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

— David Stanford, AIA, Hahnfeld Hoffer Stanford, Fort Worth

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<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Authors/Architects</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Passing Judgment</td>
<td>Val Glitsch, FAIA</td>
</tr>
<tr>
<td>30</td>
<td>The Carver Academy</td>
<td>Gregory Papay, AIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lake/Flato Architects</td>
</tr>
<tr>
<td>34</td>
<td>Casa Caja</td>
<td>Gary Cunningham, FAIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cunningham Architects</td>
</tr>
<tr>
<td>38</td>
<td>Congressman Solomon P. Ortiz International Conference Center</td>
<td>Mark J. Hulings</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Richter Architects</td>
</tr>
<tr>
<td>42</td>
<td>FD2S Offices</td>
<td>Larry Paul Fuller</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stern and Bucek Architects</td>
</tr>
<tr>
<td>46</td>
<td>Lake Austin Boat Dock</td>
<td>Juan Miro, AIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Miro Rivera Architects</td>
</tr>
<tr>
<td>50</td>
<td>Lakeside Residence</td>
<td>Richard M. Archer, FAIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Overland Partners</td>
</tr>
<tr>
<td>54</td>
<td>Mustang Island Episcopal Conference Center</td>
<td>David Richter, FAIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Richter Architects</td>
</tr>
<tr>
<td>58</td>
<td>Pledger Guest Cabin</td>
<td>William Barbee, AIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Barbee Associates</td>
</tr>
<tr>
<td>62</td>
<td>Texas &amp; Pacific Railroad Station Restoration</td>
<td>Robert G. Adams, AIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gideon Toal</td>
</tr>
<tr>
<td>66</td>
<td>TxDOT Kenedy County Safety Rest Area</td>
<td>Elizabeth Chu Richter, AIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Richter Architects</td>
</tr>
<tr>
<td>70</td>
<td>Valeo Electronics Systems Assembly Facility</td>
<td>Greg Ibanez, AIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gideon Toal</td>
</tr>
</tbody>
</table>

**Upcoming Issues**

- **January/February 2003** – Play and Learn (deadline: September 13)
- **March/April 2003** – The Arts (deadline: November 8)

(on the cover) A sketch of William Barbee’s Pledger Guest Cabin. Photo by Patrick Y. Wong/Atelier Wong Photography.
Reprints of select articles are available in bulk orders of 500 or more copies. The price varies based on size of article. Reprints are only available for articles from the past year of Texas Architect. To order article reprints only, call Judey Dozeto at 512/478-7386 or email judey@texasarchitect.org.

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Echo Effect

WITH A RECORD NUMBER OF 293 ENTRIES in this year’s Design Awards you would think business was booming. And you’d be right: it was booming. But those heady times during the late 1990s through mid-2001 when most of these projects were in design or under construction are now a splendid but fading memory. Yes, those were the days when financial markets appeared unstoppable and consumer confidence seemed unshakable. Back then, architects across the nation were busier than ever and forecasts called for even more robust days ahead.

There’s an echo effect to each year’s Design Awards, a reverberation from three, four, maybe five years earlier that gives all of us involved in the competition a privileged perspective on the relative state of the profession. This year is a very good example. The 293 projects entered was by far the highest number ever, exceeding last year’s total of 240 by 22 percent and the previous year’s 183 by 60 percent. But this summer, as the stacks of slide carousels mushroomed around the TSA offices, no one really needed to be reminded that the bubble had indeed burst. Markets were jittery and consumers were anxious, the headlines and broadcasts persistently warned, as the nation’s economy continued to reel from the trauma of the 9/11 terrorist attacks while also absorbing the shocks of an inconclusive military campaign overseas and high-profile corporate scandals that undermined investors’ faith in Wall Street.

So, if this year’s competition was essentially a snapshot of our most recent boom taken at the start of our most recent downturn, what can we expect next year? Another record number of entries because many of the projects were already underway before things turned sour? Or will the number drop to reflect the current decline in construction, attributable either to nervous clients who have put projects on hold as they reassess their fiscal vitality or to disquiet boardrooms as companies halt capital improvements while they reevaluate security concerns.

An informal survey of several architects from this year’s award-winning firms found general agreement with the conventional wisdom that business overall has slowed significantly. But they responded differently when asked how their own firms were affected by the slowdown and what turnout they expect in the 2003 design awards.

