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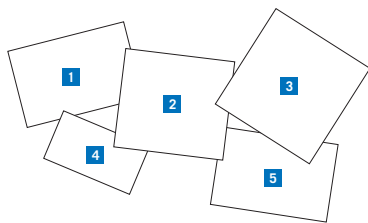
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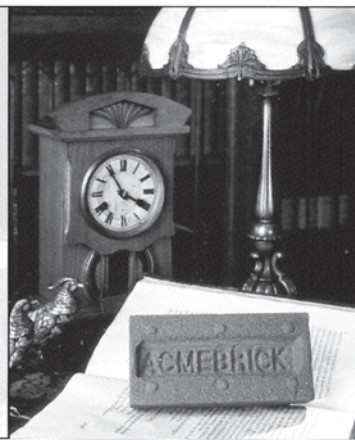
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Venerable Adobe

Following the ancient ways turns back the clock for Socorro's historic *La Purísima*

MODERNITY has not been kind to old adobe structures. Since the 1920s, patching adobe with cement was a common technique to preserve historic churches, forts, and *haciendas* across the arid Southwest. That practice has turned out to be disastrous for those buildings because the cement traps water inside adobe walls as the sun-dried mud bricks wick moisture up from the ground. Adobe allows that water to evaporate, but it cannot escape if the wall's surface is impermeable. Instead, the bricks turn back to mud and deteriorate. Preservationists are now scrambling to undo decades of damage by following the ways of the ancients to turn back the hands of time.

In December, preservationists and the community of Socorro, just southeast of El Paso near Ysleta, celebrated the rehabilitation of one historic structure saved in the nick of time. That was Socorro Mission, formally called *Nuestra Señora de La Limpia Concepción de los Piroes de Socorro del Sur* but known affectionately as *La Purísima* (Most Pure), that dates to around 1840. The preservation project was directed by Cornerstones Community Partnerships (www.cstones.org), a nonprofit organization in Santa Fe, N.M., in collaboration with the National Parks Service and the Texas Historical Commission.

Piro Indians and Spanish missionaries built Socorro Mission to replace their church after it was destroyed in an 1829 flood. They salvaged materials from the ruined church for the new construction, including finely painted and decorated *vigas* (beams) that today still support the ceiling. A Historic American Buildings Survey team recorded in 1936 that the walls were plastered with adobe mud and "whitewashed" with lime. Then, in the 1940s, the trouble began after a concrete collar was installed around the exterior perimeter foundation and cement was applied to walls. Over time, the effects of trapped moisture threatened several walls with imminent collapse. THC's Lyman Labry, AIA, visited the site in 1998 to assess the damage. "Plaster finishes were falling because there was water entrapment in the adobe," Labry recalled recently. "There was quite a bit of stucco failure."

The next year THC approved a \$10,000 grant for the development of a conservation plan prepared by the Cornerstones staff.

Local residents and volunteers made 20,000 bricks to replace damaged adobes in the foundation, walls, and roof parapets. Cornerstones' Jean Fulton has witnessed similar scenes in communities as their inhabitants begin to recover lost traditions, such as making adobe, over the course of a preservation project. Physically laboring side by side toward a common goal, she said, unites the residents just as it has for centuries. "We find that some of these communities are returning to their feast days," Fulton said. "In addition to conserving these historic adobe buildings, we're helping to revive traditional communities and return these cultural practices that went by the wayside."

With the preservation of *La Purísima* complete, the community now has a long-term maintenance plan also developed by Cornerstones that describes the schedule, materials, and techniques required to properly maintain the building. The plan addresses necessary routines, such as keeping the *canales* (gutters) clear, promoting positive drainage away from the building, and performing periodic lime plasters and washes. Such maintenance allows the adobe to absorb moisture and let it evaporate. "Then the building can go through the natural wet-and-dry cycle and stay in great shape," Fulton said. With proper care, she said, "the buildings can last for hundreds, even thousands of years."

Cornerstones and THC are now planning to restore a crumbling adobe church (c.1914) in tiny Ruidosa, about 30 miles up the Rio Grande from Presidio. These preservationists are saving our state's heritage one brick at a time.

STEPHEN SHARPE



Cracks on the exterior of *La Purísima*, shown before the recent restoration, developed due to moisture trapped inside the adobe walls. HABS photo taken in July 1980 by David Kaminsky, courtesy Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, Reproduction Number 71-SOCO, 1-23.

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The photo credits for the news article, "Low-Income Housing Brings 'New Hope' to Residents of Houston's Second Ward," (Jan/Feb, p. 13) misidentified one of the photographers. Miro Dvorak photographed the front entry of New Hope Housing's Canal Street Apartments, shown at the top of the page.

Also news story "San Antonio Announces Design Awards" inadvertently dropped Capps Loft by Poteet Architects/FAB Architecture from the list of projects awarded. The project is reprinted below in its entirety, shown at right.



PAUL BARBAGAY

A Citation Award was presented to Capps Loft by Poteet Architects/FAB Architecture.

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AG Ruling on Engineers Seen as Victory for Architects, But Questions Remain

A U S T I N While a recent ruling by the state's attorney general leaves much still to be resolved, the opinion did unequivocally state that the Texas Board of Professional Engineers (TBPE) was incorrect in claiming architecture as a subset of engineering. The ruling, released Jan. 10, is expected to stifle the TBPE's message to the public that engineers can practice architecture, called "building design" in a statement released by the engineering board in June 2005.

TBPE's statement has caused confusion within the design and construction industry, as well as in the minds of consumers, and prompted the Texas Board of Architectural Examiners (TBAE) and state Rep. Kino Flores to request that Texas Attorney General Greg Abbott issue an opinion. Abbott concluded his opinion by stating that "the legislature did not intend for the practice of engineering to encompass the practice of architecture."

[The complete text is available online at www.oag.state.tx.us/opinions/op50abbott/ga-0391.htm.]

TBPE, the state regulatory agency overseeing the practice of engineering, based its announcement on a 1992 Attorney General ruling known as DM-161. The engineering board's statement, released as a policy advisory opinion, construed that earlier ruling to mean that engineers could practice architecture. Abbott's ruling negates that idea by stating that the TBPE's policy advisory opinion "is not correct." Furthermore, his ruling stated that the practice of architecture and engineering are distinct professions with distinct regulations to be enforced by each respective state board.

"The Attorney General's opinion confirms that each profession is distinct with each having their own set of rules and regulations, of which there is some overlap," Rep. Flores said in a statement after the opinion was released. "It is my hope and belief that both the architects and engineers can work together to achieve the true intent of the Legislature which is to protect the health, safety and welfare of the general public." As chair of the House Licensing and Administrative Procedures Committee, Flores and his committee's members oversee actions by the state's regulatory boards. The leadership of the Texas Society of Architects contacted Flores last

summer to voice concern over the TBPE's policy advisory opinion.

A meeting scheduled for March 7 in Austin is intended as an opportunity for the two professions to resolve the matter. That's when the Joint Advisory Committee, an ad hoc group composed of TBAE and TBPE appointees, resumes discussions about the overlap that Flores mentioned in his statement. The JAC meetings are co-chaired by the chairmen of the two regulatory boards, and they each alternate as chair so that TBAE Chairman Gordon Landreth, AIA, presides over one meeting and TBAE Chairman Jim Nichols, PE, presides over the next. Landreth, whose turn falls on the March 7 meeting, said in mid-February that he plans to include on his agenda a discussion of the Attorney General's most recent opinion. In addition, Landreth said, he expects to ask the engineers' representatives how the TBPE will correct their misstatements to the public.

In a statement following the opinion, Landreth said, "The Texas Board of Architec-

tural Examiners is pleased that the Attorney General's opinion maintains the separation of architecture and engineering as two distinct professions. We look forward to continuing the work of the Joint Advisory Committee which was created to help these closely allied professions. We will continue to seek common ground in a collaborative spirit to determine when an architect or an engineer should be engaged in the various aspects of building design."

TBPE's Nichols expressed a different view of the recent opinion: "The recent AG opinion, GA-0391, stated it could not answer the question of whether an engineer can do comprehensive building design without enlisting the services of an architect. According to the opinion, that answer depends on the competency of the individual, which is a question of fact. Therefore, we will continue to work through the Joint Advisory Committee to find a resolution."

STEPHEN SHARPE

Stephen Sharpe is editor of *Texas Architect*.

Excerpt from the Attorney General's Opinion

Re: Whether a professional engineer may prepare all plans and specifications for a public building described in Occupations Code section 1051.703(a) without engaging the services of a licensed architect

Summary: Chapters 1001 and 1051 of the Occupations Code maintain the practice of engineering and the practice of architecture as distinct professions. These chapters recognize that the two professions overlap concerning building design, but they do not precisely define the overlap's boundaries. On one hand, the provisions in chapter 1051 are subject to an exception for engineers engaged in the practice of engineering as defined in chapter 1001. On the other hand, neither the statutes nor Attorney General Opinion DM-161 establish that engineering includes all aspects of building design.

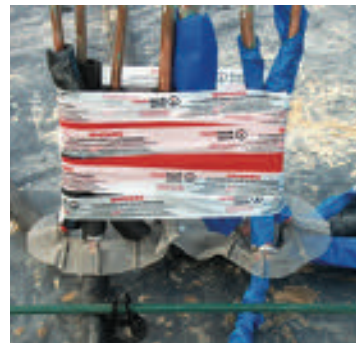
Chapters 1001 and 1051 of the Occupations Code do not provide a basis to answer categorically whether an engineer may comprehensively design a building without the involvement of an architect, and to that extent the Board of Professional Engineers' policy advisory opinion regarding building design, dated June 1, 2005, is not correct. Rather, the answer to that question will depend on whether the adequate performance of the particular service or work requires a person with engineering education, training, and experience. Whether adequate performance of a particular service or work requires a person with engineering education, training, and experience is a question of fact that cannot be resolved in the opinion process.



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Project Revitalizes San Antonio River

SAN ANTONIO From the completion of Robert H.H. Hugman’s River Walk in 1941 to the channelization carried out by the U.S. Army Corps of Engineers beginning in the 1950s, the San Antonio River has undergone extensive modifications to direct flood waters away from the central city. While these flood-control measures have been essential to the development of San Antonio, much of the work was done at the expense of the river’s ecosystems. By straightening its path, the efforts have stripped vegetation along the river’s banks and destroyed wildlife habitats.

Revitalizing some of the river’s natural state is fundamental to the 10-year, \$179.5-million San Antonio River Improvements Project (SARIP). Currently underway and expected to be complete by 2012, the project encompasses 13 miles of waterway north and south of the downtown.

A joint effort between the City of San Antonio, Bexar County, and the federal government, as well as private supporters, the project began in 1998 with the formation of the River Oversight Committee, with representatives appointed by the city, the county, and the San Antonio River Authority to supervise the design and solicit community comment.

The project’s master plan, by Houston-based SWA Group, calls for a 13-mile linear park extending from Brackenridge Park south to Mission Espada and featuring recreational amenities such as pedestrian pathways. “We think this really will create the Central Park of San Antonio,” said Irby Hightower, co-chair of the San Antonio River Authority.

Since the Army Corps of Engineers’ completed its flood-control work, the task of keeping the river on a straight course has been difficult due to increased erosion as the river pushes against the concrete-lined banks, said Suzanne Scott of the San Antonio River Authority, the project manager for SARIP. “The river is trying to do what rivers do,” she said, “which is to meander, slow down, and stabilize.”

Proponents of the plan say SARIP provides an ecologically and socially sustainable solution to maintaining previous flood control measures by reintroducing native plant and animal habitats and improving the accessibility and aesthetic state of the river beyond downtown.

The plan for environmental restoration grew from a series of studies, public forums, and committee meetings conducted to discuss how to make the river more inviting to the public.

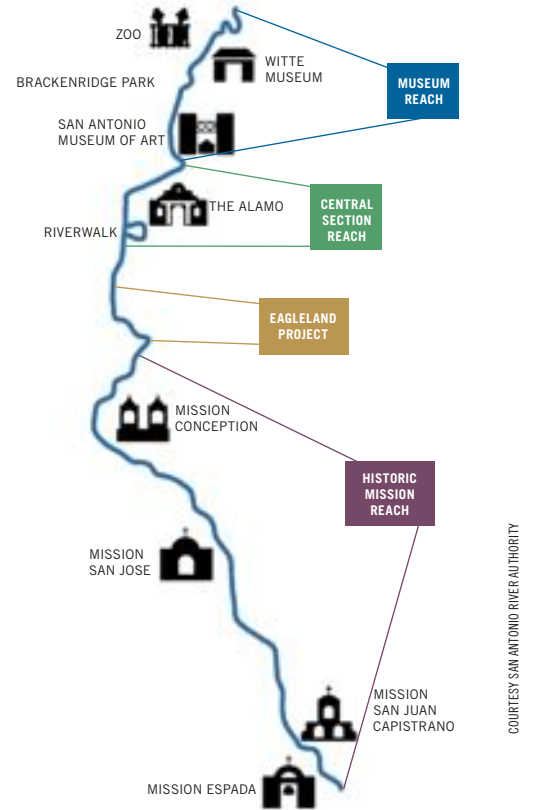
“What became clear is that the community wanted something that looked like a river and less like a drainage ditch,” Hightower said. In addition, SARIP is intended to improve quality of life, enhance economic development, connect San Antonians with their neighborhoods, and link the city’s cultural resources.

In stark contrast to the River Walk, SARIP will re-establish a more natural setting. For example, commercial development would face the street instead of the waterfront. “It is different than the River Walk extended in that the River Walk is great where it is, but we don’t want another 13 miles of it,” Hightower said. “It is, however, about continuing the idea that the river remains the heart of San Antonio.”

The project divides the river into three stretches. The two largest, the Museum Reach and the Historic Mission Reach, are in final design phases, with construction set to begin as early as December. The Museum Reach extends about four miles north of downtown, from Lexington Street to East Hildebrand Avenue at Brackenridge Park. The nine-mile Historic Mission Reach includes the area from South Alamo Street downstream to Mission Espada, just south of Loop 410. The Historic Mission Reach also encompasses the Eagleland Project, which is currently under construction and will serve as a prototype for the two larger reaches. SARIP also includes a segment of Hugman’s original River Walk, called the Downtown Reach, which was completed in 2002 and involved landscaping and walkway improvements.

Architects at Ford, Powell & Carson are overseeing the Museum Reach redevelopment that will link downtown with cultural institutions to the north, and will include a dam system for barge traffic. Improvements include pedestrian access from street level, waterfront pathways, and designated wildlife habitat areas.

Carter & Burgess will manage improvements to the Historic Mission Reach, which are intended to restore ecosystems damaged by previous flood-control efforts. As part of those efforts, the Corps of Engineers will replace the straight channels with more natural riverbanks while maintaining flood control. Work will also add visible water in dry sections of the river, linkages to the Spanish Missions, increased recreational accommodations – including dam openings for canoes and kayaks – and the restoration of several colonial-era *acequias* (irrigation ditches).



The San Antonio River Improvements Project will create a linear park while restoring the waterway’s ecosystems impaired by past flood-control measures. Improvements are to be completed in 2012.

Lorna Jordan, a Seattle-based artist, was selected design team leader for a public art master plan to complement the SARIP. She is considering a multitude of temporary and permanent installations to draw people to the river. “The layering of cultural and environmental confluences here results in a remarkable interaction between humans and landscape,” Jordan said. “The resulting artwork becomes both stage set and player in the unfolding drama of the city’s urban ecology.”

