20007

202.339.0744, fax 202.339.0749

www.restoremedia.com

Reynolds Advanced Materials, booth 808

2131 S. Harwood St. Dallas, TX 75215

214.421.4377, fax 214.421.5726

www.reynoldsam.com

Ridgway's, booth 304, 306

5711 Hillcroft, Houston, TX 77036

713.953.2305, fax 713.918.5919

www.ridgways.com

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Ron Blank & Associates, Inc., booth 214

2611 N. Loop 1604 W., Ste. 100, San Antonio, TX 78258

800.248.6364, fax 210.408.6767

www.ronblank.com

Ron Blank & Associates develop and host continuing education courses and makes quality specification calls for manufactures throughout the United States.

Roof Products Inc., booth 134

7616 Lee Hwy., Chattanooga, TN 37421

800.262.6669, fax 423.892.2107

www.rpicurbs.com

We manufacture structural prefabricated roof curbs, equipment supports, adapters and ice deflectors, plus supply skylight safety screens, skylights, smoke vents, and roof hatches for new and retrofit projects.

Ruskin Co., booth 308

3900 Dr. Greaves Rd., Grandview, MO 64030

816.761.7476, fax 816.765.8955

www.ruskin.com

Ruskin Company supplies architectural louvers, sun shades and deco grilles for projects throughout the United States. With three manufacturing plants in the US with computerized paint and in-house anodizing, our products get to the market place quickly and correctly.

Samsung/Staron Solid Surfacing, booth 322

PO Box 4110, Horseshoe Bay, TX 78657

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www.staron.com

SAMSUNG manufactures STARON a 100% acrylic solid surface material. Staron combines beauty and design sensibility by offering a broad choice of colors, sinks and bowls. Perfect for commercial and residential applications, Staron is available worldwide and exclusively represented by Rugby IPD in Texas.

Sarnafil, Inc., booth 707

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281.325.0182, fax 281.325.0185

www.sarnafil.com

Sarnafil roofing and waterproofing systems are widely recognized for exemplifying the highest standards of quality, reliability, energy savings, and watertight protection. Sarnafil is committed to creating products that last and are still on display on buildings worldwide, in every imaginable climate.

Satterfield & Pontikes Construction, Inc., booth 739

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713.996.1300, fax 713.690.2299
www.satpon.com

Satterfield & Pontikes, an ENR 400 company with statewide offices, constructs projects up to \$50 million. S&P has a solid résumé of commercial, industrial, and institutional projects. Our ability to self-perform projects, state-of-the-art technology, and proven processes result in high-quality, affordable, and on-time projects.

Schindler Elevator Corp., booth 820

121 Interpark Blvd., Ste. 1201, San Antonio, TX 78216-1842
210.490.7000, fax 210.490.1338
www.us.schindler.com

Schindler Elevator Corporation is a supplier of vertical transportation. With offices in all major cities in the U.S. and around the world, Schindler is fully capable of exceeding the needs of the most demanding projects.

Schirmer Engineering Corporation, booth 632

1701 N. Collins Blvd., Ste. 235, Richardson, TX 75080
972.234.1617, fax 972.234.2753
www.schirmereng.com

Schirmer offers services in fire protection and life safety consulting. Expertise includes fire suppression system design; fire alarm and security system design; accessibility, building and fire code consultation; smoke control system design; computer modeling of fire/smoke development; timed-exiting analysis; loss control; and risk analysis.

Schluter Systems, booth 918

194 Pleasant Ridge Rd., Plattsburgh, NY 12901
800.472.4588, fax 800.477.9783
www.schluter.com

Schluter® Systems creates and manufactures installation systems specifically designed for ceramic tile and stone. These innovative systems combine state-of-the-art technology, practical experience, and attention to detail, in order to protect the integrity of every tile installation and allow for the application of this ideal surface covering on virtually any surface.

Schwab Structural Engineers, Inc., booth 933

555 IH 35 S., Ste. 230, New Braunfels, TX 78130
830.624.2225, fax 830.624.2235
www.schwabse.com

Shen Milsom & Wilke, booth 931

9800 Richmond Ave., Ste. 345, Houston, TX 77042
713.278.8228, fax 713.278.8235
www.smwinc.com

Shen Milsom & Wilke, an international technology consulting practice, offers comprehensive services in multimedia/audio-visual, information technology/telecommunications, building security and acoustic design. The firm includes over 140 professionals with offices worldwide.