“We’re not seeing as many projects in the pipeline right now,” reports Randy Gideon, FAIA, of Gideon Toal. He estimates that firms will enter fewer projects next year, due in part to market attrition and partly to firms opting to save the thousands of dollars they might otherwise spend in more profitable times putting together each competition submittal.

“My guess would be maybe next year it flattens out,” speculates Greg Papay, AIA, of Lake/Flato Architects, who believes that a number of large projects approved in 2000 and 2001 were not funded and ultimately were shelved. Lake/Flato typically enters five or six projects each year in the TSA contest, and Papay foresees no immediate change: “We’ll probably do the same in the next few years.”

Bill Stern, FAIA, of Stern and Bucék, however, thinks a little more time must pass before the current slowdown affects whether most firms decide to enter projects they’ve recently completed and are confident in their chances of winning. He recalls the high number of entries during the mid-1980s despite that era’s bust which abruptly stifled construction in Texas. As it did then, he suggests, this slowdown will eventually echo in from the past. “I suspect that in the years 2004 or 2005 you’re going to see that again,” Stern surmises.

David Richter, FAIA, of Richter Architects, also sees the competition’s time-delay phenomenon carrying over at least through next year, noting the eight-year window which next year will allow firms to submit projects completed as long ago as 1996, well before business began to dry up. “There are a lot of projects that are still in the pool,” he says. “The pool doesn’t shrink that quickly.” Still, while describing himself as “cautiously optimistic” on the nation’s long-term economic health, Richter points out that architects have plenty to worry about even in the best of times. “Although our workload is generally not very cyclical, when the economy goes soft we get anxious like everyone else,” says Richter, adding that his uneasiness is ever-present and unmitigated by the boom-bust cycle. “It always seems that you’re stressed about something.”

STEPHEN SHARPE
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CORRECTIONS

In last issue’s feature on the Texas Masonry Council’s Golden Trowel awards (TA 7/8 2002, p. 46), some winners were inadvertently omitted. The following projects won awards at the regional level but did not compete at the state level:

Brick
Project: American Airlines Center
Architect: David M. Schwarz and HKS

CMU
Project: Richardson Service Center
Architect: Quorum Architects

Stone
Project: Fort Worth Federal Credit Union
Architect: McCleary/Geiman

Residential/Other
Project: West Village
Architect: King Architects and David M. Schwarz

Also in our last issue (p. 13), the name of the Fort Worth firm Hahnfeld Hoffer Stanford Architects Planners Interiors was misspelled in the news briefs column.

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THE ART AND ARCHITECTURE OF THE TEXAS MISSIONS
BY Jacinto Quiararte

To recapture the colonial-era beauty and craftsmanship of the Spanish missions in Texas, Quiararte uses old photographs, drawings, and paintings, as well as church records and other historical accounts, to reconstruct and describe the original art and architecture of the six remaining missions.

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BY Clovis Heimsath
FOREWORD TO ORIGINAL EDITION BY Louis I. Kahn
ORIGINAL EDITION PHOTOGRAPHY BY Maryann Heimsath
REVISED EDITION PHOTOGRAPHY COORDINATED BY Lisa Hardaway

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**Mold 101:**

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I will not design my school so mold grows
I will not design my school so mold grows.

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**Mold 101 states that...**

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Dallas, Texas
Trinity Razes Ford’s Original Building

SAN ANTONIO When Trinity University decided two years ago to replace Northrup Hall – an experimental lift-slab structure designed by O’Neil Ford and completed in 1951 – Boone Powell, FAIA, was offered the job of overseeing its demolition. Powell, a founding principal of Ford Powell & Carson, didn’t have to think very long or very hard before he answered. Recalling his decision recently, Powell said, “I just didn’t see how we could do that.”

With or without the involvement of Ford’s firm, Northrup Hall has been demolished. One of three original structures designed by Ford for the opening of Trinity’s new campus in 1951, Northrup Hall was razed in July to make way for a building designed by Robert A.M. Stern Architects of New York City. The new structure will also be called Northrup Hall and will be sited in the same prominent location near the campus’ signature T. Frank Murchison Memorial Tower. The new $23 million administration and academic building will become the “front door” to the campus and will join the Margarite B. Parker Chapel and the Murchison campanile – both designed by Ford – as its architectural focal points.