The impetus behind the river improvements project is to provide a connected public space that remains sensitive to the historical, environmental, and social importance of the river. “The city has a lot of great spots that people don’t necessarily think of as part of a whole,” Hightower said. “This project links these spots and gives a greater sense of what the place is like.”

ASHLEY ST. CLAIR

Ashley St. Clair is assistant editor of *Texas Architect*.



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AIA Houston Design Collection at the MFAH

H O U S T O N AIA Houston, in conjunction with the Museum of Fine Arts Houston, has created a special collection to spotlight significant works of twentieth-century modern furniture and other house-hold objects. By featuring classic examples from the period, the local chapter hopes to inform the public about the important roles of architects.

Displayed at MFAH, the AIA Houston Design Collection is the only design exhibition in the country that exists due to a collaboration between a museum and its local AIA chapter. “AIA partnered with the MFA to illustrate another way architecture and architects add to the cultural and artistic landscape. The goal is to highlight the very best of architectural design objects starting from the early part of the century. The idea started there and quickly took hold and grew. It’s just been a happy, happy collaboration,” said Cindi Strauss, curator of modern and contemporary decorative arts and design of MFAH.

The partnership began in 2000 with the intent to display a collection of first-rate decorative items designed by internationally known architects and designers. The AIA Houston Design Collection introduces to the public the power of design and the unique interpretations that architects can bring to objects of daily life.

“The collection started in a very wonderful way. Carrie Shoemake and Ernesto Maldonado, who were involved with the acquisitions committee for decorative arts and design, were instrumental in the formation of the collection.



Amnesie Vases, models A38, A46, and A51, made by Design Gallery Milano, 2000, aluminum, designed in 1991 by Andrea Branzi.



AIA Houston Design Collection's latest acquisition is the Lounge Chair, model no. B35, designed 1928–1929, made c.1930–1935 and Stoll, model no. B37, c. 1930 designed by Marcel Breuer.

AIA was trying to broaden their reach by making the public aware of architecture and architects,” Strauss said. It appears that they have done just that. This is the fifth year for the Design Collection, and there is much room for growth. There are currently more than 30 pieces to the collection ranging from flatware and candelabra from the 1920s and ‘30s designed by eminent architect and designer Eliel Saarinen to a collection of vases designed by the influential Italian architect and designer Andrea Branzi. The most recent acquisition, made in honor of Houston architect S.I. Morris, FAIA is a lounge chair and ottoman designed by Hungarian architect Marcel Breuer in the late 1930s.

The chair, manufactured by Gebrüder Thonet AG of Germany is chrome-plated tubular steel, fabric of eisengarn, and lacquered wood. The gift honors Morris’ 70 years of accomplishments in the local architectural community. Seth Irwin Morris, born in Madisonville, 1914, graduated from Rice University with an architecture degree in 1935. After working as a designer for Burns Roensch, he joined Talbot Wilson in 1938 to found the architecture firm that continues today as Morris Architects.

For more information about the AIA Houston Design Collection at the MFAH, call (713) 639-7540 or visit www.mfah.org.



(top) Candelabra (one of a pair), manufactured by Reed & Barton, c. 1930, Pewter, designed by Eliel Saarinen. (bottom) Coffee Table, manufactured by Frankl Studios, 1929, Pine, designed by Paul Theodore Frankl.

Temple of stone creates divine architecture



A 1930s menorah 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

Throughout history, no other building material has matched the endearing and enduring beauty of natural stone. Since 1929, architects have specified Texas Quarries' distinctive limestone for prominent projects around the world. Cordova Cream, Cordova Shell, and Lueders varieties blend beautifully today with limestone taken from our quarries decades ago. You can trust Texas Quarries for natural materials that define our past and ensure a beautiful future for today's finest buildings.

"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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Kip E. Daniel, FAIA



B. Todd Gritch, FAIA



Mell Lawrence, FAIA



Matthew K. Morris, FAIA



Craig S. Reynolds, FAIA



Robert L. Shemwell, FAIA

Six Texans Elevated to AIA Fellows

WASHINGTON D.C. Six Texans, along with 76 other architects around the nation, were elected AIA Fellows by the 2006 Jury of Fellows on Feb. 1. From a membership of more than 75,000, the AIA has fewer than 2,500 members distinguished in fellowship, which requires at least 10 years of membership and significant architectural contributions on a national level. The following Texans are among the individuals who will be invested in the College of Fellows on June 8 at the AIA National Convention and Expo in Los Angeles:

Kip E. Daniel of the Beck Group for advancing the science of art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Dallas.

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

Mell Lawrence of Mell Lawrence Architects for promoting the aesthetic, scientific, and practical efficiency of the profession through design; nominated by AIA Austin.

Matthew K. Morris of Lake/Flato Architects for promoting the aesthetic, scientific, and practical efficiency of the profession through design; nominated by AIA San Antonio.

Craig S. Reynolds of Brown Reynolds Watford Architects for making the profession of ever-increasing service to society; nominated by AIA Dallas.

Robert L. Shemwell of Overland Partners Architects for promoting the aesthetic, scientific, and practical efficiency of the profession; nominated by AIA San Antonio.

The 2006 Jury of Fellows was chaired by Mark Reddington, FAIA, of LMN Architects in Seattle. Other jury members were Lee H. Askew, FAIA of ANF Architects, Memphis; Louis D. Astorino, FAIA, of Astorino, Pittsburgh; Rebecca G. Barnes, FAIA, of Brown University, Providence; Daniel S. Friedman, FAIA, of the University of Illinois-Chicago School of Architecture, Chicago; Carol Shen of ELS Architecture & Urban Design, Berkley; and Lorri D. Sipes, FAIA, Ann Arbor.

Kraus Among AIA's 2006 'Young Architects'

WASHINGTON D.C. Shannon Kraus, AIA, of Dallas is among the six recipients of the 2006 AIA Young Architects Award, the annual recognition of professionals who have been licensed 10 years or fewer regardless of their age. This award honors individuals who have shown exceptional leadership and made significant contributions to the profession early in their careers. Kraus and the other five honorees will receive the Young Architects Award in June during the AIA 2006 National Convention and Design Exposition in Los Angeles.

Kraus, an associate with HKS Inc. where he specializes in health-care planning and design, recently served as AIA national vice president, American Institute of Architecture Students national vice president, and chair of the AIA Knowledge Committee. He also was awarded the 2005 Texas Society of Architects Award for Young Professional Achievement.

"Through his leadership of the Knowledge Committee the AIA has taken control of its knowledge agenda and made it effective for developing and distributing valuable information to the 77,000 members of the AIA," said 2005 AIA President Douglas L. Steidl, FAIA. "A dedicated visionary, when Shannon speaks, the AIA national board listens." Daniel S. Friedman, PhD, FAIA, professor and director at the University of Illinois at Chicago, wrote in his nomination of Kraus, "Leadership requires equal measures of wit, confidence, tactical imagination, and presence-of-mind. Shannon possesses all of these attributes in abundance. Doubtless, this is why the AIA entrusted Shannon, its youngest officer, with its most ambitious and significant initiatives. He operates far in advance of the scheduled agenda, mindful of our compass, alert to the course, and expedient without haste."

A comment from the awards jury summed up why jurors chose Kraus: "He has clearly demonstrated leadership at the national level, he took on significant responsibilities and his thoroughness and conviction were remarkable! The unique aspect of his leadership signals another route for practicing architects and his vision captures everyone's imagination."

The other five honorees are Michael Arad, AIA, a partner at Handel Architects in New York City; James Dayton, AIA, founder of James Dayton Design in Minneapolis; John Sangki Hong, AIA, a principal of Cambridge-based SINGLE speed DESIGN; Soren Simonsen, AIA, managing principal at Cooper Roberts Simonsen Architecture in Salt Lake City; and Patrick Tighe, AIA, founder of Tighe Architecture in Santa Monica, Calif.

Corpus Christi Awards Five Projects

C O R P U S C H R I S T I AIA Corpus Christi awarded five projects during the chapter's 2005 Design Awards ceremony held on Dec. 8 at the American Bank Center, one of the projects honored with an award. The jury — John DeSalvo, AIA, of Booth Hansen Architects; Frank Key, AIA, of Frank P. Key and Associates; and Jana McCann, AIA, of ROMA Design Group—selected the projects from 25 submittals entered by 10 local firms.

Honor Awards were bestowed upon two projects, both designed by Richter Architects—the Texas Travel Information Center in Amarillo and the Corpus Christi Regional Transportation Authority Southside Transit Station.

The Texas Travel Information Center, situated on a 14.9-acre site on Interstate 40, features a regional aesthetic suggestive of stratified rock in nearby canyons, and contains administrative office space, public restrooms, a central lobby, and an information desk staffed by travel counselors.

CCRTA Southside Transit Station provides a comfortable, safe, and low-maintenance transfer site serving as many as 1,500 passengers per day. The station, featuring two stainless steel canopies rising 30 feet and spanning 60 feet, is constructed of materials resistant to vandalism and the corrosive coastal environment.



Texas Travel Information Center



Texas A&M Corpus Christi Performing Arts Center

A Merit Award went to Oak Park Elementary School, also by Richter Architects. The design seeks to create an open and dignified place for learning and teaching, with vaulted corridor ceilings, clerestory panels, and an outdoor courtyard providing a protected play area.

Two Citation Awards were presented to the following projects:

- American Bank Center by Gignac & Associates, Arquitectonica International, and Thompson, Ventulett & Stainback; and
- Texas A&M University Corpus Christi Performing Arts Center by Cotton Landreth Kramer Architects and Associates.



Southside Transit Station



Oak Park Elementary School



American Bank Center

University of Houston Honors Philip Johnson

In memory of Philip Johnson, the University of Houston's Gerald D. Hines College of Architecture will host an exhibit that honors Johnson's work and vision. Philip Johnson: Four Photographers will include photographs of his buildings by noted photographers. THROUGH MARCH 24

AIA Houston Presents *Through the Architect's Eye*

The Houston chapter's AIA Young Architect's Forum will organize its first annual FotoFest exhibition. This exhibition will feature photography by architects during Houston's Architecture Month in April. FotoFest is an international, non-profit photographic arts and education organization based in Houston. This year's FotoFest theme is "The Earth and Artists Responding to Violence." MARCH 24 – APRIL 28.

DAF Presents Spanish Architects

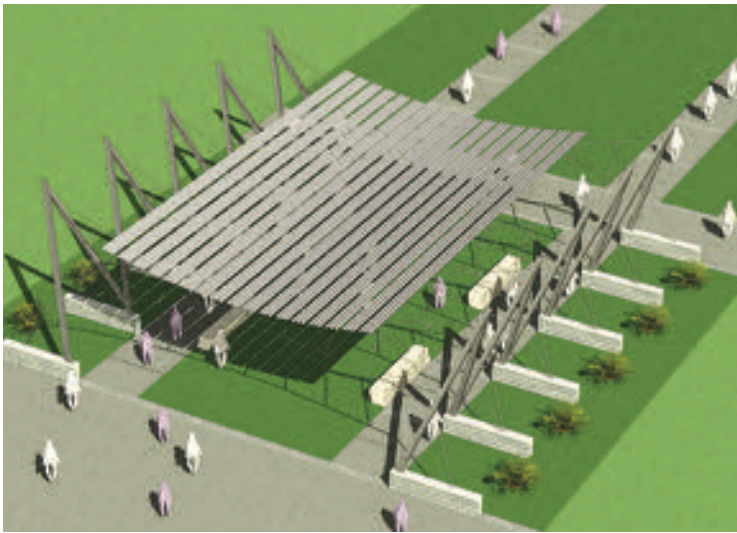
The Dallas Architecture Forum, the non-profit organization dedicated to providing challenging and on-going public discourse about architecture, continues its tenth season of lectures by some of the most important architects and critics in the world. Among the featured speakers are two rising stars of Spanish architecture, Angela de Paredes and Ignacio Pedrosa, husband and wife principals of Paredes Pedrosa Arquitectos. The lecture will be presented in the Horchow Auditorium at the Dallas Museum of Art. For more information, call 214-764-2406 or visit www.dallasarchitectureforum.org. APRIL 6

THC Conference in Galveston

Each year the Texas Historical Commission hosts a conference for professionals and volunteers interested in historic preservation. The THC partners with preservation organizations to offer innovative ideas and creative solutions to help preservationists achieve their goals. The 2006 Annual Historic Preservation Conference will be held in Galveston at the Tremont House. Speakers include two internationally recognized preservationists: Donovan Rypkema, a former board member of the National Trust for Historic Preservation; and Tom Moriarity, one of the four founders of the National Trust's Main Street Program. For more information about the conference, call (512) 463-6255 or visit www.thc.state.tx.us. APRIL 20 – 22.

New Blanton Museum Opens

The Blanton Museum of Art in Austin will celebrate its grand opening at the end of April with 24 consecutive hours of guided tours, musical performances, and other activities. The new museum is located on the campus of the University of Texas at Austin. APRIL 29 – 30.

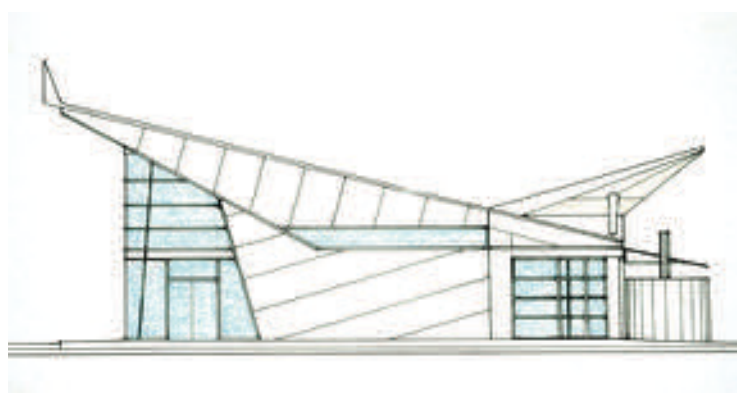
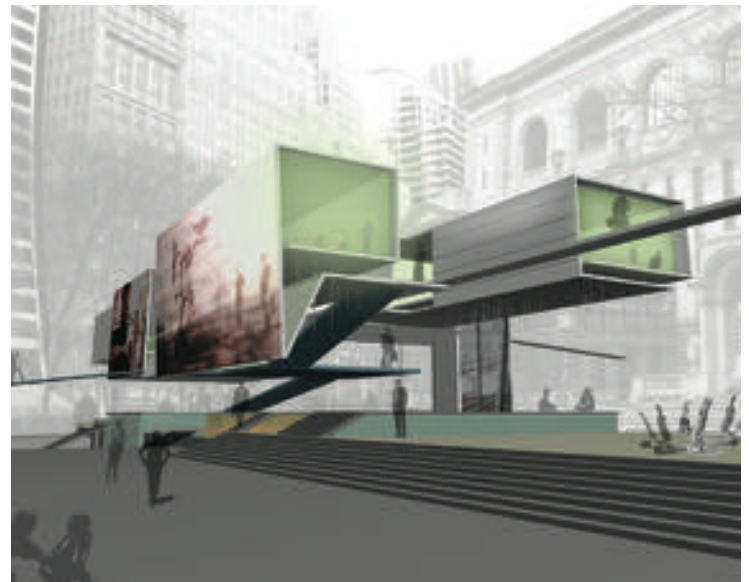


Will's Plaza

In 2003 voters passed a City of Dallas bond program that included funds to construct 24 pavilions at municipal parks. Last year another pavilion was added to the program as a memorial to Will Winters, who died suddenly and unexpectedly last March. The pavilion at Will's Plaza is designed by the teenager's father, Willis Winters, AIA, assistant director of the city's Park and Recreation Department. The new pavilion, expected to be completed this summer, is part of improvements to Randle Park, located across from Woodrow Wilson High School where Will was enrolled and played on the Wildcats football team. The funicular shade structure will cover a 40 x 70-foot area within Will's Plaza. Galvanized steel columns will support stainless steel cables with metal slats strapped on top. Masonry column bases will be capped with Indiana gray limestone to match ornate details on the facade of the 1925 school by Mark Lemmon across the street. Benches of the same material will be fabricated by local sculptor Brad Goldberg.