SMART Technologies, booth 207

300, 1207- 11th Ave. SW, Calgary, AB, Canada T3C 0M5
888.42.SMART, fax 403.245.0366
www.smarttech.com

SMART products provide the tools groups need to access and

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SMI, booth 429

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972.772.0769, fax 972.772.0882
www.smisteelproducts.com

SMI Steel Products is a steel manufacturer specializing in the SmartBeam®. The SmartBeam® is ideally suited for long-span composite floor construction or long-span roof applications for architecturally exposed steel. SMI Steel Products is a division of Commercial Metals Company.

Smokeguard Corp./Alucobond/John W. McDougall, booths 324, 326

708 W. Summit, San Antonio, TX 78212
210.732.6139, fax 210.735.2647
www.flumespecialties.com

The Smoke Guard® System is smoke containment for fire-rated elevator doors. It may be used in lieu of an elevator lobby to protect against vertically migrating. The system deploys on local smoke alarm signal and magnetically adheres to the ferrous elevator doorframe or auxiliary rails.

Southern Pine Council, booth 821

2900 Indiana Ave., Kenner, LA 70065
504.443.4464, fax 504.443.6612
www.southernpine.com

Southern Pine Council provides the design/build community free technical information on the specification, use and application of Southern Pine lumber. Browse our complete literature library at SouthernPine.com, and at RaisedFloorLiving.com, discover the benefits of a raised wood foundation system.

Southwest Concrete Products, booth 624**(Sponsor)**

2233 Ackerman Rd., San Antonio, TX 78219
210.666.4989, fax 210.666.8141
www.swconcrete.com

Southwest Concrete Products will show architectural masonry units, retaining wall units and a new line of concrete brick.

Southwest ICF, booth 603

20550 Huebner Rd., Ste. 200, San Antonio, TX 78258
210.615.4040, fax 210.615.4288

Southwest ICF is an installer/distributor of Eco-Block® insulating concrete forming (ICF) system. Eco-Block® is a green building product used primarily for poured concrete wall construction. Eco-Block® is a mold/mildew resistant product and consists of (2) 2" EPS panels held together with plastic connectors.

Southwestern Brick Institute, booth 125

3000 S. 31st St., Ste. 507, Temple, TX 76504
254.771.1712, fax
www.swbrick.com

The SouthWestern Brick Institute is a resource for architects, providing information on durable, sustainable building systems. Its targeted web sites include: www.totalmasonry.com for school construction; www.MasonryOrdinance.com for involvement in crafting architectural guidelines; and www.SWBrick.com for information on the benefits of brick in residential construction.

Spacesaver/Southwest Solutions Group, booth 404

4355 Excel Pkwy., Ste. 300, Addison, TX 75001
972.250.1970, fax 972.250.2229
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www.texasarchitect.org.

"Design Awards" continued from page 31

metrical in organization, and stylistically undemonstrative. The emerging trend of the 1950s was the impact of Mies van der Rohe's interpretation of modern architecture, especially visible in the planar, flat-roofed houses of Bolton & Barnstone. At the end of the 1950s, other building types began to be recognized, presumably because they were beginning to be designed by modernists.

For the year 1960 an anomalous awards program was pursued. Three jurors selected 51 buildings (since 1952, most juries chose to award seven to nine awards per year; in 1959 an especially strict jury awarded only five) in what was called "Architecture of Merit of the Past Ten Years." The jury seems to have made an effort to geographically distribute awards and included buildings whose symmetry and residual modernistic composition would have been disdained in earlier years. Nonetheless, Bolton & Barnstone, Caudill Rowlett Scott, O'Neil Ford, George Pierce-Abel B. Pierce, and the Odessa firm of Peters & Fields received from four to six awards apiece.

During the decade of the 1960s, the design awards program tracked changes that the Texas architectural profession was experiencing. New architectural practices began to emerge alongside those that had gained prominence in the 1950s. Howard Barnstone's former partner Preston