The Trinity campus became a showcase for Ford’s design work. Jerry Rogers and Ford formed Trinity Architects as a joint venture partnership with Bartlett Cocke and Associates to plan the campus and create 46 buildings over a period of 25 years. After Trinity’s board approved a $15 million program of construction in 1948 for a new campus on high ground north of downtown, Ford was hired and soon began planning the campus’ first three buildings. One was the multi-purpose classroom and administration building completed in April 1951 at a cost of $340,000. In 1962, a three-story administrative wing also designed by Ford was added to enlarge the structure to 55,000 square feet. Mrs. Preston Northrup donated the $125,000 for the addition.

“It was probably the first Modern building in Texas on a university campus,” recalled Boone Powell, describing Ford’s Northrup Hall as a “very simple, lean building.” Known for more than its architectural design, the original structure was the first full-sized building erected by the innovative Youtz-Slick Lift-Slab technology whereby the concrete floor and roof slabs were poured at ground-level, one atop the other, and jacked up steel columns to their proper heights. Ford and his fellow architects employed the same process in many other buildings designed for the campus.

Stern Architects’ new Northrup Hall will contain 90,000 square feet within five levels, four above grade and one below ground, according to Trinity University’s physical plant director John Green. While the replacement building will be sited in the same general area as its predecessor, Green said the new Northrup is designed to better facilitate pedestrian traffic through campus. “The old building was a very long east-west building,” he said. “It really served as a barrier to the pedestrian north-south flow.” In addition, Green said the old Northrup’s air conditioning system (retrofitted after 1951) was never satisfactory and its numerous support columns posed some constraints. He said demolition began in early July and the site was cleared by mid-August.

Trinity selected Stern Architects in March 2001 following a national architectural design competition. “This design best complemented the existing campus architecture, fit the site well, and did a superior job of integrating the academic and administrative areas,” Trinity President John Brazil said when he announced Stern’s selection. Kell Muñoz of San Antonio was later hired as architect of record for the project. Construction is expected to take between 18 and 24 months. In a summary of the new project, Stern’s office states, “The design builds upon and expands the architectural language of the University’s other buildings, using similar building materials . . . to create a building uniquely suited to its site and to Trinity.”

While Stern’s office and Trinity officials express pride in the new building, the impending demise of the original Northrup Hall saddened many of the school’s faculty, staff, and alumni who gathered on July 1 to toast a communal farewell.

Significant background information for this article came from O’Neil Ford, Architect by Mary Carolyn Hollers George, published in 1992 by Texas A&M University Press.

STEPHEN SHARPE
Local Students Design for Solar Power

WASHINGTON, DC During September and October, students from two Texas architecture schools will build and operate experimental solar-powered houses on the National Mall as part of a national competition. Sponsored by the U.S. Department of Energy (DOE), the Solar Decathlon is intended to demonstrate the effectiveness of solar technologies as applied to innovative building design and construction. Among the 14 teams in the competition’s final stage are teams from Texas A&M University’s College of Architecture and the University of Texas at Austin’s School of Architecture. Both teams have worked for almost 15 months refining designs for an 800-square-foot solar-powered house.

The Solar Decathlon showcases new concepts for harnessing the power of the sun to facilitate contemporary designs – complete with air conditioning, heating, computers, television, and transportation. Organized by the DOE’s National Renewable Energy Laboratory, the competition is expected to demonstrate that available technologies are cost effective, environmentally sound.

Each team will erect their own solar-powered house by September 25, then over the next several days will demonstrate to the competition’s jurors how their structure captures, stores, and supplies enough energy to serve the household’s domestic needs. In addition, as part of the competition’s criteria, each house must generate enough solar energy to power an electric vehicle for daily transportation and a computer for a home-based business.

The UT team is co-directed by Michael Garrison, an associate professor of architecture, and Pliny Fisk III, co-director of the Center for Maximum Potential Building Systems in Austin. Team members conferred weekly during the past year to plan and design the project, with each design issue decided through democratic vote. Over the summer months, the team met daily to fabricate the final product which integrates photovoltaics, passive solar heating, solar-induced ventilation, daylighting, water-use efficiency, regenerative waste-management, “smart” energy-management systems, and a low-entropy open-building system. “Our investigations suggest that progressive technologies offer solutions to the serious emerging challenges of energy efficiency and sustainable development and thereby become a strong design-shaping force,” Garrison says.