Framing Publics

Framing Publics is a proposal for a newspaper's broadcasting station located in New York City's Bryant Park. Designed by Cathlyn Newell and Judson Moore, graduate students at Rice University's School of Architecture, the project simultaneously constructs and supports two different kinds of "publics"—the physical area within the park and the virtual realm of broadcast news. Crucial to both, according to the designers, is the notion of process. "Process refers both to the developments within the existing site and also to democracy, which requires and demands ongoing and active participation," as they state in their project description. "The existing conditions of the site are altered and emphasized to generate new spaces and potentials in Bryant Park. The most significant technique of alteration used is framing. Framing is a method of editing that establishes a point of reference, and emphasizes on key moments within a larger stream of information and activity. The built work itself emerges as a device that frames and facilitates activities and events, challenging and intertwining the relationships between participants, media, and public space."



Art League Houston School

The Art League Houston is raising \$1 million to build a new Art League Houston School, designed by Irving Phillips, as well as to make improvements to the site and an existing gallery building. Located on Montrose Boulevard in Houston, the new school (its western elevation is shown here), will encompass 6,000 square feet. Site improvements are to include courtyard expansion, more suitable lighting, landscaping, and seating. The gallery enhancements include upgrades to the lighting, roof, walls, and restroom facilities. Once the new school building, site improvements, and gallery enhancements are complete, the balance of the money raised will begin an endowment fund to finance future needs. The project is scheduled for completion this summer.

CALL FOR ENTRIES

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

Architects and clients of winning projects will be honored at the TSA Convention in Dallas, November 2-4, 2006.

Winning projects will be featured in the September/October 2006 issue of Texas Architect.

Deadline: June 2

TSA Design Awards 2006

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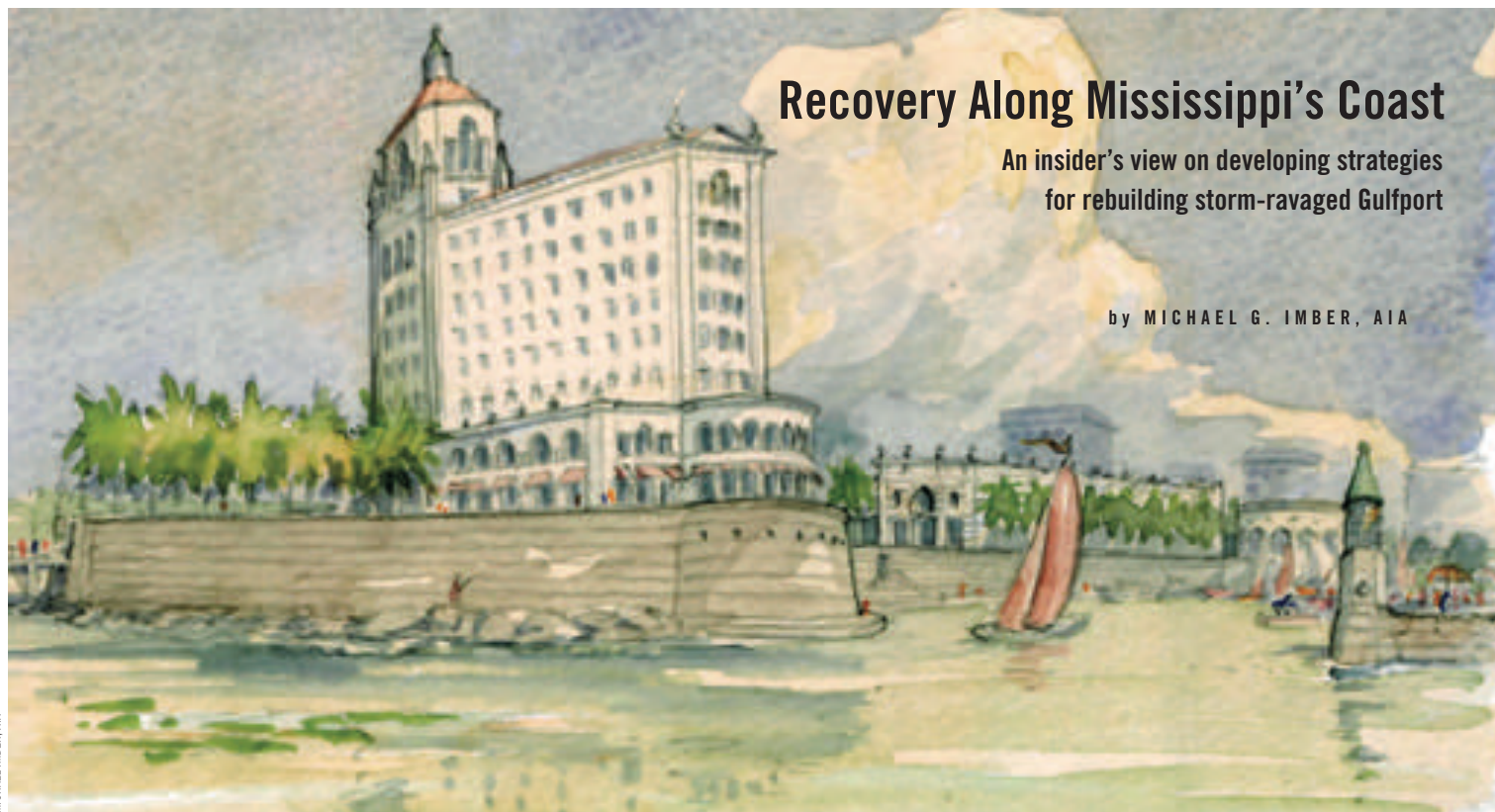



txi.com

Recovery Along Mississippi's Coast

An insider's view on developing strategies for rebuilding storm-ravaged Gulfport

by MICHAEL G. IMBER, AIA



MICHAEL IMBER, AIA

IN 1969 Hurricane Camille hit Mississippi coastline with such destructive force that left not only deep physical scars, but wrought social and political damage that lasted decades. All along the Gulf shore, town centers withered and suburban development sprawled inland like an uncontrollable cancer.

Last summer, when Brent Warr took the mayor's seat with 85 percent of the vote in Gulfport — Mississippi's largest coastal community, with 71,000 residents — he vowed to take control of the town's destiny. Warr planned to wrest Gulfport from the hands of a generation of ineffectual leadership and forge new social alliances that he hoped would restore its heritage of grace, vitality, and significance to the region. Then, on the morning of Aug. 29, two months after taking office, this young, hopeful mayor faced a threat greater than he could have ever imagined — Hurricane Katrina, with sustained 100 mph winds and a 20-foot storm surge, was bearing down on Gulfport.

The damage from Katrina was unprecedented, and the historic communities along the coast of Mississippi bore the brunt of the storm. In sharp contrast to the chaotic struggle in New Orleans by local and federal authorities to regain order, Mississippi Gov. Haley Barbour acted immediately. Barbour appointed Jim Barksdale as

chairman of the Governor's Commission on Recovery, Rebuilding and Renewal. Within a few days, Barksdale summoned the renowned town planner Andres Duany of Duany Plater-Zyberk & Company to the Governor's office. After a brief presentation, Gov. Barbour gave Duany a simple directive: "Do what you do, and do it well." With funds from the philanthropic Knight Foundation in Miami, as well as from Barksdale's own pockets, Duany committed his team from the Congress of New Urbanism — the group he co-founded in 1993 — to the task of planning the reconstruction of 11 communities along the state's 120-mile devastated coastline.

On Oct. 11, I arrived in Biloxi for the Mississippi Renewal Forum as part of Duany's CNU contingent—110 professionals specializing in architecture, regional and community planning, economics, transportation and traffic engineering, environmentalism, retail, economics, codes, laws, and construction. I was in no way prepared for the breadth of destruction. The newspapers and live video feeds could not begin to accurately describe the omnipresent stench and immensity of loss. Our home for the week-long charrette, the Isle of Capri Casino Resort — with its first and second levels stripped to structure — proved a potent reminder of Katrina's power.

Redefining Gulfport

We spent the first day getting organized and informed. Then we were grouped in teams, supported by local professionals, each designated to one of the 11 coastal communities. Teams met with their respective civic leaders for a tour of their communities to access damage and future planning needs.

In Gulfport, already since the storm, on Mayor Warr's desk in his quaint Greek Revival city hall sat three condominium projects awaiting height variances of 20 floors or more, as well as a growing queue of real estate agents begging for the opportunity to rezone coastal properties to facilitate their immediate sales to out-of-state condominium developers and casino operators. There also was pressure by many to grab, as Biloxi had done in the 1990s, a piece of the lucrative gambling market, a dramatic shift that was certain to undermine Gulfport's genteel Southern lifestyle. Clearly, the decisions made in the next few months — and during the week of our charrette — would redefine the town's self-image and rechart its future for generations.

Katrina reportedly damaged 80 to 90 percent of Gulfport's commercial and residential buildings, including a majority of its antebellum mansions. While citizens and elected officials alike realized the catastrophic proportions of

their predicament, they also understood the once-in-a-lifetime opportunity the hurricane had afforded them to rectify mistakes made after Camille struck in 1969. The renaissance of Gulfport was at hand.

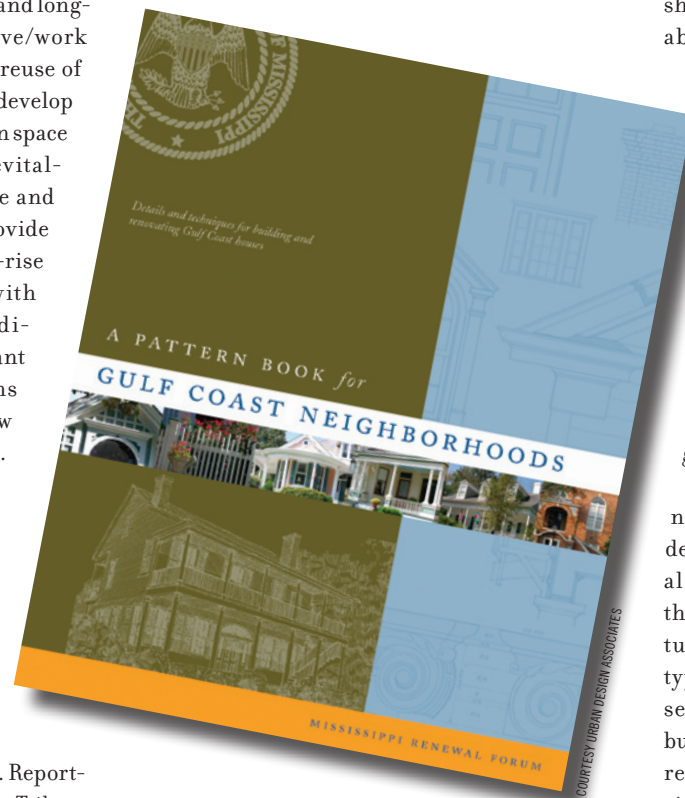
Working with Gulfport's leadership, the team developed goals both broad and specific, from encompassing the entire region to resolving small neighborhood grievances. In only a few days, they would: develop short-term and long-term housing solutions; provide live/work units; plan for the revitalization and reuse of historic state and national facilities; develop a coherent master plan; develop a green space plan; revitalize the town center; revitalize neighborhoods; create a walkable and pedestrian-friendly community; provide transportation solutions; rectify high-rise condominium and casino growth with community image; and justify tradition and character with storm-resistant development and growth. Decisions that normally take months or years now had to be made in a matter of hours. Initially, teams worked 10-hour, 15-hour, even 20-hour days. Toward the end, they worked around the clock. (Barksdale described the charrette as "a room full of over-caffeinated architects.") Mayor Warr himself spent some sleepless nights at the table with the Gulfport team, arduous duty for which he was anointed as an honorary CNU member. Reporters from *The New York Times*, *Chicago Tribune*, *Los Angeles Times*, and the *BBC* shadowed the proceedings and couriered dispatches around the globe about the charrette's progress. Summaries of the forum's daily activities, along with other information, are posted online at mississippirenewal.com.

Transportation and Housing

The keystone, as determined fairly quickly by our panel, for the redevelopment of Gulfport's downtown business district would be its port. Occupying a peninsula of land, the Port of Gulfport greeted arrivals to the city's shoreline with acres of asphalt from which hundreds of tractor-trailers hauled containers through the city center every day. With Mayor Warr's pressuring the state for the transfer of development rights, the state would turn over a majority of the port to the city. The new port would accommodate high-rise condominium growth, casino

development, a new cruise ship terminal, the Gulf Coast Aquarium, Gulfport's Yacht Club, retail and other public amenities, while a new viaduct would direct container traffic to a transfer terminal at nearby Interstate 10.

Unplanned growth north of downtown had overwhelmed small roads and snarled traffic. Most intercity travel was by way of Highway 90,



(opposite page) In response to Mayor Warr's vision of Gulfport as "the Monte Carlo of a new American Riviera," the author sketched a grand hotel with casino. **(above)** The forum produced a "pattern book" that illustrates the region's inherited architecture.

the only large east-west thoroughfare between city centers, making the roadway too dangerous for beachgoers to cross. As well, for as long as anyone could remember, the CSX Transportation Railroad bisected the city into rich and poor, white and black. In earlier times, vacationers by the thousands arrived via rail for their respite on the shore, but today the rail line only carried materials to New Orleans without any local stops. Due to post-storm political pressure, CSX would move north, fulfilling a long-time

goal to relocate the line and allowing traffic engineers to use the corridor for east-west vehicular flow. Speed restrictions could then be placed on Highway 90, and with the addition of a trolley line, bike lanes, and a boardwalk, city centers along the coast would be connected with beaches, casinos, hotels, and retail.

Architectural teams, builders, and engineers worked with federal authorities to resolve both short-term and long-term housing needs. An abandoned pre-manufactured housing plant was to be requisitioned to produce new single-wide and double-wide "shot-gun" houses out of local material and character to serve as both temporary and permanent housing, as well as outbuildings which would allow residents to live on their property while their homes are rebuilt. Traditional and non-traditional prototypes were developed, along with a "pattern book" that will educate homeowners and builders on local architectural traditions. The publication is available at www.governorscommission.com.

Because Katrina opened up one of the nation's last undeveloped coastlines, national developers and home builders, as well as the already established casino industry, poised themselves to take advantage of the post-storm turmoil. However, in an effort to control the type of development that would replace damaged sectors, standardized use-based zoning and building codes developed in the 1950s would be replaced with form-based codes adapted specifically for the planned growth of Gulfport and its neighboring communities. National home builders and retail chains would be welcomed, but required to follow pedestrian-friendly zoning and local architectural colloquialisms. As for the broader issue of coastal development, Mayor Warr stated, "If we're going to allow the casino, condominium, and hotel industry into our city, they will have to do it on our terms."

I will forever be changed by my experience during that week in Biloxi, and forever impressed by the strength and perseverance of the people of the Mississippi Gulf Coast. I was thankful to be a part of a profession so diversified in knowledge and talent, and unified to deliver in so few days a coherent and cohesive plan for recovery and rebuilding these devastated historic communities.

A member of the Congress for the New Urbanism, Michael G. Imber, AIA, practices architecture in San Antonio.