Firm	No. of Awards
Caudill, Rowlett & Scott.....	44
Lake/Flato Architects, Inc.....	27
The Oglesby Group	23
Ford, Powell & Carson, Inc.	20
Frank Welch & Associates	18
Taft Architects	18
Neuhaus + Taylor Architects	14
William T. Cannady & Associates	12
Wilson Morris Crain & Anderson, Architects	12
Cunningham Architects.....	12
Kenneth Bentsen Associates.....	9
Omniplan Architects.....	9
Bailey Architects	8
Bolton and Barnstone	8
Charles Tapley Associates.....	8
Golemon & Rolfe Architects	8
Hellmuth, Obata + Kassabaum, Inc.....	8
Howard Barnstone Architects.....	8
Max Levy Architect.....	8
McKittrick, Drennan, Richardson and Wallace.....	8
S.I. Morris Associates	8
Skidmore, Owings & Merrill.....	8
Harwood K. Smith & Partners	7
Richter Architects	7
3D/International	6
Craycroft-Lacy Partners.....	6
George F. Pierce Abel B. Pierce.....	6
Good, Fulton & Farrell	6
P. M. Bolton Associates.....	6
Page Southerland Page.....	6
Pratt, Box, Henderson & Partners	6

M. Bolton now successfully competed with Barnstone for design recognition. Enslie Oglesby of Dallas, Kenneth Bentsen of Houston, Pratt, Box & Henderson of Dallas, and Frank D. Welch of Midland entered the ranks of repeated design winners in the first half of the 1960s. Formal changes were especially perceptible. The special 1960 awards singled two projects with thin-shelled concrete components, the Texas Instruments Semiconductor Building in Richardson and the Crossroads Restaurant in Arlington by Ford and his collaborators. Alan Y. Taniguchi and Charles Croft's exuberantly profiled, thin-shell concrete structures in South Texas followed up on this trend in the early 1960s. High-rise buildings began to appear after Preston M. Geren won an award in 1961 for the First National Bank Building in Fort Worth, for which the Geren firm was associated with the design architects Skidmore, Owings & Merrill.

TSA juries in the early 1960s began awarding a broadened array of building types, among them the pavilion building type, especially favored for banks. Also, Pratt, Box & Henderson's expressively shaped Methodist church in Mesquite and their Great Hall of the Apparel Mart in Dallas marked the rejection of 1950s' notions of small scale, reticence, and anti-monumentality as emblems of good design.

In the second half of the 1960s, Craycroft-Lacy of Dallas won the first of what would be several design awards handed out into the 1970s for planned garden apartment communities. In 1967, Northpark in Dallas by Harrell & Hamilton became the first shopping mall to win a TSA design award and Enslie Oglesby's rehabilitation of the ex-Sanger's department store in downtown Dallas as El Centro College became the first adaptive re-use of an existing building to win an award.

Between the mid-1960s and 1970, Charles Tapley, McKittrick, Drennan, Richardson & Wallace, Clovis Heimsath, and William T. Cannady, all based in Houston, joined the ranks of Texas architects who would become repeated award winners. Missing from prize lists were such Texas landmarks as the Amon Carter Museum of Art in Fort Worth by Philip Johnson, the Astrodome and NASA's Manned Spacecraft Center in Houston of the mid-1960s, O'Neil Ford and Chris Carson's Steves House in San Antonio, Hemisfair 68, the Lyndon B. Johnson Presidential Library in Austin by Skidmore, Owings & Merrill and Brooks, Barr, Graber & White, and the Dallas City Hall by I. M. Pei. Were any submitted but found wanting by critical juries?

During the early 1970s, a newer generation of Texan architects emerged through the design awards program: W. Irving Phillips in Houston, Jarvis-Putty-Jarvis of Dallas, Robert Allen of Longview, Tittle, Luther, Loving & Lee of Abilene, and Sinclair Black of Austin. In the early 1970s, the TSA design awards began to recognize the restoration and rehabilitation of historic buildings as a new design field, beginning with Brooks Martin's restoration of the Navarro House in San Antonio in 1970 and Burson, Hicks & Associates rehabilitation of the ex-Cumberland School in Dallas as headquarters for Bill Clements's company SEDCO in 1971. A Dallas specialty among design awards first made its appearance when Craycroft-Lacy & Associates were recognized for the design of the Sumet-Bernet Sound Studio in 1971. The impact of suburbanization at all scales on the Texas landscape was indirectly acknowledged in the design awards made to Charles Tapley Associates for the greenway trail system and swimming pool court for the first subdivision in the planned new town of Kingwood, to Hellmuth, Obata & Kassabaum and Neuhaus & Taylor (submitted under Neuhaus & Taylor's name) for the Galleria in Houston, and to Frank Welch for the Studio Green Highway Shop in Del Rio.