The most striking feature of the UT project is its incorporation of a modified Airstream trailer that provides kitchen, bathroom, and laundry facilities. The trailer has been modified through collaboration with Airstream to provide highly energy-efficient appliances powered by photovoltaic arrays. Once on site, the open-building system will be erected around the trailer to form the house.

The A&M team is led by Keith Sylvester, Ph.D., of the College of Architecture’s Department of Construction Science. They have taken a slightly more traditional – yet no less experimental – approach. Their project integrates new technologies from a systems construction perspective. Specifically, they will investigate the incorporation of radiant heating and cooling via a heat pump system with integrated water storage, solar water-heating and DC-powered air-conditioning and food refrigeration.

According to Sylvester, “From the students’ point of view, the most challenging issue has been designing from a whole-building standpoint, which requires comprehensive knowledge of the building and systems design and engineering.”

Updates are available on each team’s Web site (mather.ar.utexas.edu/cadlab/decathlon/ and archnt2.tamu.edu/solardecathlon/). The DOE’s Web site (eren.doe.gov/solar_decathlon/home) also provides information on the competition.

J. MARK FRYAR, AIA

In celebration of the Kimbell Art Museum’s thirtieth anniversary, an exhibit will feature sketches and drawings of the Kimbell by its architect, Louis I. Kahn (1901-1974). The exhibition, Light is the Theme: The Design and Construction of the Kimbell Art Museum, will be on view from Sept. 21 through Nov. 3. In addition, architectural historian Kenneth Frampton will present a lecture, Louis Kahn and the Mediation of Modernity, at 10:30 a.m. on Oct. 5.

The Texas Historical Commission is asking the public to identify significant works of architecture built during the last 50 years. To participate in the Nifty from the Last Fifty, visit the THC Web site (thc.state.tx.us) to print the survey form.

On Sept. 11 at the Texas State Cemetery in Austin, Gov. Rick Perry will unveil the winning design for a memorial to commemorate last year’s terrorist attacks. Texas artists, architects, and engineers were invited to submit conceptual plans which incorporate two steel beams recovered from the wreckage of the World Trade Center.

Dallas County commissioners voted in July to fund half of the $6 million in design costs for a second Santiago Calatrava bridge across the Trinity River just south of downtown Dallas.

Architecture students at Texas A&M University took first place in the LEGO Architectural Design Competition sponsored by the Houston Chapter of the Construction Specifications Institute. The winning team included Chris Kanipe, Kurt Phillips, Tiffany Rogers, Jason Tanton, and Nicholas McWhirter.

Six students at the University of Houston Gerald D. Hines College of Architecture recently received awards in the International Competition of Ideas organized by the Luigi Bocconi Business School based in Milan, Italy. The three winning teams were Ruth Plascencia and Hannah F. Ruppel, Jonah Sendelbach and David S. Shively, and Amna Ansari and Jayena Mistry.

R. Scott Ziegler, AIA, and Michael Cooper, AIA, of Ziegler Cooper Architects have received the Ernst & Young Entrepreneur of the Year Award for 2002.

Forth Worth Chamber of Commerce’s Spirit of Enterprise Award was presented in June to Carter & Burgess for making a significant impact on the local community.
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Lost World Glimpsed Through Ancient Frescoes

LUBBOCK Traditions and Renewal: Medieval Frescoes from the Vatican Museums Collection provides an interesting insight into the world of design by “workshop” during the Middle Ages. Those involved and interested in ecclesiastical architecture will be challenged by the conceptual usage of wall finish as a “storyboard” for educational purposes. These symbolic portrayals of historical events help us to understand the culture of that period on several levels, through concepts of belief, architecture, and couture.

That we, in this modern day, can learn through the stories of these “descriptive cycles” the traditions of the early Christian era, speaks to the eternal value of the exposure to the graphic arts through architecture in public places.

These works, many “lost” until accidentally rediscovered 150 years ago, have been tenderly restored for posterity by the artisans of the Vatican museums. The 31 pieces currently on display came from two chapels constructed in Rome during the twelfth and thirteenth centuries. The earliest works – and also the most symbolic in nature – were taken from the Chapel of St. Nicola in Carcere (“St. Nicholas in prison”) which was located within the ancient city’s fortified walls. The later frescoes – and the more figurative – came from the Chapel of St. Agnese fuori le Muri (“St. Agnes outside the walls”). Legend says the latter works languished under white wash until the 1850s when, under the weight of a visit from the papal entourage, the floor partially collapsed, exposing the forgotten frescoed finish beneath cracked and flaking white wash. The uncovered works were removed stacco a massello (by block detachment) to the Vatican for preservation.