2006 HONOR AWARDS

TSA MEDAL FOR LIFETIME ACHIEVEMENT
IN HONOR OF LLEWELLYN W. PITTS FAIA

TSA ARCHITECTURE FIRM AWARD

TSA AWARD FOR COMMUNITY SERVICE
IN HONOR OF JAMES D. PELUGER FAIA

TSA AWARD FOR YOUNG PROFESSIONAL ACHIEVEMENT
IN HONOR OF WILLIAM W. CAUDILL FAIA

TSA AWARD FOR EXCELLENCE IN THE PROMOTION OF ARCHITECTURE
THROUGH THE MEDIA IN HONOR OF JOHN G. FLOWERS HON. AIA

TSA AWARD FOR OUTSTANDING EDUCATIONAL CONTRIBUTIONS
IN HONOR OF EDWARD J. ROMIENEC FAIA

TSA ASSOCIATE MEMBER OF THE YEAR AWARD

TSA ASSOCIATE MENTORSHIP AWARD

TSA ASSOCIATE SPECIAL MERIT AWARD

TSA HONORARY MEMBERSHIP

TSA CITATION OF HONOR

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

Submittals must be made through local AIA chapters. All nominations must be received in the TSA office no later than 5 p.m. on Friday, June 2, 2006.

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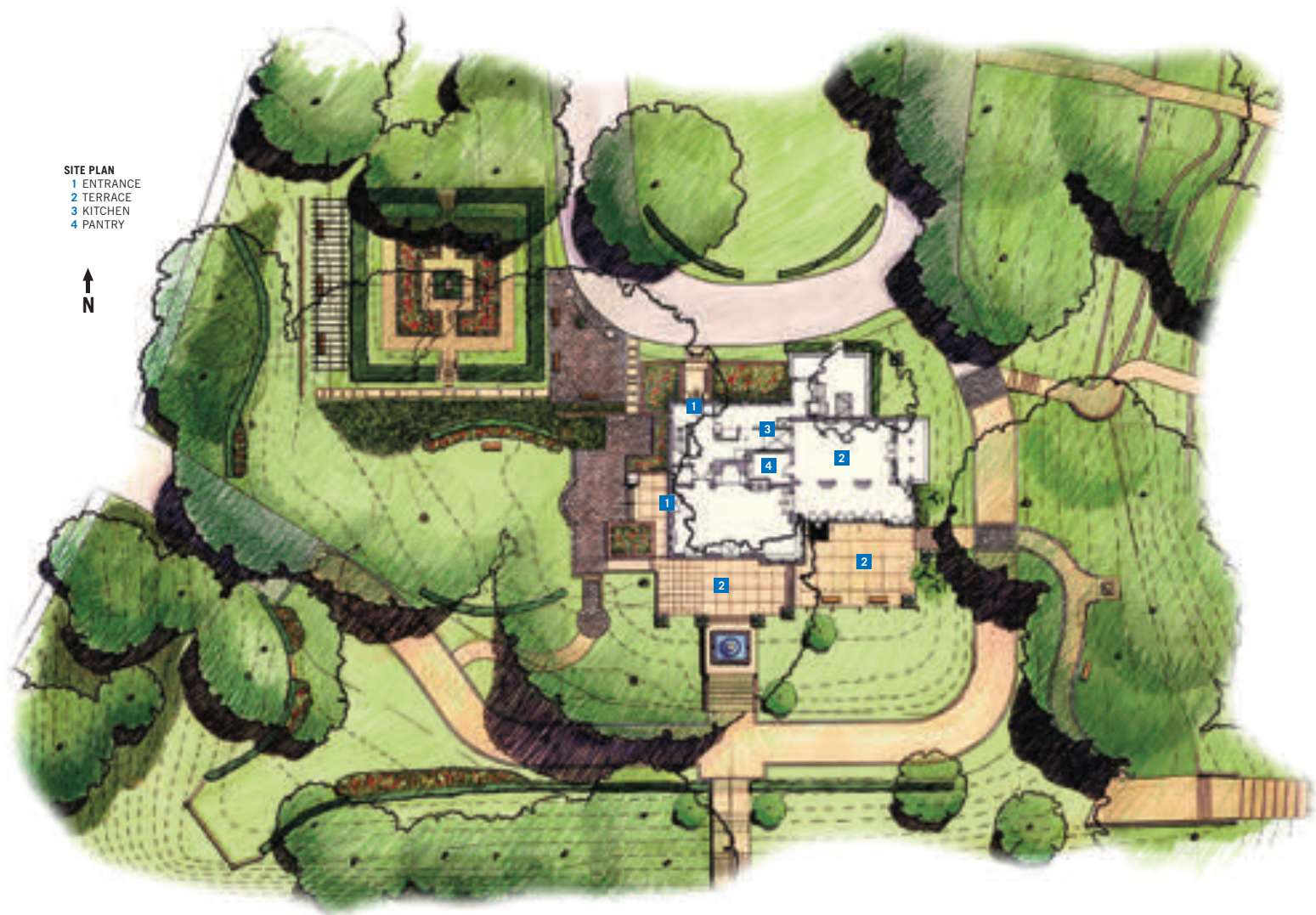
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by BEN HEIMSATH, AIA





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CLARA Driscoll’s spirit looms over Laguna Gloria, her 1916 Mediterranean-style villa set along the banks of the Colorado River in Austin. Though she died in 1945, her personal touch remains palpable throughout the five-story house she and her husband Harry Sevier, a former state legislator, built on 28 acres formerly owned by Stephen F. Austin. The grounds in particular still bear her imprint, featuring landscaping inspired by gardens she had enjoyed while traveling in England and Italy.

Heiress, socialite, novelist, and preservationist, who at 22 wrote a personal check that saved the dilapidated Alamo from demolition, Driscoll resumed using her maiden name after the couple divorced in 1935. She lived in the quirky and eclectic mansion until her death, two years after she bequeathed Laguna Gloria to the Texas Fine Arts Association (later renamed the Austin Museum of Art). The property’s first extensive rehabilitation — a joint effort by the architects at Ford Powell & Carson and landscape architects at TBG Partners — has returned the Driscoll Villa to its original splendor as designed by architect Harvey Page of San Antonio.

“First we had to strip off decades of modifications,” said Jeff Fetzer, AIA, project manager for FPC. The restoration team spent nearly two years planning the project and another two years for selective demolition and re-construction. The goals were to repair damage to the building, restore it to the period of significance (roughly 1916 to 1929 when it was the Seviere’s primary residence), and upgrade the building to function as a museum, office space, and hospitality center.

While Driscoll wrote extensively about her gardens, she left no record of her intentions with the most unusual 4,000-square-foot house. Though recognizably in the style of the Italian architecture of the era, the building also reflects early modern impulses, most notably demonstrated by the clean, unadorned plaster on the exterior. The major public rooms on the ground floor each have expansive floor-to-ceiling windows that, in many cases, spill out onto terraces. Upstairs are the private rooms

PROJECT Laguna Gloria Restoration
CLIENT Austin Museum of Art
ARCHITECT Ford Powell & Carson Architects and Planners
CONTRACTOR Herndon, Stauch-Construction Managers
CONSULTANTS TBG Partners (landscape); James T. Rodriguez Consulting Engineers (MEP); Jaster-Quintanilla (structural)
DESIGN TEAM Carolyn Peterson, FAIA; Jeffrey Fetzer, AIA; Ellen Berky, AIA; John Amos, AIA
PHOTOGRAPHER Matthew Fuller

The architects stripped decades of modifications from the 1915 villa, now primarily used as offices for the Austin Museum of Art.



(above) Using paint sampling and archival photographs, the restoration team returned interior surfaces to their original colors and finishes. The tall door behind the arch on the far right opens to the butler's pantry. (right) The iron gate in the interior doorway was replicated from archival photographs. (opposite page) Completed last year, the rehabilitation project also restored much of the landscaped gardens Clara Driscoll installed on the grounds surrounding her villa.



that are surprisingly modest and lacking adornments. The upper floors are woven together through a tight zone of stepping stairs, with balconies and views connecting the spaces.

Working closely with the museum board, the restoration team fulfilled the client's wishes. The lower floors serve for the display of artwork and for social gatherings, while the smaller rooms upstairs naturally lent themselves for use as offices. From the beginning, the major issues in the restoration revolved around access. Stitching together the five levels with a single elevator required evaluations of many drastic solutions. An addition was considered, but finally rejected as one place at the core of the home was identified that allowed complete access with only limited intrusion. Several upper rooms were also changed in order to add accessible bathrooms. A central HVAC system was installed, a challenge due to the existing concrete slab construction with low floor-to-ceiling heights. Interior and exterior surfaces were returned to their original colors and finishes based on old photographs and paint sampling. Missing architectural features, such as light fixtures and iron gates, were replicated from photographic documentation.

From her travels in Europe and the lessons of building their first home in Long Island, New York, Driscoll reveled in the picturesque movement so prevalent in late Victorian architecture. Yet, her landscape design reveals its sophistication through understatement. The view up to the rear terraces framed by the back of the house is like a postcard version of proper Italianate design, complete with a central tower. Yet the rest of the views, like the house itself, are delightfully intimate and simple. "I admire her restraint," says Earl Broussard, president of the planning and landscape architecture firm TBG Partners. "She could have done anything, yet she used such simple elements to great effect." The uppermost sector where the villa is sited was laid out as a series of Italian-inspired gardens, each with framed views and distinctive features. The lower terraces were tended in the English landscape tradition with natural plantings.



Unlike the restoration of historic buildings, there is no clear precedent for approaching the restoration of a historic landscape. Much of the character of a garden is determined by the plant material, therefore the appearance is always changing. Digging may reveal older species, but such circumstantial evidence can only lead to educated guesses. To make matters more challenging, drawings and documents were rarely created or saved, and old photographs can be less than ideal. “So many of the old garden photos in the South were taken when it snowed. They look great, but it’s almost impossible to learn about the plants,” notes Broussard. Fortunately, Driscoll left extensive photographic records of the grounds and also wrote about her vision for the landscape. (Significantly reduced in size from the original 28-acre estate, Laguna Gloria now encompasses 12 acres. Driscoll’s beloved gardens are still contained within its boundaries.)

By far the biggest challenge was re-establishing the sightlines from the garden. The photographs show quite clearly how the terraces were designed for views toward the Colorado River, which flows along the property’s western perimeter. Over the decades since her death, however, trees and bushes had completely obscured all visual connections to the water. Only after some hesitancy did the client allow the clearing of one section, Broussard recalls, and they were nearly bowled over by the reclaimed vista. Such moments remind Broussard of the words of legendary landscape architect Fredrick Law Olmstead: “The hardest part of landscape design is the removal of an errant tree.” **■**

Ben Heimsath, AIA, is principal of Heimsath Architects in Austin.

RESOURCES CAST STONE: Fritchman & Associates; **ARCHITECTURAL WOODWORK:** Groves Woodworks; **BUILDING INSULATION:** Batt-Owens Corning; **GYPSON BOARD FRAMING AND ACCESSORIES:** Clark Steel Framing, Gold Bond Wallboard; **ACOUSTICAL CEILINGS:** Armstrong; **PAINTS:** Sherwin-Williams; **CUSTOM LIGHT FIXTURES:** Texas Lightsmith; **CANVAS AWNINGS:** Chisom Co.



Ascendant Again

by STEPHEN SHARPE

PROJECT Camp Street Residences

CLIENT Camp Street Partners, LP

ARCHITECT Poteet Architects

CONTRACTOR Metropolitan Contracting, Inc.

CONSULTANTS Beicker Engineering (structural); HMG & Associates (MEP); Kings Creek Landscaping (landscaping); Lighting Consultants LLC (lighting)

DESIGN TEAM Jim Poteet, AIA; Brett C. Freeman

PHOTOGRAPHER Paul Bardagjy

THE old Tobin Aerial Surveys headquarters, a conspicuous San Antonio landmark since the 1920s, presents a distinctive profile to the industrial district just south of the downtown. With a concrete water tower standing atop its flat roof and vertical ribbons of red brick accentuating its six-story rise above ground level, the building can be seen for miles. Linda Pace, a well-known art collector and the founder of the ArtPace foundation that supports contemporary art, saw the building and envisioned its future as a residential complex infused with communal gallery spaces and outdoor sculpture gardens. So in 2000, she formed Camp Street Partners and bought the vacant building, and later hired Poteet Architects to rehabilitate the concrete-frame structure. The design by Jim Poteet, AIA, divided the 88,000-square-foot building into 20 large lofts, including a two-level penthouse with access to a private roof-top pool and terrace.

Substantial alterations were required to attract potential occupants, not the least of which involved punching out openings for 88 additional windows. Custom-fabricated in steel, the new windows closely match the originals. Poteet also designed new steel balconies and sun shades to resemble the existing fire escapes. The improvements are meant to respect the building's original fabric, he says, adding that the difficulty of providing mechanical, electrical, and plumbing infrastructure to each of the 20 units in an architecturally satisfactory way cannot be underestimated. "I call it the art of subtraction," Poteet says. "The casual observer will never know how much of this infrastructure is hidden. You see just a small part of it, and when you do, it's been crafted, composed."

The building was designed in 1926 by the San Antonio office of Herff & Jones Architects for the G.A. Duerler Manufacturing Company. Duerler made candy, and he had grand plans for his operation. As illustrated in a lithograph (see p. 30) from the 1920s, Duerler's scheme included several other buildings that never materialized. In fact, only the main building and an adjacent boiler house and



smoke stack were built. But the architecture was remarkable, with slender brick pilasters rhythmically interspersed with glass windows. That was particularly noticeable on the front facade where cast stone capped the verticals just below the parapet. On all four sides of the building, horizontal layers of exposed concrete structure intersected with the soaring pilasters to create a “plaid” effect.