Although Caudill Rowlett Scott continued to be recognized for its school and university buildings, the firm's new specialization in hospital design was first acknowledged with a design award in 1973 for Desert Samaritan Hospital in Phoenix. CRS won the first TSA design award given for a building outside the U.S., the University of Petroleum and Minerals in Dharan, Saudi Arabia, in 1976.

Texas' newfound role as a place where important trends in architecture happened first was represented by awards given to the Rothko Chapel by Howard Barnstone and Eugene Aubry in Houston in 1974 and Pennzoil Place, the twin-towered office building in downtown Houston by Johnson/Burgee and S. I. Morris Associates in 1976. When Hellmuth, Obata & Kassabaum won a TSA design award for the tallest new office building in Dallas, the First International Building, in 1975, the firm did not have to submit through a local associate (as was the case with Pennzoil). HOK had opened a branch office in Dallas and was a Texan firm.

During the second half of the 1970s, the U.S. Bicentennial observance in 1976 fixed historic preservation and rehabilitation of existing buildings as established practices. Nationally recognized preservation efforts in Galveston and Fort Worth occasioned repeated design awards through the 1990s, beginning with Thomas E. Woodward & Associates' rehabilitation of the Livestock Exchange in Fort Worth and the remarkable rise of Taft Architects of Houston. That the partners in Taft — John J. Casbarian, Danny Samuels, and Robert Timme — produced numerous, award-winning residential conversions of historic commercial buildings in Galveston's Strand district as design architects rather than preservation specialists indicated the depth of change in cultural currents since the inception of the TSA design awards in the 1950s when only new was good and old was unthinkable.

Design awards to CRS in the 1980s charted a further evolution in its professional trajectory, as it crossed over from specialization in hospital design to suburban corporate office complexes, beginning with an award to Paul Kennon's IBM Building in Houston of 1982. Despite the crash of Houston's economy in 1982, corporate office architecture figured strongly in TSA design awards through the 1980s because of the strength of the Dallas suburban office and retail market. Gary Cunningham's first design awards in 1984 and 1985 were for suburban office buildings. Post-modernism placed a new emphasis on the design of standard suburban building types, such as the retail strip center. In 1979 and 1981, Thompson/Parkey Associates of Dallas won awards for retail strips. Good, Haas & Fulton (now Good, Fulton & Farrell) won its first design awards in 1984 and 1986 for retail strip center design, as did Urban Architecture of Houston. The special affinity San Antonio and Austin architects would exhibit for interpreting postmodernism as an architecture of place was visible in the first project by Chumney, Jones & Kell (now Kell Muñoz) to win a TSA award, the Maxine Harvey Studio in 1984, as well as Reyna Caragone's Plaza Guadalupe urban design in 1986, and Lawrence Speck's Tuscany apartments in Austin of 1986.

The year 1986, the Texas sesquicentennial anniversary year, was the first in which Ted Flato won design awards (for a pair of houses designed when he worked for Ford, Powell & Carson) as did William F. Stern of Houston and Lionel Morrison of Dallas. In 1988, the year Lake/Flato won its first design award under its firm name, Lionel Morrison was recognized for a set of townhouses designed for Diane Cheatham, a Dallas housing developer whose projects by different architects have consistently gained recognition from the TSA for their architectural singularity. Gary Cunningham's award of 1989 for the Power House, the conversion of a power plant into an upscale residence, and Max Levy's first TSA award that year for the House Behind a Wall confirmed the seminal role both would play in establishing a new school of Dallas architecture at the turn of the twenty-first century. TSA design awards to Lake/Flato for the Carraro House and the Funk Ranch

House in 1991 set in motion what one San Antonio architect described as the all-Lake/Flato-all-the-time epoch in the TSA design awards. Not since Caudill Rowlett Scott has one Texan architecture firm demonstrated Lake/Flato's consistent ability to produce architecture that exerts such a strong appeal to design competition jurors.

During the 1990s, Texas women architects emerged as a new category of competitors for TSA design awards. Natayle Appel, Val Glitsch, and Leslie K. Elkins of Houston stand out in this regard with their early work. While the trend in Texas architectural awards since the 1960s has been to favor firms practicing in Austin, Dallas, Houston, and San Antonio, the emergence of the architecture firm headed by Elizabeth Chu and David Richter in Corpus Christi since the mid-1990s demonstrates the poten-

tial that practices outside the big four cities have to compete for design distinction and recognition.