Today, ancient frescoes are removed from their original location as a thin layer by the adherence of canvas to the face and mechanically shaving the finish layer away from the substrate. This method, called strappo (“pull”), removes the overlaying image, often revealing earlier original images, much like the discovery of hidden original paintings beneath later “improvements” by the artist.

Although the identities of the artisans are largely unknown, it is generally thought that these works were executed by workshops of skilled craftsmen, possibly organized around family centers, similar to those who worked in wood, masonry, and textile at that time. It is thought by the use of color, motifs, and style of drawing that the latest of the works exhibited were created by the workshop of one Lello da Orvieto in the period of 1322-1340. This identification is further hinted at by the techniques of drawing, specifically the use of ornate bordering of each separate scene in the cycle of “St. Benedict of Hursia,” a part of the exhibit’s frescoes from the Chapel of St. Agnese. The most primitive of the works, found in the collection from the Chapel of San Nicola, appear to have been inspired by early expressions of Christian symbolism found in mosaic works in subterranean tombs and meeting places during the early Christian persecution period. Just as the secret faith ultimately found legitimacy through decree of the Roman Empire and establishment of the organized church, so now the secret application of mosaic to cave wall has become an open expression of pigment applied in an orderly way to the curing plaster wall finish of a public building.

It is unfortunate that no documentation exists to show exactly where these works were located within their respective former homes. To know how the images related to each other in situ, we could learn so much more about their contextual significance. (To see how this contextual relationship can help the viewer understand the interplay among the images, as well as between the images and the architecture, visit the Byzantine Fresco Chapel Museum at the Menil Collection in Houston. There, in a reconstruction by Francois de Menil of a thirteenth-century sanctuary, dome and apse frescoes – stolen by art thieves from a church in Cyprus – are displayed in a re-created setting that itself is a work worth study.)

The Vatican frescoes will remain on exhibit through Sept. 15 at the Museum of Texas Tech University in Lubbock. Visit vaticanexhibit.org for more information.

JAMES R. NADER, AIA

The prophet Amos

St. Benedict

St. Catherine, martyred after torture on the wheel
2002 Honor Awards Announced

AUSTIN In recognition of significant contributions to the architectural profession, the Texas Society of Architects will present its annual Honor Awards to 12 individuals and eight organizations. Presentations will be made during TSA's annual convention scheduled Oct. 24-26 in Austin.

TSA's highest award is the Llewellyn W. Pitts Award, given each year to a member for a lifetime of achievement in the profession of architecture and in the community. This year's recipient is Charles Harper, FAIA, of Harper Perkins Architects, who has been involved for many years with TSA, including serving as vice president and a member of its board of directors. A former mayor of Wichita Falls, he also has served his local community through leadership on many boards, committees, and task forces.

The Firm of the Year is HKS which was established in Dallas in 1939 by Harwood K. and Kate Smith and has grown into firm with 525 employees in seven offices around the United States. Its principals and employees have provided leadership within the architectural industry at local, state, and national levels. Because of the firm's technical and management skills, HKS has worked as architect of record in associations with Cesar Pelli, Philip Johnson, Michael Graves, Ricardo Legoretta, and other well-known architects.

Randall C. “Randy” Gideon, FAIA, will receive the James D. Pfluger, FAIA, Award for community service. Gideon has led efforts in Fort Worth to advance urban planning, environmental issues, and fine arts.

David Heymann, a faculty member of The University of Texas at Austin School of Architecture, will receive the Edward J. Romieniec, FAIA, Award for distinguished achievement in architectural education. He has earned numerous teaching awards and was recently inducted into the prestigious University of Texas Academy of Distinguished Teachers.

Chris Noack, AIA, of Noack Little Architects in Austin, will receive the William W. Caudill, FAIA, Award for young professional achievement. Noack is the immediate past president of AIA Austin and now serves on its board. Among his many volunteer activities, he is the chapter's liaison on the local Construction Industry Alliance.