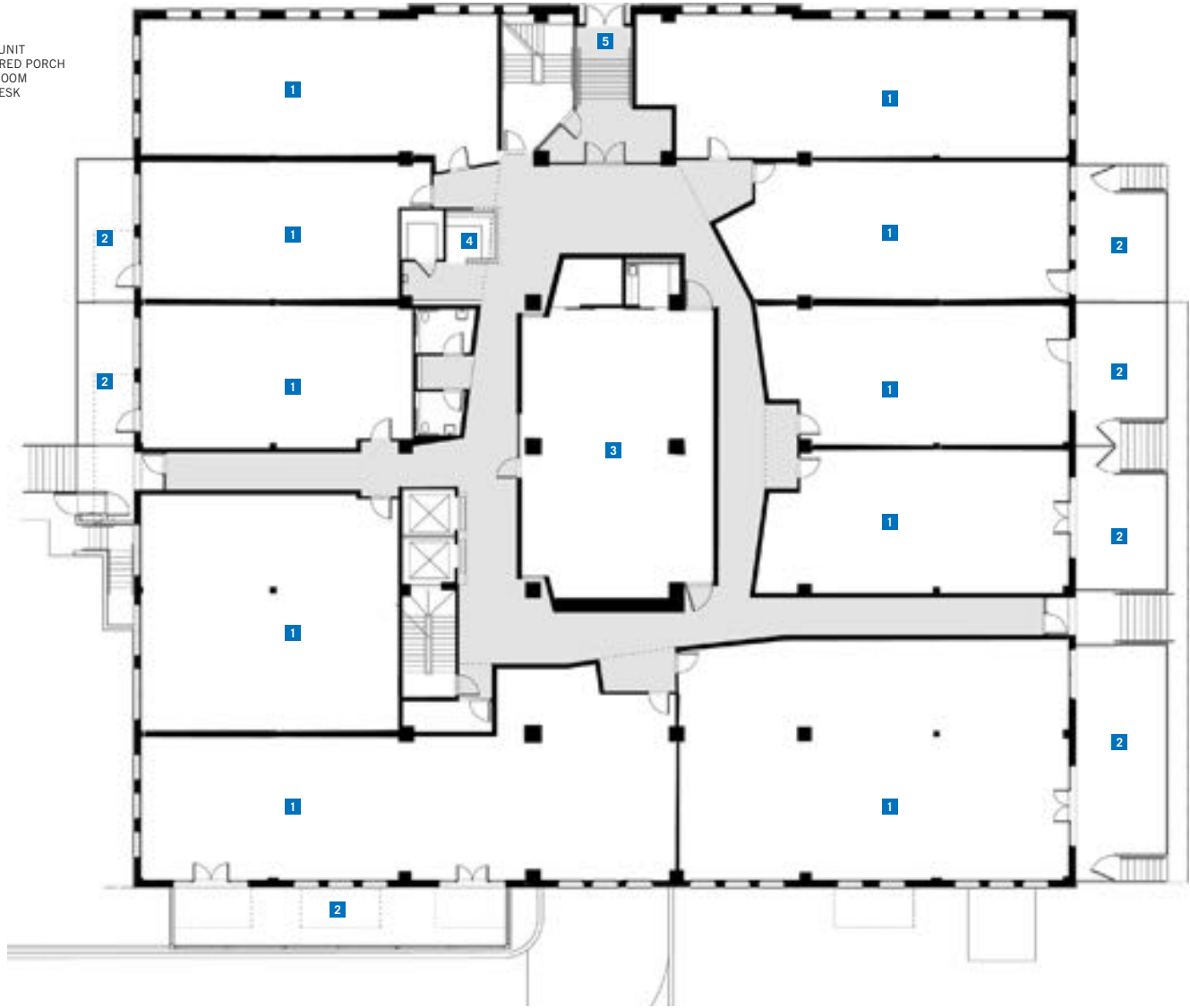
Originally, at ground level, one-story wings spread out along the two long sides of the main building. A second floor was added to these flanking structures after 1938 when Tobin Aerial Surveys adapted the building for its headquarters. Under Tobin’s ownership, the building was subdivided into office spaces for the internationally recognized aerial photography company. Tobin eventually merged with another company and moved away from San Antonio in 1994. The new owners considered keeping the Tobin company signage on the refurbished roof-top water tower because of its landmark status, but ultimately opted to replace it with the “CampStreet” logo.

Behind the red brick exterior walls, massive concrete columns are set in a 20 x 20-foot grid. These exposed, board-formed structural elements appear like inverted pyramids, with tapered capitals topping the angular columns. The resulting 400-square-foot bays form the essential building blocks for the interior layout of the loft units. For the most part, the new residents have finished out their lofts in ways that highlight the raw texture of the exposed structure. The building’s industrial-strength bones presented a few challenges, such as when future occupants asked contractors to cut through the reinforced concrete floor plate to accommodate stairways and the owner of the two-story penthouse requested skylights to illuminate her lower-level kitchen and master bath.

Interior common areas are intended to serve dual duty as both circulation and gallery space—all areas are considered potential sites for the exhibition of contemporary art. This function dictated that the primary interior color be white, not just any white but a special shade chosen by Linda Pace

(opposite page) As designed in the 1920s by Herff & Jones Architects of San Antonio, the former candy manufacturing plant demonstrated greater architectural aspirations than a typical industrial building of its era. (this page) The original loading dock has been reconstructed for use as private terraces for its residents. The sculpture is by Nancy Rubins.

- FIRST FLOOR PLAN
 1 RESIDENTIAL UNIT
 2 PRIVATE COVERED PORCH
 3 COMMUNITY ROOM
 4 MANAGER'S DESK
 5 MAIN ENTRY



(this page) A lithograph from the 1920s depicts a larger complex than actually materialized. (opposite page) Seen from Chris Park, the northern facade displays the building's few decorative elements—cast stone that caps the soaring brick pilasters and stone quoins around the arched main entry.





and her staff for ArtPace, her internationally known contemporary art foundation in downtown San Antonio. For the same reason, museum-quality light fixtures are installed in all common areas. Even the passenger elevator, refitted with an interior of brushed stainless steel, is a venue for art, with twin LCD screens displaying a non-stop stream of images from Pace's video art collection. The architect's other minimalist insertions in the interior – a concierge desk of sand-blasted mirror and stainless steel, for example – contrast sharply with the texture of the building shell and exterior, but ultimately fuse together as part of the overall strategy for the rehabilitation.

Landscaped gardens on the east and west sides have transformed the building's context from the industrial to a lushly intimate environment. The yard on the east side features a striking sculpture composed of reassembled airplane parts by Los Angeles-based artist Nancy Rubins. On the west side are hardscaped areas for gathering, as well as the reclaimed smokestack and boiler house – now being converted into a community gathering space. Across Camp Street, to the north of the building's main entry, is another green space known as Chris Park, created by Linda Pace as a memorial to her son. Artwork is integral to the park's design, with two steel pergolas, designed by Poteet, and limestone benches set on and around a central plaza.

With its units selling briskly to a creative and well-heeled clientele, the Camp Street Residences is helping to raise private investment and public interest in the city's near-south side. For several years the area has attracted artists who could afford to rent studio space in dilapidated industrial buildings, but this latest residential development may be the key to opening up an under-used sector that is unknown to most San Antonians. ■

Stephen Sharpe is editor of *Texas Architect*.

RESOURCES CAST STONE: Pyramid Stone; BRICK VENEER REPAIR FASTENERS: Hohmann & Barnard; LAMINATES: Wilsonart; ROOF AND DECK INSULATION: BMCA; MEMBRANE ROOFING: GAF Materials Co.; METAL ROOFING: MBCI Metal Roof & Wall Systems; METAL DOORS AND FRAMES: Deansteel Manufacturing Company; METAL WINDOWS: A & S Window Associates; UNIT SKYLIGHTS: Imperial Glass Structures; DECORATIVE GLAZING: Bendheim; SIGNAGE AND GRAPHICS: ASI Modulex; FIRE PROTECTION: Smoke Guard Systems (Ed Flume, dist.)

History Revealed

by ANNA MOD



PROJECT Wharton County Courthouse Restoration

CLIENT Wharton County

ARCHITECT Ray Bailey Architects, Inc.

CONTRACTOR Stoddard Construction

CONSULTANTS Conti Jumper Gardner and Associates (structural); MNM Engineering Associates (MEP); EcoSystems Environmental (environmental)

DESIGN TEAM Ray Bailey, FAIA; James Knight, AIA; Gerald Moorhead, FAIA; Ivan Pire

PHOTOGRAPHER Gerald Moorhead, FAIA

THE restoration of a historic building can be a controversial enterprise in which the architect must separate myth from fact. The process of accurately recreating the original form, features, and decorative elements requires extensive on-site investigation and study of archival material. Without such meticulous research, preservation projects can lead to a romanticized interpretation of history updated for modern times. By contrast, sensitive rehabilitations introduce new systems while protecting character-defining features that return historic buildings to being a useful part of the built environment. The restoration of the Wharton County Courthouse, scheduled for completion this summer, is one of the most dramatic restorations in Texas' historic courthouse program. The project, lead by Bailey Architects of Houston, successfully removed early-twentieth-century alterations and returned the courthouse to its turn-of-the-century appearance.

Built in 1889 on the downtown square of Wharton, about 60 miles southwest of Houston, the Second Empire-style edifice was designed by Houston architect Eugene Heiner, who is credited with 17 other county courthouses and 19 jails across Texas. However, the original character of Heiner's building was almost completely obscured by a 1935 Moderne remodel and subsequent additions. When the restoration team began the project in 2000 the architects knew that the brick exterior walls of the late-nineteenth-century courthouse existed somewhere beneath an inch-thick layer of stucco. They also knew that Heiner's courthouse had lost its central clock tower and pyramidal roof as consequences of its transformation into a more progressive style. That 1935 work included one-story additions on the north and south sides (with subsequent additions to the east and west), and installation of indoor toilets, both for whites and African-Americans. In 1949, further improvements added a new staircase, an elevator, and a third segregated indoor toilet was added for Hispanics. At mid-century,



the courthouse imposed a commanding presence on the downtown, it's scale and massing almost double that of Heiner's original.

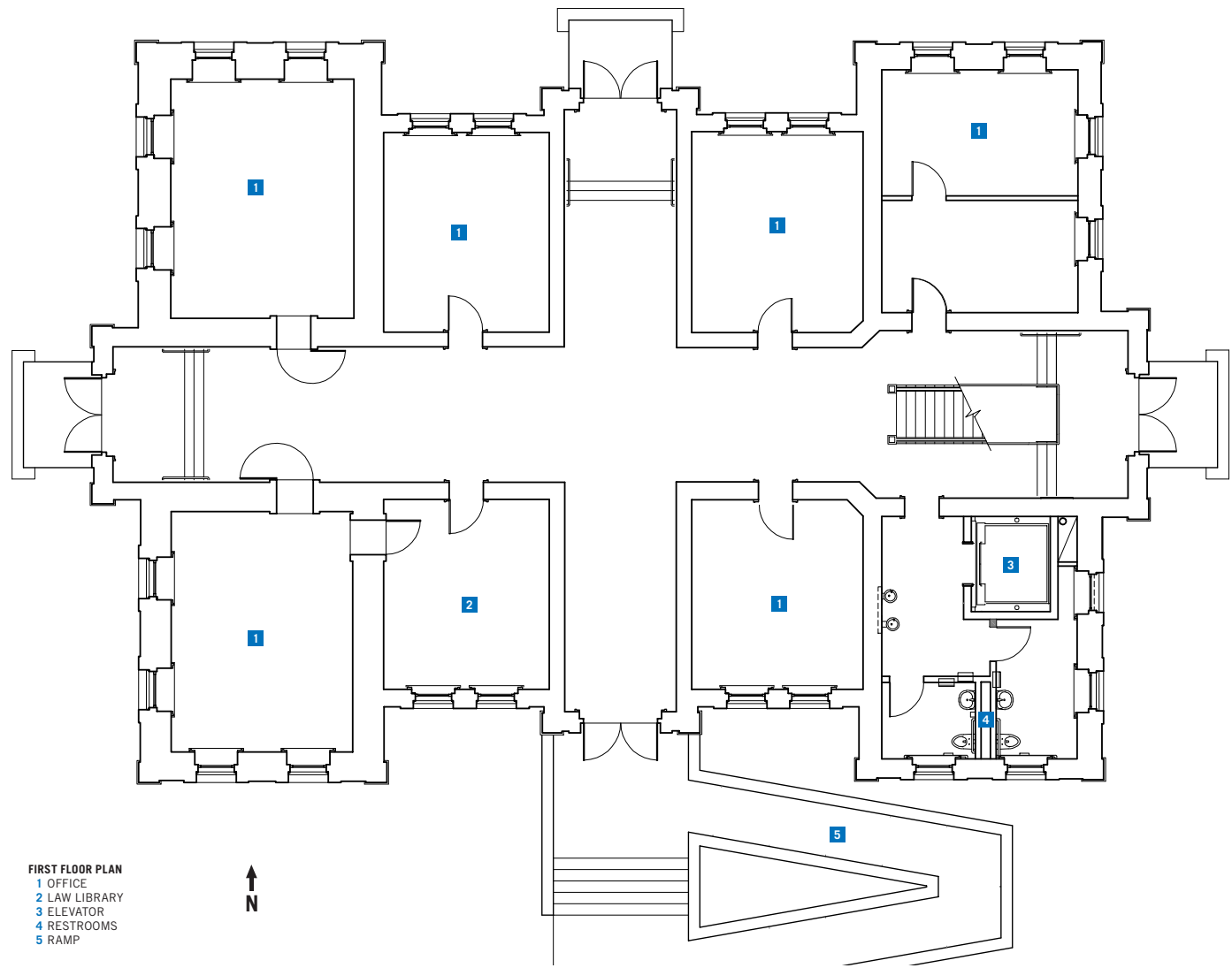
By the mid-1990s, roof leaks, foundation problems, outdated wiring, and a patched-together air conditioning system pushed the building to the verge of demolition. Concerned with its fate, a group of citizens led by Barbara Young, the county's historical commissioner, and David Bucek, a Houston architect with family ties to Wharton, began to speak publicly on behalf of the altered landmark. In June 1999 when the Texas Historic Courthouse Preservation Program was announced, Young and Bucek had garnered the requisite community support to move the project forward, and the people of Wharton County began rediscovering their hidden architectural heritage.

The earliest surviving photograph of the building, a three-by-four-inch image taken in 1903, proved detailed enough for the architects to count brick courses and locate stringcourses, as well as to recreate the tower and mansard roofs—all destroyed or covered over in the 1935 remodel. Other old photographs of local events on the courthouse square gave additional clues to the two-tone color scheme for the windows, the design of the monumental entry doors, and the profiles of the stringcourses. Selective demolition while the building was still occupied revealed an informative trove of fragments, including a varnished section of longleaf pine baseboard and, stashed in the cavity of the 1935 flat roof framing, a couple of metal roofing shingles. And beneath several generations of suspended and applied ceiling tiles the architects found the original, turn-of-the-century painted wood ceilings.

The architects were aware of foundation problems. As early as 1898, movement in the masonry necessitated installation of tie rods throughout the building and the removal of the original plaster

RESOURCES CONCRETE WORK/REINFORCING STEEL: Sun Coast Post Tension; MASONRY RESTORATION: Curtis Hunt Restorations; STRUCTURAL STEEL: Republics Trading; WATERPROOFING: Nevco Waterproofing; ROOF DECK INSULATION: A.D. Willis Co; ROOFING: A.D. Willis Co; STEEL DOORS AND FRAMES: Wessely Thompson; HISTORIC DOORS AND WINDOWS: Dimension Millwork; GYPSUM DRYWALL SYSTEMS: Stoddard Construction; PAINT: Converse Painting; HISTORIC CLOCK TOWER: Campbellsville Industries; DISAPPEARING STAIRWAYS: Stoddard Construction

(opposite page) The transformation that has taken place on the downtown square in Wharton may represent the most dramatic restoration project in the state's historic courthouse program. **(above)** Stripped of its Second Empire-style roofs and tower in 1935, very little of Eugene Heiner's 1889 original design remained visible.



FIRST FLOOR PLAN
 1 OFFICE
 2 LAW LIBRARY
 3 ELEVATOR
 4 RESTROOMS
 5 RAMP

ceilings. Once the additions were removed, an inspection of the original foundations revealed heavy cracking. New soil samples were taken and it was determined that the footings were drastically undersized to carry and distribute the load of the heavy masonry structure. The solution was to insert new spread footings under the courthouse installed in five-foot intervals.

The next task was to remove the 1935 stucco, a full one-inch of well-hardened Portland cement applied directly to the brick and decorative stone elements. After experimenting with several techniques, a three-inch grid of shallow saw cuts was made and the stucco removed with delicate chipping. The result was that barely 1/32" of the brick face came off with the stucco. The greatest shock during this process was to discover that all of the ornamental Cordova cream limestone stringcourses and arches had been bludgeoned to provide a smooth surface for the new Moderne veneer. The original features were replicated. Fortunately, the quoins remained undamaged and were removed from the building, cleaned of stucco and reinstalled. Removing the stucco also revealed many cracks in the masonry walls, and a new survey for the masonry reconstruction was undertaken. The original bricks were reused where possible, yet nearly 50,000 replica bricks, made in Camargo, Mexico, across the river from Rio Grande City, were needed for repairs.