In looking back over the 50-plus years of TSA design awards, it is the cycles of linked phenomena that stand out rather than any distinct patterns of architectural continuity. It is evident from the commen-



First National Bank, Fort Worth by Preston Geren and Skidmore Owings & Merrill

tary that describes the judging process in the "Annual Review of Texas Architecture" issues of *Texas Architect* that this lack of continuity sometimes troubles out-of-state jurors, who are chagrined at not finding a consistent Texas architecture among the entries they evaluate. This insistent notion of regionalism, which suggests that there ought to be such clear, evident patterns, sometimes arises in jurors' laments or otherwise seems to rumble just below the surface of their comments. Still, jurors for

the design awards, even in the relatively tendentious years of the 1950s, seem to be chosen for their qualifications as professionals rather than as critics or theorists. This has preserved the open-endedness of the design awards and made it less likely that jurors would exclude entries for ideological reasons.

As a historian I am aware that people at any one time tend to look critically at the present while presuming that the past was somehow better and less problematic. Yet having been born the year the Dallas chapter initiated what became the TSA design awards, I find it hard not to lament the deformation of architectural culture that seems to be occurring at the turn of the twenty-first century. The TSA design awards are a persistent sign of hope that the entropic slide into architectural senselessness and mediocrity is not inevitable or irreversible. They enable Texas architects to annually recognize the best that the architecture profession produces in Texas, buildings that encourage and inspire us.

Stephen Fox is a *TA* contributing editor and teaches architectural history at Rice University's School of Architecture and the University of Houston's Gerald D. Hines College of Architecture. His article is adapted from a presentation titled "Architecture of Merit" given by the author at the 2004 TSA convention.

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TRENDS OF THE TRADE

New Web Site Guides Interior Design Students

The recently launched Interior Design Schools (www.interior-design-school.net) Web site provides everything individuals hoping to begin careers in interior design need to know. The site includes a database of interior design, architecture, and CAD schools. Users can search for schools geographically and learn more about which types of programs and degrees particular schools offer. The site also presents a wealth of information users can consider before making the decision to attend interior design school. Topics highlighted include the common personality traits of successful designers and the different types of interior design degrees and the opportunities each degree affords.

Hardwood Council Examines Sustainability Standards

Can sustainability be quantified or standardized? *Getting to Green in a World of Choice*, a new white paper from the Hardwood Council, examines the many factors influencing a design's eco-effectiveness. This second installment in the *Materials Matters* series brings together four experts to share thoughts about natural and recycled material selection, the usefulness of green building rating systems, the role of life cycle thinking in design, methods of advancing sustainable building, and evaluating the green quality of globally sourced materials. The panel includes master woodworker and sculptor Wendell Castle, industrial designer Scott Christensen, materials scientist and trend watcher Andrew Dent, and LEED-certified architect Jill Kowalski. Both *Material Matters* white papers are available free at www.americanhardwoods.org.

Information on Metal Materials Available Online

The Metal Initiative's Web site (www.themetalinitiative.com) offers a broad range of information about metal materials used in commercial construction. Funded by a coalition of manufacturers, individuals, and associations in the metal industry, the site addresses the key benefits of roofing and wall systems made of steel, aluminum, copper, and zinc, including "green" and "cool" roof design, life-cycle costing, durability, design flexibility, and sustainability. Also featured are case studies and photo galleries of installations involving low-slope and steep-slope roofs, as well as pre-formed, insulated, metal composite, and custom natural metal wall panels. Other site components include an "Ask the Expert" section, a news room, and search links.



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TRENDS OF THE TRADE

Revised Classic Updates Preservation's Economic Impact

The National Trust for Historic Preservation recently published the revised edition of Donovan D. Rypkema's *The Economics of Historic Preservation: A Community Leader's Guide*. First published by the National Trust in 1994, the book makes the case that preservation strategies make good economic sense. In *The Economics of Historic Preservation*, Rypkema expresses the economic benefits of preservation with 100 arguments, each backed by one or more quotes from studies, papers, publications, speeches, and reports. His updated edition gives these arguments additional clout by incorporating new information and insights gained in the last decade. This book describes and demonstrates how economic strategies that include preservation help communities make cost-effective use of resources, create jobs, provide affordable housing, revive downtowns, build tourism, and attract new businesses and workers. For more information, visit www.preservationbooks.org.