Two individuals and two groups will receive the John G. Flowers Award for excellence in the promotion of architecture through the media. They are:

• the Austin Chronicle, for covering issues that affect the built environment, such as planning and zoning issues, transportation, and environmental resources;

• Mary Carolyn Hollers George, architectural historian, and author of Alfred Giles: An English Architect in Texas & Mexico; Mary Bonner: Impressions of a Printmaker; and O’Neil Ford, Architect;

• W. Mark Gunderson, AIA, former chair of TSA's Publications Committee who has contributed frequently to Texas Architect and is co-author of the forthcoming Buildings of Texas; and

• KERA 90.1 FM which provides extensive coverage of architectural and urban design issues, including the TSA-sponsored “The Shape of Texas” radio series.

TSA will also bestow a Citation of Honor to:

• Avenue Community Development Corporation of Houston for its commitment to preserving the cultural and economic diversity by developing housing and increasing economic opportunities;

• Austin Art in Public Places for working closely on civic projects with architects, city officials, and community representatives to ensure that high-quality works of art represent a broad range of media, styles, and cultural sensibilities;

• Dallas Independent School District's Skyline Architectural Cluster Magnet High School which guides students toward careers in the architecture profession; and

• City of San Antonio's Public Art & Design Enhancement Program for ensuring that large- and small-scale public projects contribute to the historical, cultural, and social landscape of San Antonio. A Citation of Honor (Artisan) will go to Smith Studios of Fort Worth, an architectural arts firm led by Gordon W. Smith and J. Hurbert Smith which has produced significant stained-glass windows for projects across the South and Southwest.

TSA also will grant Honorary Memberships to the following:

• Lauren Y. Austin, a marketing strategist, who now serves on AIA Austin board;

• Torrey Carleton, executive director of AIA San Antonio since 1993;

• David Crossley, president and founder of Gulf Coast Institute;

• Patsy Lacy Griffith, who before her death in 2000, worked with design professionals on architectural projects in Dallas and East Texas;

• Jill Harrison Souter, current president of the San Antonio Conservation Society, who was instrumental in lobbying for legislation authorizing restoration of Texas courthouses; and

• Jerry Thomas, Acme Brick Company's district manager, who has played an important role in promoting programs sponsored by AIA Fort Worth.

LRGV Sponsors Conference

The Lower Rio Grande Valley chapter of the AIA sponsors its tenth annual Building Communities Conference in South Padre Island. Numerous presentations and seminars are scheduled, as well as tours of island homes and local historical places. Call (956) 994-0939. SEPTEMBER 20 – 21

RDA: Pastoral Influences on Cities

Rice Design Alliance fall lecture series, Town and Country: Inventing the American City, will explore the influence of pastoral ideals on urban development during the nineteenth and early twentieth centuries. William Cronon presents the first lecture, “Chicago and the Great West: The Dialectics of Town and Country in 19th-Century America,” in the Brown Auditorium at The Museum of Fine Arts, Houston. Three other lectures are scheduled in October. Visit rda.rice.edu or call (713) 348-4876. SEPTEMBER 25

Code Council Confers in Fort Worth


Williams and Tsien Speak to DAF

Architects Tod Williams and Billie Tsien discuss their latest work, including the newly opened American Museum of Folk Art in New York City. Their presentation, sponsored by The Dallas Architecture Forum, will begin at 7 p.m. at the Magnolia Theater in the West Village. Visit dallasarchitectureforum.org or call (214) 740-0644. OCTOBER 3

Chinati Celebrates with Open House

The Chinati Foundation in Marfa will celebrate its sixteenth annual open house with public viewings of the permanent collection and new temporary exhibitions. Call (915) 729-4362 or visit chinati.org for more information. OCTOBER 12 – 13

CAMstruction 2002 in Fort Worth

Volunteers in CAMstruction 2002, sponsored by the Fort Worth chapters of the AIA and the Society of Design Administrators, will build sculptures and structures using more than 50,000 pounds of canned food. Free to the public, the competition will take place at Ridgmar Mall. Visit tarrantfoodbank.org or call (817) 332-9177. OCTOBER 13
Congratulations to the 2002 Texas Masonry Council Golden Trowel Award Winners

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Supplier: Jewell Concrete, Acme Brick Co. and Advanced Cast Stone
Architect: The SmithGroup

UNITED MASONRY CONTRACTORS ASSOCIATION
Project: Sachse High School
Masonry Contractor: Skinner Masonry, Inc.
Supplier: Leito's Supply, Acme Building Brands, Palestine Concrete Tile
Architect: WRA Architects, Inc.