As was common with many Second Empire-style buildings, Heiner used ornate metal cresting on the roofs and towers of his courthouses, yet there was no direct evidence of what the cresting looked like on the Wharton building. The 1903 photo did not show the cresting: it presumably was whisked away when The Great Storm of 1900 passed over town. Serendipitously, electricians found some cast-iron fragments while digging a conduit trench for new light poles around the square, and the architects immediately recognized the possibility that the fragment constituted the missing cresting. David Bucek organized teams of friends to search the courthouse square with metal detectors, which led to the discovery of several piles of similar fragments buried less than a foot below grade.



POSTCARD COURTESY BAILEY ARCHITECTS

Meticulous demolition erased the 1935 Moderne adornments and later additions. Removing the stucco to expose the red brick exterior walls proved particularly labor intensive, but was accomplished with only superficial damage to the original masonry.

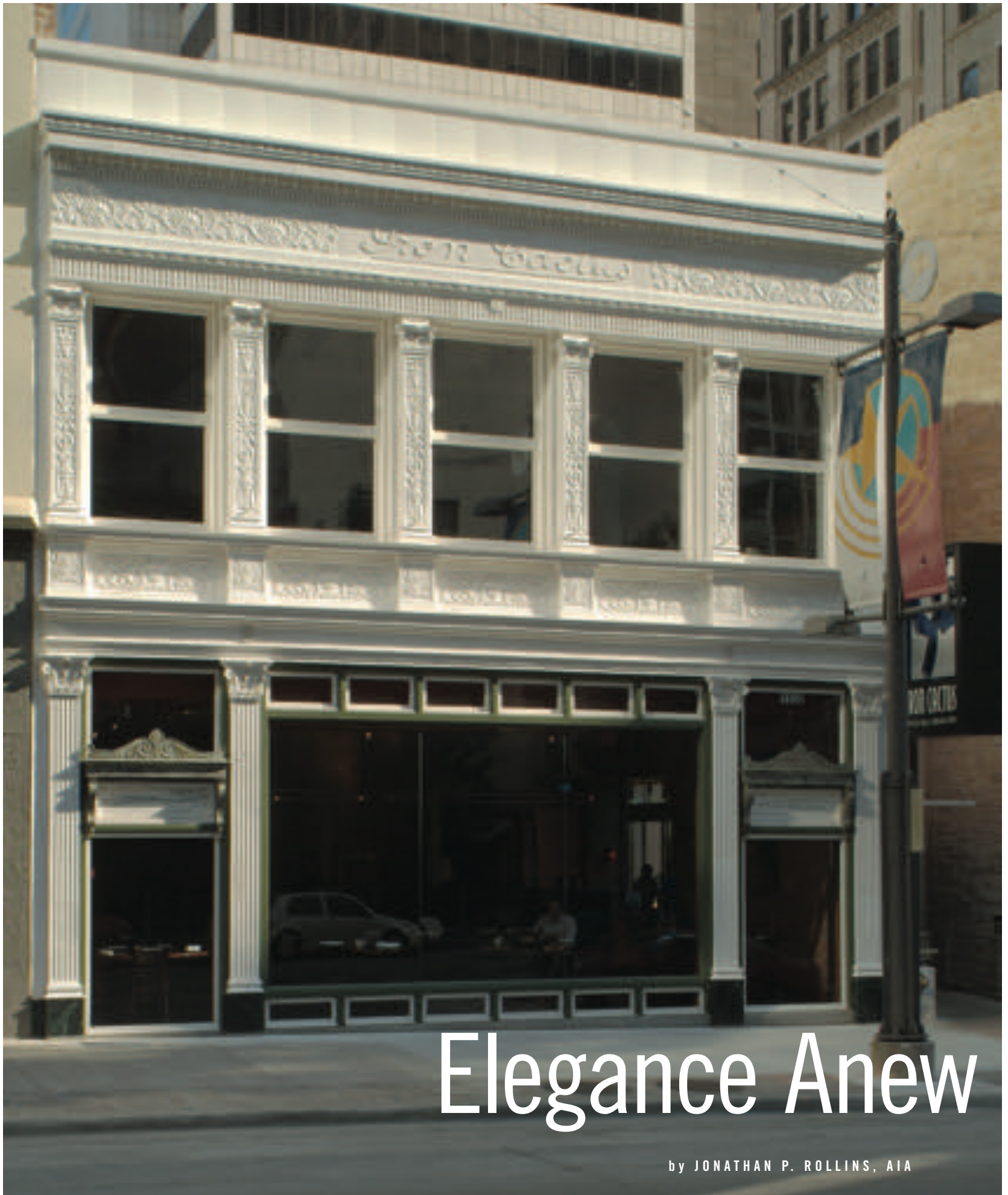
Study revealed that there were two distinct designs and heights, one for the roof ridges and a taller version for the towers to give more vertical emphasis. These original cresting patterns were replicated and reinstalled on the roofs.

The dark red color of the exterior window and door frames was found in the form of brush smears on brick beside windows and a couple of drips on a stone threshold. The new roof shingles, replicas created from a stamp molded from one of the original metal, fish-scale roofing shingles found at the site, are galvanized with a green, 20-year factory paint finish.

The Wharton County Courthouse was accepted into Texas Historical Commission's courthouse restoration program upon completion of a master plan. First-round funding covered the plans and specifications for the entire restoration. However, during the second round of funding, the project did not garner enough points in the competition for available funds. THC officials, responding to pleas from Wharton's preservation group that the building was in danger of imminent demolition, opened an emergency grant category that enabled the project to move forward with 50/50 matching grant funds. With funding secured, the restoration of the exterior began. The project was then split into two separate funding rounds, one for exterior and another for interior restoration work. The exterior is nearing completion and the interior restoration has begun.

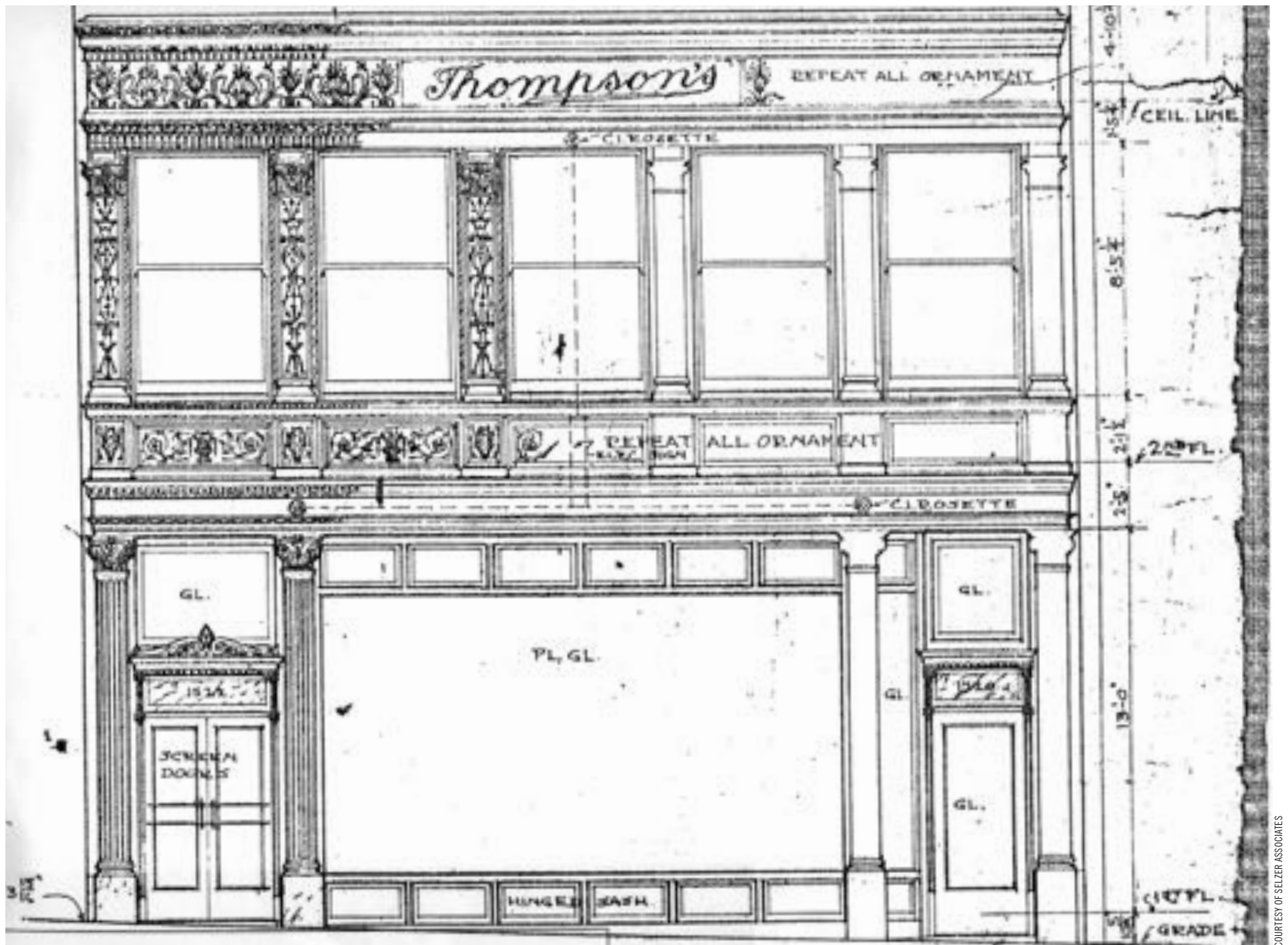
With meticulous work, the project team has unseated the Moderne imposter and restored the building's detailed exterior, returning the courthouse's original proportions and scale to its rightful place at the center of Wharton's downtown square. ■

Anna Mod is a historic preservation specialist with LFC, Inc. in Houston and an adjunct faculty member at Prairie View A&M University.



Elegance Anew

by JONATHAN P. ROLLINS, AIA



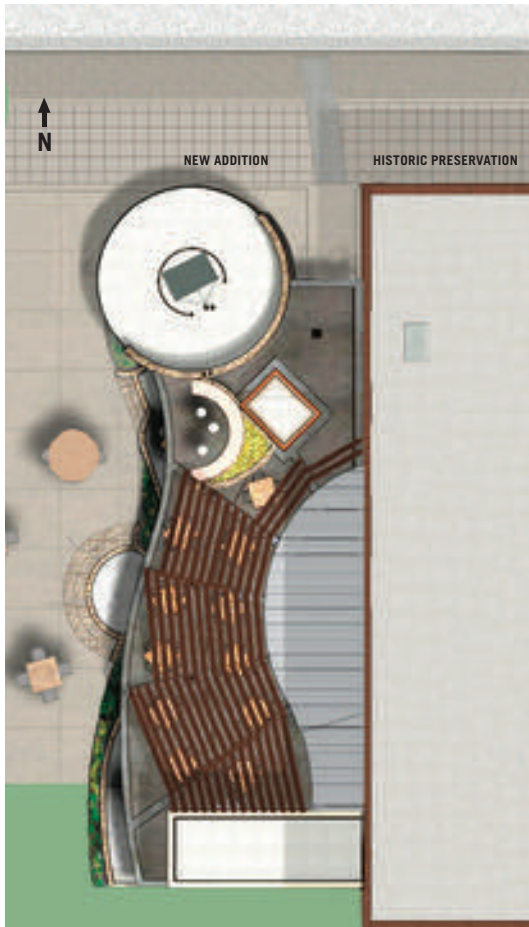
COURTESY OF SELZER ASSOCIATES

AFTER a meticulous restoration, the gleaming terra cotta facade of the Thompson Building in downtown Dallas looks today much as it did when it was newly built in 1915. Constructed by Chicago-based Thompson Restaurants at 1520 Main Street, the two-story building featured two of the cafeteria chain's signature architectural motifs—a large storefront window emblazoned with the name “Thompson’s” in oversize script, and a glossy white terra cotta facade meant to suggest cleanliness and elegance. Though the chain operated more than 100 restaurants at its peak in the 1920s, the Dallas location closed by the early ‘30s. Later that decade stucco replaced the terra cotta facade when the building was renovated in the Art Moderne style for retail use. The facade was replaced again in the 1960s, this time with bronze anodized metal panels.

Selzer Associates of Dallas was engaged in 2000 to oversee the restoration and expansion of the building. Because of its adjacency to a municipal park, the project was eligible for Tax Increment Financing (TIF), available to promote redevelopment on public property downtown. There were three main elements to the charge given to the architects: 1) restoration of the historic facade; 2) adding to the leasable area to ensure the building's economic viability; and 3) bringing vitality and activity to Pegasus Plaza next door. The architects chose to build a glass-enclosed stair on the plaza side, and to expand the building out into the plaza, providing both indoor and outdoor dining on three levels. While the scheme succeeded in meeting the developer's program needs, this strategy required close coordination with both the municipal parks department and the TIF district board, and necessitated separate contract documents for the TIF and non-TIF portions of the project.

PROJECT The Thompson Building
 CLIENT Main Street Investors, LLC
 ARCHITECT Selzer Associates, Inc.
 CONTRACTOR Nedderman Construction
 CONSULTANTS Datum Engineering (structural); ARJO Engineering (MEP); Brockette, Davis, Drake (civil)
 DESIGN TEAM Dale E. Selzer, FAIA
 PHOTOGRAPHER Steven Vaughan Photography, Dallas

(opposite page) Restoring the 1915 facade required the replication of 350 decorative terra cotta pieces, their color and finish matched to fragments recovered at the site. (above) Original construction drawings, obtained from the building's previous owner, provided necessary details for an accurate recreation.



New construction on the historic building's west side offers three levels of outdoor seating for patrons. Terraces open onto Pegasus Plaza, an urban park.

The greatest challenge, though, was the restoration of the terra cotta facade. Virtually all of the original terra cotta had been destroyed in the previous renovations of the building. Luckily, a few fist-size pieces were discovered when the metal panels were removed, illustrating the original white color and glossy finish. The architects also located a 1915-era photograph of the building in the University of Texas at Austin's School of Architecture archives, and the developer secured copies of the original construction documents from a previous building owner. These three sources of information were sufficient to begin the reconstruction of the facade.

The architects initially considered using glass fiber-reinforced concrete to recreate the facade components as a less costly alternative to the original material, but priced terra cotta as an option. In the interest of faithfully recreating the original facade, the project team elected to stay with terra cotta, even at greater cost. Though frequently used as an exterior building material in the early twentieth century, a nationwide search located only two fabricators still capable of producing the number of pieces and variety of shapes required for the project. In modern construction, the majority of terra cotta work involves replacing individual pieces on existing buildings. For the few remaining fabricators, an entire facade in terra cotta is a rare opportunity. Boston Valley Terra Cotta, based in Orchard Park, N.Y., was selected to recreate the 350 pieces necessary to complete the facade.

Basing their work on the original building elevation drawing and the archival photograph, Boston Valley Terra Cotta created 55 detailed CAD shop drawings, one for each of the facade's unique ceramic components. Ultimately, the general contractor was required to sign off on each piece to ensure coordination with the existing conditions. After the drawings were approved, a plaster model was formed for each piece, with additional detail hand-carved in clay, and molds made from the models. Creating the molds required both art and science because terra cotta shrinks by about eight percent during the drying process, so the molds had to be made slightly oversized to compensate for shrinkage. Each



piece dried for four days before a custom-mixed glaze was sprayed on and the pieces fired, with the temperature gradually increased over a five-day period to more than 2000 degrees Fahrenheit. Once cooled, the pieces were laid out on the shop floor for review by the architect, then carefully packed and shipped to the jobsite. From the start of shop drawings until delivery to the site, the lead time for the terra cotta was nearly six months.