Double-digit Gains Forecast for Decorative Laminates

Sales of decorative laminates in the U.S. are forecast to increase 3.9 percent per year to 15.7 billion square feet in 2009. Advances will result from a sharp rebound in nonresidential construction, and a recovery in manufactured housing output, which will benefit demand for laminates in the wall panel market. Gains in the flooring market will be spurred by the continued penetration of laminate flooring, especially in residential remodeling. Vastly expanded style options and cost competitiveness against rival materials will also power sales growth. These and other trends are presented in *Decorative Laminates*, a new study from the Freedonia Group, a Cleveland-based industrial market research firm. Laminates made from low-pressure overlays, including low basis weight papers, saturated papers, decorative foils, and vinyl films, will comprise 80 percent of decorative laminate sales volume in 2009. The increasing availability of low-pressure overlays that are designed to match the patterns available on popular varieties of high-pressure laminates will allow them greater flexibility in a wider variety of applications. Sales will also be driven by increased use of saturated paper low-pressure laminates in the high-growth laminate flooring market. High-pressure laminates are expected to continue to post above average growth through 2009. As the most durable and impact-resistant type of laminate, they will continue to dominate most horizontal applications. The laminate flooring market will benefit from the introduction of better performing materials and consumer interest in a low-cost, low-maintenance alternative to popular wood flooring.

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Miles and Miles of Texas

by WAYNE BELL, FAIA



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After A.L. Westyard (active 1890s) (attrib.)
Lithograph (hand-colored)
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Chicago
Amon Carter Museum, Fort Worth

HISTORIANS and urban planners have long valued the documentation of population movement and settlement patterns. Today, such information can be easily and accurately gathered by satellite photography or other sophisticated means. In the late nineteenth century, however, the popular method of recording demographic data was to hire a traveling artist to sketch a panoramic view of a city or town. More than 2,000 of these bird's-eye views of American cities were drawn and mass produced as lithographs.

These lithographs, many of which are more than three feet wide, accurately depict intricate details, including topography, industrial sites, transportation systems, and architectural details of significant structures. Frequently, the bird's-eye views depict commonplace activities, such as smoke billowing from a factory, railroad trains speeding along the track, and citizens ambling down the streets.

The Amon Carter Museum in Fort Worth has collected more than 300 bird's-eye views of American cities (only the Library of Congress holds more). Among the collection are 28 views of cities in Texas. These, along with approximately 30 additional Texas views on loan from other institutions in the state, will be presented at the Carter beginning Feb. 18 in

the exhibition, *Pattern of Progress: Bird's-Eye View of Texas*. The drawings offer dramatic evidence of the state's explosive growth in the post-Civil War era.

In the meantime, 59 of these views are featured on a Web site (www.birdseyeviews.org) recently launched by the Amon Carter Museum. The site was developed with assistance from Dr. Ron Tyler, professor of history at the University of Texas at Austin and former director of the Texas State Historical Association. Each bird's-eye view is enhanced with interpretive text, written by Tyler, and links to other sites that provide further historical background.

Visitors to the Web site can enjoy fascinating details in the views by using the site's zoom-in tool, which functions like a powerful magnifying lens for a close-up look. Widow's walk railings, porch posts, and balustrades are among the decorative accessories often discernable.

"Never before have these been so effectively accessible," says Rick Stewart, director of the Amon Carter Museum, "and it is the museum's hope that the study of Texas history will benefit accordingly."

A professor emeritus at the UT Austin's School of Architecture, Wayne Bell, FAIA, is the architect for the Texas Historical Commission's Main Street program.

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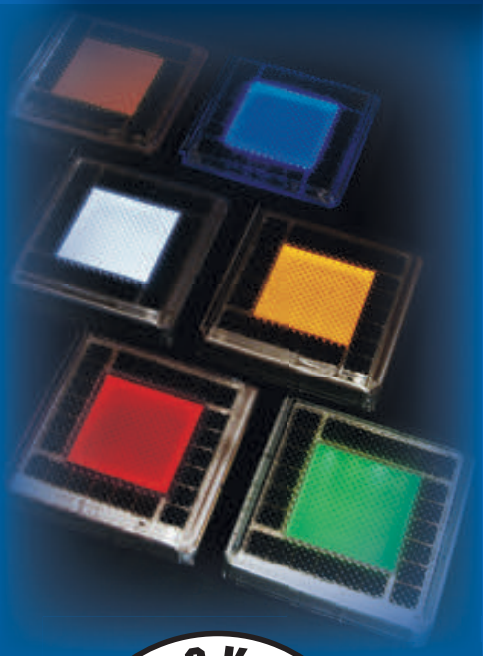
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