Stone

SAN ANTONIO MASONRY CONTRACTORS ASSOCIATION
Project: St. Francis of Assisi Catholic Church
Masonry Contractor: Shadrock & Williams Masonry, Ltd.
Supplier: Brick Selections
Architect: O'Neill Conrad Oppelt Architects, Inc.

Residential/Other

UNITED MASONRY CONTRACTORS ASSOCIATION
Project: Baron Residence
Masonry Contractor: Metro Masonry Construction, Inc.
Supplier: Leito's Supply, Bob Meals Sand & Gravel, Boral/Bicherstaff Brick, Hohmann & Barnard, United Rentals
Architect: Robert A.M. Stern Architects
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IT IS UNFORTunate THAT CHARLES MOORE IS remembered as one of the architects of Post Modernism because in his life as designer, teacher, writer, and traveler he created much more than the shallow pastiche we now associate with that debunked episode in architectural history.

Even a casual survey of Moore’s built work clearly demonstrates that he was trying to teach us something else: to learn from history, not to copy it. Complex spatial organizations, playful forms, a rich use of materials and color, and, above all else, a sense of place reveal what he learned from history.

It may be too soon to think of a “revisionist” understanding of Moore’s work but this new book – a collection of his writings from 1952 to 1993 – will add depth and breadth to an appreciation of Moore’s talents.

Reading Moore is not merely a didactic exercise, however. Reading Moore (again, in many cases) re-instills the delight we felt in architecture as students when everything was possible. Well, it still is.

As a student, Moore himself felt liberated from architectural convention and historical precedent. Case in point is his doctoral thesis, published in 1959 as “The Architecture of Water.” Kevin Keim, in a preface to the following excerpt, wrote, “The subject itself became a metaphor for the larger issues Moore was considering, as he wrote in the dissertation’s introduction."

Dissatisfaction is the provocation for every thesis—dissatisfaction, and the hope that the discovery, organization and possibly creation of ideas might do something to improve the situation.

The provocation for this thesis was dissatisfaction with the aridity of much of our own architecture, coupled with the observation that water has just those qualities which arid buildings lack: it invites approach, and it remains captivating for periods of prolonged contact. But water is not often used in architectural composition in our time, and even when it is used it is usually unconvincing. The pathetic little shower heads which are beginning to grace our shopping centers are no more out of character with the composition around them than is the disappointing arrangement in front of Frank Lloyd Wright’s Imperial Hotel.

A Ph.D. thesis in Architecture seems the proper place to try to discover a possible place for water in our design. This thesis, therefore, will investigate the medium, its form, and its content, using the work of the past and the attitudes and ideas which produced it, which are the materials available for an investigation of the sort. Water has been an object of the deepest concern to man as long as he has existed.

The control he has exercised over it, the forms he has caused it to take, and the meaning of those forms could lead to a cultural history of man. Such an undertaking would be, to say the least, beyond the scope of this thesis; it would also be, in this case, beside the point, which is to try to see how water can be of use to us in our own architecture. The uses of water in the past will be examined, not to compile a catalog of effects which we could copy, but to try to arrive at a better understanding of the material, and how it has been expressive of the different points of view of the designers who used it. Our own point of view is again different, and our own uses of water in design will not correspond to those of the past. This thesis, then, is not directed toward the revival of any special water form, like fountains, which have been suitable in the past and may or may not be suitable for us; it is directed, rather, toward the discovery of whatever about water would be useful in the formulation of our own approach to design.

Architecture is, in its broadest sense, man’s conscious ordering of his visual environment, indoors and out, whether his materials are land forms, or building materials, or plant forms, or light— or water. Current definitions which limit architecture to the creation of enclosed space, however useful they may be for other theses, are of little use in the problems at hand. Water very rarely contributes to the enclosure of space, but it contributes heavily to man’s environment, and is therefore of concern to the architect, whose job it is to design that environment.

This investigation is motivated by a dissatisfaction with things as they are. The triumph of the unadorned forms, the simple statement, the “glass box” demands immediate attention to the problems of developing architectural character. The architect today must seek a richness and depth which will make architectural composition more than just clear, simple ideas, and will give them meaning not only for the seconds required to glance at them, but also for the minutes required to approach them and go through them, and for the years required to live in them, and for the weather to act upon them. Our economic situation renders the intricacies of ornament unpromising in the development of our architecture; but water offers constant change and movement coupled in a paradox with a suggestion of the infinity of time and space. It offers qualities of splash and play and delight, and other qualities of calm, profundity, and invitation to meditation.