General contractor Nedderman Associates hired Dee Brown Masonry, a specialty masonry firm experienced with terra cotta, to install the decorative units, some weighing more than 200 lbs. Much like dimensional stone, the terra cotta units are supported by one another and tied back to the building structure with stainless-steel anchors, then grouted in place. The installation, following careful preparation, went smoothly. According to contractor Howard Nedderman, “Everything fit like a glove.”

The facade renovation included recreation of other missing historical elements as well. Five oversize double-hung windows for the second floor were modified by a custom fabricator to match the appearance of the original windows, while still complying with the Texas Energy Conservation Code. In addition, two bronze pediments were cast to replace the lost originals above the entry doors, positioned above new marble panels selected to match the historic photograph.

The restored Thompson Building is now home to a new restaurant called Iron Cactus, where patrons can choose between intimate dining rooms in the original structure and glass-walled spaces in the addition, or enjoy the terraces overlooking Pegasus Plaza. Lost for seven decades, the bright white facade is again a symbol of cleanliness and elegance, as well as an emblem of what a determined effort can achieve. **T**

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

RESOURCES ROOFING (MODIFIED MEMBRANE): TAMKO; TERRA COTTA FABRICATOR: Boston Valley Terra Cotta; TERRA COTTA INSTALLATION: Dee Brown Masonry; FOLDING EXTERIOR PARTITIONS: Nana Wall Systems; CAST BRONZE DOOR PEDIMENTS: The Art Foundry; HISTORIC WINDOW FABRICATOR: Renovation by Design; CONCRETE INSTALLATION: Star Concrete; MASONRY: J D Rios; STEEL DOORS AND FRAMES: Dallas Door; WOOD WINDOWS: Cargill Carpentry



by PAUL HOMEYER, AIA

Progressive Preservation

PROJECT Alvin ASSETS Learning Center

CLIENT Alvin ISD

ARCHITECT SHW Group

CONTRACTOR Gamma Construction

CONSULTANTS DBR Engineering Consultants (MEP); Millunzi & Associates (food service design); Brooks & Sparks (civil)

DESIGN TEAM Mark Lam, AIA; Christian Owens, AIA; John Forasiepi, AIA

PHOTOGRAPHER AZ Photo

DESIGNED in 1955 by Caudill, Rowlett and Scott, the Alvin Independent School District Administration Building was classic International Style. The gracefully proportioned Miesian box of solid masonry planes infilled with full-height expanses of curtain wall was recognized in its time as an exemplary work of modern architecture. Generous overhangs of the flat roof shaded the full-height window system composed of operable sashes (the building was not originally air-conditioned). Solid forms of black brick, along with exposed steel columns, were expressed both on the exterior and interior. The original plan was oriented around an elegantly simple courtyard set between the building's glass walls and a lattice-like coursing of the same black brick.

During its three and a half decades of service as offices, the building was renovated numerous times and expanded. Then, in 1993, it became the Alvin ASSETS (Alternative School for Students to Extend Transitional Success) Learning Center, an alternative school operated by AISD with 55 seventh- and eighth-grade students. The school prospered, and an aggressive expansion program in 2001 called for an almost four-fold increase in the total square footage of the existing 6,700-square foot building to serve up to 300 students.

The school's leadership wanted the new facility to look not like a school but "like a professional building where students could learn to be professional in their looks, their actions and their academic achievements." The desire for a distinctive appearance led board members to consider razing what some thought was an outdated building, or "updating" it with a new skin. Rather than take the path of least resistance, however, the design team at SHW Group Architects remained steadfast in its conviction that the original AISD Administration Building was architecturally significant and worthy of preservation. They chose instead to celebrate the character of the building and let it influence the

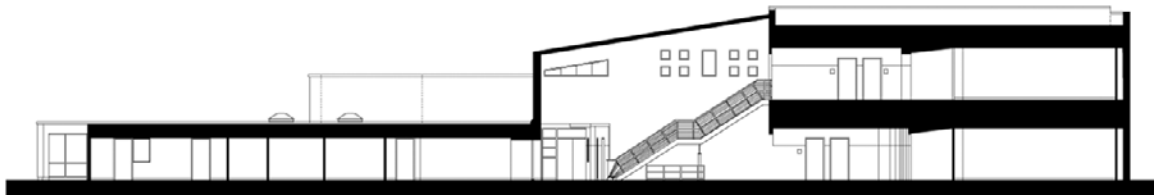
(opposite page) Alvin's former school administration office reclaimed its graceful, mid-century modern character as part of an expansion program. The original building received a TSA Design Award in 1957. (this page) The addition's material palette of brick, metal, and glass complement the older structure.



- FIRST FLOOR PLAN**
- 1 CLASSROOM
 - 2 SCIENCE LABORATORY
 - 3 ADMINISTRATION
 - 4 LIBRARY
 - 5 DINING
 - 6 COMPUTER ROOM
 - 7 MECHANICAL
 - 8 COURTYARD
- EXISTING BUILDING



NORTH ELEVATION



SECTION

Glazed stair towers set at both ends of the addition serve as lanterns at night and also help to lighten its massiveness. The expansion project was sensitively composed to respect the original building's architectural significance, a consistency of materials and forms visually ties together the old and the new.



design of a much larger addition. First, the SHW team reversed many of the insensitive alterations made to the 1955 structure. That included reclaiming the original sky-lit entry porch that had been enclosed to create additional interior space.

Due the limited site area, the new construction would have to be two stories tall, which could easily have overwhelmed the low horizontal mass of the original building. SHW's solution was to push away the two-story volume as far as possible and connect the two structures with a one-story volume that serves as the new main entry. Furthermore, a consistent use of materials and forms visually ties the larger addition to its older neighbor. That continuity is carried through to the addition's interior as well, with materials appropriate for the style and period of the original building.

The design team also broke with conventional thinking by challenging the city's off-street parking requirement, which probably would have led to the paving of an adjacent AISD-owned block of green space that had long served the community as an unofficial park. The easy – and compliant – solution would have been to pave the green space. However, the architects successfully petitioned the city for a variance on its off-street parking requirement and provided parking spaces along the overly wide residential streets. Preserving the mature trees throughout the site was another priority, so an arborist joined the team early in the process to ensure their survival during and after construction.

At the dedication of the new facility, former ASSETS coordinator Sherry Goen declared: "When working with the architects on the building design, we kept saying we did not want it to look like a school. We wanted a professional look to the building. The architects listened and it is evident in this wonderful structure that they heard." ■

Paul Homeyer, AIA, is a senior associate with Gensler's Houston office.

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An Investment in Texas' Future

To date, thanks to state grants and local pride, 28 historic courthouses have been restored and rededicated

by SHARON FLEMING, AIA,
AND DEBBI HEAD

NEVER before has a state government supported the preservation of an entire building type, but the county courthouses of Texas are unique. Texas has more than 230 historic county courthouses—more than any other state. Not only do they stand as monuments to democracy and community pride, the majority are functioning centers of government and archival repositories for public records. Many of these buildings, initially commissioned through design competitions, materialized with a quality of architecture whose significance has endured.

In 1998, the National Trust for Historic Preservation included Texas' historic courthouses on its list of America's 11 Most Endangered Places. That paved the way for the Texas Legislature to establish the nationally recognized Texas Historic Courthouse Preservation Program, administered by the Texas Historical Commission (THC), with an initial \$50 million in matching grant money to help counties restore their courthouses. That original appropriation resulted in 47 Texas counties receiving matching planning and/or construction grants to participate in the program.

In June 2001, the Shackelford County Courthouse in Albany became the first courthouse restored and rededicated through the program. Others were not far behind, and today 28 historic county courthouses have been returned to their original splendor.

"These restored courthouses are real community assets," said THC Architecture Division Director Stanley O. Graves, AIA, who oversees the courthouse program. "Historic courthouses serve as a focal point for historic downtowns, and their restoration is a catalyst for heritage tourism and community revitalization."

As important as the economic boon it brings to a community, a restored courthouse rewards its citizens with a renewed sense of pride and accomplishment. Indeed, the preservation of Texas' historic courthouses honors a community's past while investing in its future. "They are unbelievable, architectural gems," said award-winning journalist and urban critic, Roberta Brandes Gratz, author of *Cities Back from the Edge*:

New Life for Downtown. "I know of no other state in the country that has that unique resource. Especially for Texans, who love to be different from everyone else, why would they want to lose such a distinguishing characteristic?"

Renowned architects of the late nineteenth and early twentieth centuries such as J. Riel Gordon, Atlee Ayers, C.H. Page, Harvey Page, and Eugene Heiner designed many of the state's most admired courthouses. Proficient at matching their clients' aspirations and integrating high quality materials into the design, the complexity of the original architect's vision often is unexpected. For example, the restoration team working at the Jeff Davis County Courthouse in Fort Davis discovered alternating appliqué of aluminum, copper, and gold embellishing the egg-and-dart cornice molding that adorns the 1910 courthouse's district courtroom and stair landings.

Restoration demands historical accuracy, a challenge complicated by the fact that all work must adhere to today's building, safety, and accessibility codes. For example, reconstruction of the central tower at the 1893 former Dallas County Courthouse required the project architect and structural engineer to resolve original design deficiencies that caused removal of the tower in 1919 for fear that it might collapse. Often, without sufficient photographic evidence of the original configuration, many missing architectural features such as monumental stairs, courtroom balconies, and major exterior roof elements must be redesigned by a new generation of courthouse architects based on "ghosts" indicating where earlier materials had been removed from floors and walls.

To date, 123 counties have submitted courthouse preservation master plans, a prerequisite for participating in the Texas

Historic Courthouse Preservation Program. Of that number, 112 have had their master plans approved. In all, 180 counties are waiting to receive matching state funds to begin preservation work. "These counties have put down earnest money to develop their master plans," said THC Executive Director Larry Oaks. "They are ready to move to the next step and develop blueprints for real construction."

Since the preservation program began in 1999, the State of Texas has invested \$145 million in historic county courthouse projects and is now seeking an additional \$80 million from the federal Transportation Enhancement Program to proceed with the next round of grant funding. Texas' continuing investment in its future demonstrates a historic commitment that has become a model for other states around the nation.

Sharon Fleming, AIA, is deputy director of the Texas Historic Courthouse Preservation Program. Debbi Head is public relations coordinator for the Texas Historical Commission.



The Maverick County Courthouse, designed by Wahrenberger & Beckman and built in 1885, was rededicated in October 2002. The San Antonio firm Ford, Powell & Carson led the \$2.9 million restoration project.

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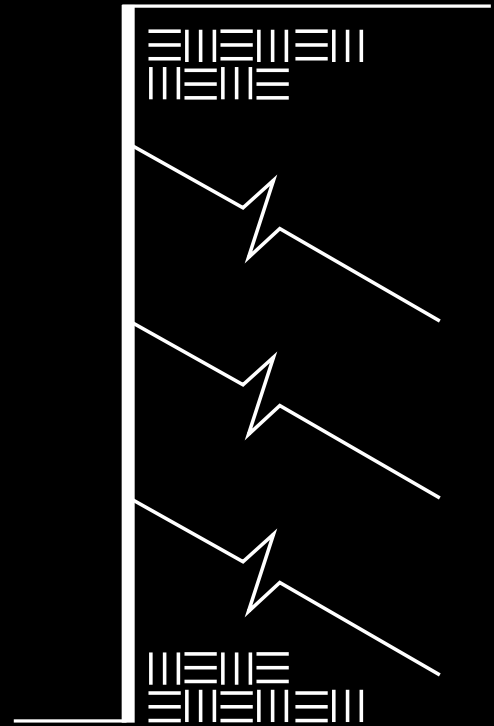
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Red River County Courthouse



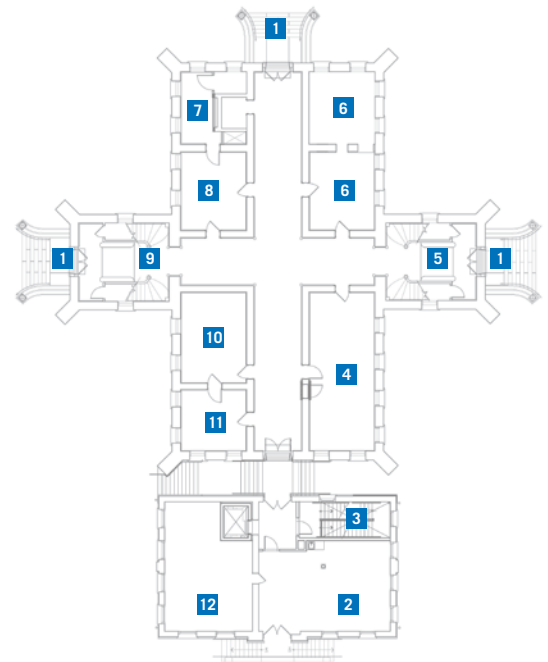
PROJECT Red River County Courthouse Restoration, Clarksville
CLIENT Red River County
ARCHITECT ARCHITEXAS-Architecture, Planning, and Historic Preservation, Inc.
CONTRACTOR Harrison Walker & Harper
CONSULTANTS Jaster-Quintanilla and Associates (structural/civil); O'Dea, Lynch, Abbattista Consulting Engineers (MEP); Electro Acoustics & Video (audio visual); Acoustic Design Associates (acoustics); IntroSpec (building envelope and specifications); EcoSystems Environmental (hazardous materials)
PHOTOGRAPHER Carolyn Brown

Listed in the National Register of Historic Places and registered as a Texas Historic Landmark and a Texas State Archeological Landmark, Red River County Courthouse in Clarksville became the eighth courthouse rededicated under the Texas Historical Commission's Texas Courthouse Preservation Program. Sensitive to the historic relevance of the courthouse, ARCHITEXAS developed the restoration master plan for the 22,431-sf structure to ensure accuracy and to recapture the historical character and materials while enabling the space to meet the needs of a modern county government. THC approved two different time periods to serve as reference points: the courthouse interior was restored to its original 1884 condition to preserve the unique decorative features found inside, and the building's exterior was returned to its 1910 appearance when an annex was added. Matching ochre-colored limestone, harvested from the original quarry, replaced deteriorated

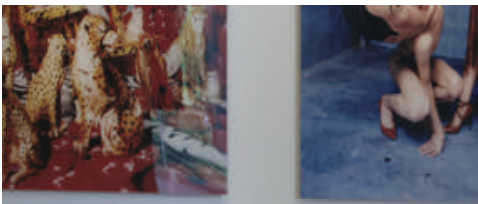
parts of the external stone cladding. The original color palette, determined by paint analysis, was replicated in the tower restoration and throughout the building. A two-story hyphen connecting the courthouse and annex was removed, replaced by a connection joining the second floors of the two structures and an open breezeway linking the first levels. Inside, portions of elaborate hand-painted calcimine details were discovered and recreated, and the woodwork was treated with a faux bois finishing technique used in the original construction that simulates cherry and walnut wood grain. New electrical, data, and sprinkler systems were concealed under the wood flooring of the second level, allowing for the restoration of offices with minimal visibility of the mechanical systems. The \$4.4 million restoration project was completed in August 2004.

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Sound Design

As important as climate control and adequate lighting, acoustical enhancements help create “people friendly” environments

By ELMER L. HIXSON, PhD

ALL occupiable structures – from single-family dwellings to apartment complexes, from office buildings to lecture halls – should be “people friendly” environments. This includes climate control, adequate lighting, and appropriate acoustic properties. During the preliminary design phase, clients should be informed of the importance of the acoustic environment. Otherwise, clients may not consider acoustics until problems in the final structure appear.

Since hearing is one of our senses and oral communication is essential, acoustic properties of a space are essential to human interaction. Noise should not be annoying and at a low enough level to not interfere with speech. Acoustic privacy should prevent outside noise or speech from entering into the space and the noise within from escaping. Then reverberation should be low enough to ensure intelligible speech.

What are the technologies required to control the acoustic environment? There are noise control and room acoustics. In noise control, the concern is the noise source and the paths by which noise affects the occupied space. These include walls, floors, ceilings, windows, air ducts, and vibrations. Vibrations of the structure by machinery or plumbing are radiated as noise into the room. The best solutions are to use quiet machinery and vibration isolation.

Room acoustics provide methods for designing an acoustic environment appropriate to the intended use of the space. If the direct sound and no reflections are heard, the space is considered “dead.” People generally prefer a “live” space in which they can hear the reflection of their voice delayed a few milliseconds. If multiple reflection of a sound lasts hundreds of milliseconds, the space is too “live” and intelligible speech is impaired. Optimal reverberation times range from 300 milliseconds for small rooms and 1.4 seconds for large rooms such as auditoriums.

Reverberation times are controlled by the amount of acoustic absorption on the inside surfaces of the room. Reverberation time is proportional to the volume divided by the absorbing area. The absorption coefficient may vary from



Florida-based Arquitectonica collaborated with Gensler on the design of the Hilton Americas-Houston to include strategies for enhanced acoustical absorption and sound isolation. The techniques serve to block noise from outside and retain interior sound within each space.

THANDEUS LEPOULOUS

0-1 depending on the absorbing material. In addition, the absorption coefficient will depend on frequency. It should be noted that absorption in the room helps reduce noise from external sources.

Aids to the Architect

To implement the design of the acoustic environment, an acoustics engineer should be part of the design team. Then the necessary noise control and room properties can be integrated into the design of the space. Because most architectural firms may not have the need for a full-time acoustical engineer, an architectural acoustics consultant can be hired for the duration of a project. Architectural acoustics firms have experts who can recommend room layouts for noise isolation and quiet machinery. They can recommend wall, ceiling, and partitions for good noise isolation. They can specify the amount of acoustic absorption for appropriate reverberation times.

Short of hiring a full-time acoustical engineer or a part-time consultant, architects can still be informed. In either case, architects should know acoustic fundamentals and terminology to communicate effectively with the experts.

The Acoustical Society of America (<http://asa.aip.org>) and several firms in the noise and acoustics field have sponsored an American national standard, ANSI S12.60-2002, *American National Standard Acoustical Performance Criteria, Design Requirements and Guidelines for Schools*.

ANSI S12.60-2002 is useful because it gives performance criteria, design requirements, and guidelines for “people friendly” acoustic spaces. The standard covers design guidelines for noise control for building services; utilities and equipment; guidelines for controlling reverberation times; and guidelines for noise isolation between spaces.

In designing a structure, the desired isolation of the walls, ceilings, and floors are given in terms of the STC (sound transmission class). An example of a STC partition can be described in terms of school classrooms.

Noise from adjacent rooms can heavily disrupt the learning process, especially during quiet reading times or test-taking. In recent decades, the need to lower construction costs has led to the use of thin, lightweight wall materials that provide little noise reduction. In some schools, spaces are partitioned, but noise reduction between rooms may still be insufficient.

In general, as the mass of a wall is increased, its noise reduction also increases. However, a thick, solid wall is usually too expensive, heavy, and wastes valuable floor space. Therefore, an effective compromise would employ the construction of a wall with a layer of heavy material, an airspace, and another layer of heavy material. A typical example would be a stud wall having two layers of 5/8-inch gypsum board on each side. When constructing the wall, layers of gypsum board should overlap so the joints on both layers do not line up and create a gap that sound can pass through. Adding glass fiber or mineral fiber insulation to the cavity in the middle of the wall can also reduce noise transmission.

In terms of noise reduction, a wall is like a chain: It is only as strong as its weakest link. Windows, doors, small gaps, cracks, grilles, and louvers can completely negate a wall’s effectiveness. Gaps between walls, floors, and ceiling should be sealed with an acoustical sealant. Thin or hollow-core doors with large gaps under them commonly cause sound leaks in otherwise good walls. Solid doors with tight-fitting, sealed frames are ideal. Staggering doors across a hallway creates a longer, less direct path for noise to travel from one room to another.

To be effective, partition walls should extend from the structural floor to the structural ceiling. Otherwise, sound from one room can easily pass through a lay-in acoustical tile ceiling, over the partition wall, and down through the lay-in ceiling of the next room. This is com-



COURTESY HOLZMAN MOSS ARCHITECTURE

At the recently completed Globe-News Center for the Performing Arts in Amarillo, Holzman Moss Architecture devised a movable orchestra shell constructed of glulam timber and oriented strand board panels. Each panel was specifically designed to correctly reflect sound waves from the stage.

monly overlooked when walls are added during renovations.

Preventive design can often eliminate the need for thick, expensive walls. During the design process, consider which rooms will be noisy (mechanical rooms, gymnasiums, cafeterias, music rooms, industrial design shops, etc.) and use buffer areas (hallways, storage rooms, and restrooms) to separate these spaces from critical listening areas (classrooms, libraries, special education areas, and offices).

Measuring Noise

High ambient noise from mechanical equipment such as noisy heating, ventilation, and

air conditioning systems is all too common in existing design spaces. Mechanical noise is primarily the result of poor planning and can be difficult and expensive to fix in existing spaces. Mechanical engineers are sometimes unaware of, or insensitive to this problem, and noise control is a critical issue that should be addressed during the design and purchasing process.

There are many methods for measuring the loudness of mechanical noise. A good guideline is that noise level should not exceed a Noise Criteria (NC) of 25 to 30. The noise level should also not exceed 35 decibels with an A scale sound level filter. This is an easily measured, single-number rating of the noise level over all frequencies that reduces the indicated noise level at lower frequencies to simulate the sensitivity of the ear. Typically, the noise level of a room in decibels with an A scale sound level filter is five to seven decibels higher than the NC.

Recent developments in acoustics and noise control greatly improve the design of "people friendly" acoustic spaces. Computer modeling of

room acoustics allows optimization of designs before construction. The physical layout and the adsorption coefficients of all surfaces can be modeled. A virtual sound source and listener can be placed anywhere in the room. The reverberation time and the resulting articulation index can be determined. Therefore, several areas and placements of sound absorbing materials can be tested.

Absorbing low-frequency sound takes large volumes of absorbing material. On the other hand, high frequencies are easily absorbed. A system that can absorb low-frequency sound in ducts is called "active noise control." With this system, the sound in the duct is sampled with a microphone. The microphone signal is amplified, filtered, and inverted, then played back into the duct downstream. An error microphone measures noise and controls an adaptive filter to reduce the error to zero. A pure sine wave zero can be achieved. With noise, the level can be reduced on an energy basis. In practice, noise reduction of about 15 decibels is the limit. The

system depends on sound wave propagation in the duct. This condition is usually fails above 1kHz, so it is a low-frequency absorber.

A technique for dealing with noisy machines is called "sound quality." Here, the noise from a machine is recorded by microphones in the ears of an anthropomorphic dummy. The sound is played back to a panel of judges to evaluate the noise. Is the sound pleasant or unpleasant? Then the machine can be redesigned to eliminate the unpleasant character.

Acoustical design is a pivotal part of optimizing a "people friendly" environment. Architects are encouraged to learn basic acoustic fundamentals and concepts to effectively create people spaces that enhance usability and comfort. Design and testing methods and new technologies provide architects with a number of creative avenues to explore and implement.

Elmer L. Hixson, Ph.D., is professor emeritus of the graduate program in engineering acoustics at The University of Texas at Austin's College of Engineering.

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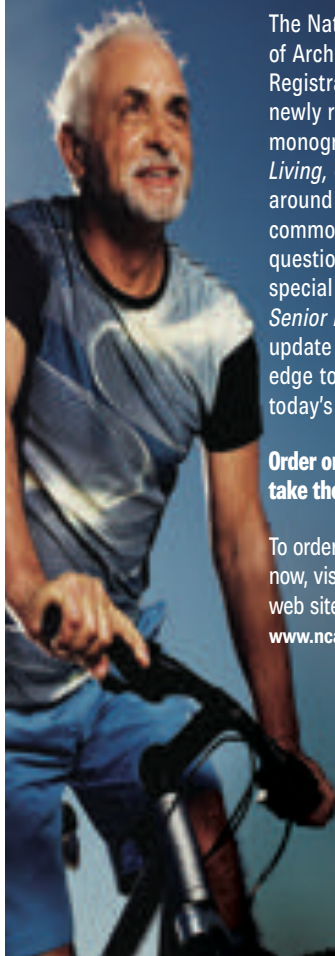
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AIA Calls for Sustainable Timeline

The American Institute of Architects (AIA) has adopted a position statement to promote sustainable design and resource conservation. The organization said its goal is to reduce consumption of fossil fuels used to construct and operate buildings by 50 percent by the year 2010. The AIA expects to collaborate with other national organizations, the scientific research community, and public health officials in pursuit of this goal. "Buildings account for 48 percent of U.S. energy consumption and generate far more greenhouse gas emissions than any other sector," said R.K. Stewart, FAIA, of the AIA Sustainability Summit Task Force. "As architects, we must accept responsibility for our role in creating the built environment. We feel it is incumbent upon the architecture profession to alter our actions and encourage both our clients and the entire design and construction industry to join us in plotting a course of measurable changes that will improve the quality of life for everyone." Part of this effort will take the form of intergrating sustainability into curricula in architectural education, officials said. The AIA conceded that achieving an initiative of this scope will require an effort of at least 10 to 15 years, and should necessarily include the education of clients about the importance of sustainability in order to improve chances of success. All new AIA position statements are available at www.aia.org/siteobjects/files/hpb_position_statements.pdf.

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TRENDS OF THE TRADE

NCMA Design Awards of Excellence Call for Entries

The National Concrete Masonry Association (NCMA) is seeking commercial, residential, and landscape project submittals for the annual Design Award of Excellence program. Entries must be postmarked no later than June 15. Any licensed design professional or engineer may submit entries, regardless of project size, budget, style, or type. Concrete masonry units – architectural block, unit concrete pavers, segmental retaining walls, or articulated concrete block revetment – must be a primary construction material in order for projects to be eligible. Winners will be awarded a monetary prize and honored during an awards ceremony at the 2007 NCMA Annual Convention and Manufactured Concrete Products Exposition to be held in Orlando, Fla., Feb. 22-24, 2007. For more information, call (703) 713-1900 or visit www.ncma.org.

Report: Codes and Architects Drive Roof Insulation Decisions

The Polyisocyanurate Insulation Manufacturers Association released a study that highlights the impact energy codes, architects, and code enforcement have in influencing roofing contractors in their decisions about roof insulation levels. The study, conducted by the Building Codes Assistance Project, surveyed roofing contractors in four states: Alabama, Illinois, Colorado, and New York. These states were selected to capture a diversity of climates, codes, and construction levels for commercial roofing insulation activity nationwide. The study assessed energy code compliance practices among roofing contractors, specifically assessing the influence of existing building codes, architects, and enforcement on compliance. For more information, visit www.pima.org.

Planted Roofs Warm All Over

A University of Toronto researcher has delivered the first-ever analysis of planted roofs' ability to keep buildings warm in winter. The newly released study demonstrates that the insulating properties in so called "green" or planted roofs also extend to thermal conservation, and can concomitantly reduce the use of heating fuels during the winter. "The key was using evergreen plants that stay alive in the cold," explains Brad Bass, adjunct professor and co-leader of the study *Green Roofs for Staying Warm in Winter*. Using the National Research Council's Field Roofing Facility in Ottawa during January and February 2005, Bass's team examined readings taken below roofs planted with juniper shrubs. They discovered that not only did the structure require less energy to heat its interior, but on average held an indoor temperature six degrees higher than a control building without a green roof. Unlike deciduous plantings that go dormant in winter, evergreens maintain their insulating capacity in freezing temperatures. "The results were dramatic," Bass says. "And there's great opportunity to use these benefits in the building market." For more information, visit www.environmental.utoronto.ca.

IIDA Sponsors Sustainable Leadership Awards

The International Interior Design Association with the American Institute of Architects (AIA) Committees on the Environment and Committees on Interior Architecture and CoreNet Global are sponsoring the Sustainable Leadership Awards to promote sustainable design practices. Submittals are due by March 1. For more information, call (888) 548-5800 or visit www.iida.org.



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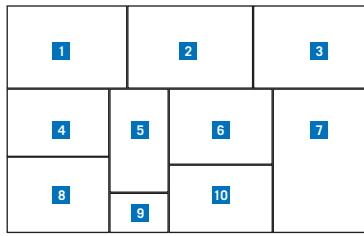
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History In the Cards

by AGNES WARREN BARNES

Old postcards remind avid collector that Texas' county courthouses are priceless



POSTCARD MAP
 1 GRIMES COUNTY, ANDERSON; 1893
 2 HUNT COUNTY, GREENVILLE; 1885 (RAZED 1928)
 3 SOMERVELL COUNTY, GLEN ROSE; 1893
 4 TAYLOR COUNTY, ABILENE; 1883
 5 JOHNSON COUNTY, CLEBURNE; 1882 (BURNED 1912)
 6 GALVESTON COUNTY, GALVESTON; 1898
 7 BEXAR COUNTY, SAN ANTONIO; 1892
 8 ZAPATA COUNTY, ZAPATA; 1901 (SUBMERGED 1953)
 9 MCLENNAN COUNTY, WACO; 1901
 10 MAVERICK COUNTY, EAGLE PASS; 1885

THE first recollection I have of being interested in postcards was being sick and sitting on my bed looking at my parents' old linen cards. Later in life, when my husband was working on his stamp collection, I became interested in the postcards he had in his stamp library. This quickly turned into a hobby for me.

I began collecting cards in the early 1980s. We were given an album with postcards dating from the early 1900s, including a few of Texas courthouses. Then I discovered a newspaper and several magazines devoted to postcard collectors. After purchasing a few subscriptions to these periodicals, I was hooked.

Collecting postcards is different from stamp collecting because it is impossible to know how many different cards may be available. There are a multitude of views to collect and a plethora of categories waiting to be unearthed. My first interest was local scenes of Waco, my hometown.

I have amassed a large amount of these cards, but some rare photocards have been difficult to find.

My next favorite category is Texas county courthouses. Some of my courthouse cards have been gifts, others I've bought at collectors' shows or through a company in Maryland. After collecting them for many years, I realized that I owned about half of the 254 Texas courthouses. That made me even more interested in searching for the missing ones. Having witnessed the fire in 1993 that ravaged the Hill County courthouse, I am very concerned for the future of the older courthouses. I now realize just how necessary restoration and fire prevention are for these wonderful and priceless landmarks.

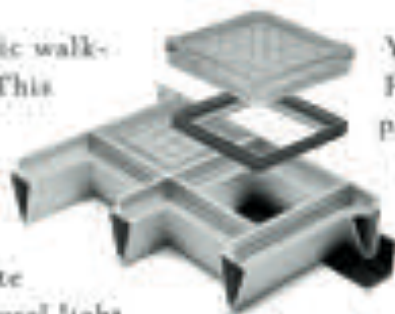
Agnes Warren Barnes is administrative assistant to the president of The Wallace Group, an engineering, architectural, and surveying firm. She lives in Waco.

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