Gerald Moorhead, FAIA, is a contributing editor to Texas Architect.
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—Joy Webster, Director of Facilities, XTO Energy

Wooden windows need painting every 3 to 5 years and the cost to paint our 780 windows is around a quarter of a million dollars. Before we spent that kind of money again, we wanted to look into other options. We saw a Marvin advertisement that showed a window with a 70% Kynar baked-on metal finish on the outside and pine on the inside. These windows could also be designed to open just like the original ones in our 1920s building. They seemed to be the perfect choice for us. Installation has gone amazingly well and we are expecting to see some real gains in energy efficiency. Working with Marvin has been a very pleasant experience.”

—Joy Webster, Director of Facilities, XTO Energy

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EXPERIENCE TELLS US THAT IF WE ASK THREE ARCHITECTS THEIR OPINION about something, it’s likely that we will get three different answers. Not so, this time: On June 21–22 TSA’s Design Awards committee asked three well-known architects 293 specific questions and got (virtually) 293 unanimous answers.

Each year, the committee and TA’s publication staff organize Texas architects’ proudest work from the past five years, invite three respected design professionals to sit as jurors, then drop quietly into the background as the judging begins. What follows is two days of examination and debate among the jury members who eventually cull the entries down to a handful—the best of the best.

This year, the number of winners (11) was down slightly from last year’s 13, but the number of entrants was significantly up from the two previous years (22 percent over 2001’s 240 and 60 percent over 2000’s 183). But even though the entry number was higher (representing many new young faces), most of the winning names were the same ones from previous years. Two names (Cunningham Architects and Lake/Flato Architects) were familiar returnees from 2001, and seven of this year’s eight winning firms (Richter Architects picked up three of this year’s 11 awards) have won before. So, maybe the rest of us need to ask, “What’s up with this?”

Certainly the judges’ identities and, therefore, the dynamics of the jury change each year; but perhaps issues of design excellence should be read as more of a constant. Although judges are never in absolute agreement over each chosen project, they always manage to reach common ground across a broad territory. This year’s judges – Annie Chu, AIA, of Chu + Gooding Architects in Los Angeles; Mark Sexton, AIA, of Krueck & Sexton in Chicago; and Chris Sharples of SHoP/Sharples Holden Pasquarelli in New York City – were outspoken about what comprises that common ground.

Day 1/Round 1
As the Design Awards committee made the introductions and the lights dimmed, the three jurors agreed to review all of the entries in rapid succession, with the provision that if even one juror found a re-review was merited, the project would stay in for Round 2.

Throughout Round 1, which took all of Day 1, the slide carousels were hopping on and off two projectors at a clip of about 1.5 minutes each (around 5 or 6 seconds per slide) with observations focusing more on what went wrong rather than what went right.

So, what are we looking at?
“Some architects think their projects are easy to understand immediately, since they know them,” Sexton commented. “The presentation really needs to be a narrative,” Chu added. “We like to see a little bit, and then see a plan. And inserting diagrams could help explain a complex project, making it more readily understood.”

In fact, the jury responded favorably to clear drawings and thoughtful slide sequencing, many well-received projects having inserted conceptual drawings among the images of the completed structure. The jurors especially applauded renovation and preservation submittals containing “before” and “after” shots from similar vantage points.
Judgment

by Val Glitsch, FAIA

Occasionally the jurors commented on the obvious home-grown quality that some entries (even some of the eventual winners) revealed. Certainly poor framing, glaring exposures, “client clutter” (including scary furniture), and upside-down slides (an alarming number from large firms) didn’t help, but the jurors all agreed that the content of the image over-ruled minor technical deficiencies.

Where is it?
Where and how a building is sited is key information for the design’s evaluation. The jury complained, however, that many projects were presented as entities separate from their surroundings—cropped from their context, relying on the repetition of favored views in favor of the completed view. Meant to “show more, more quickly,” 3-D modeling appeared in several entries as idealized views of a project-in-a-vacuum, eliminating the context in a way that misinforms both the architect and the juror. “We cannot judge a piece taken out of the whole,” observed Sharples. “The focus should not be objectifying a piece of the project with [the lens].”

The difference between the interior and exterior of a project was a frequent sidebar to this discussion. Sexton remarked that “many times we traveled around a building (in the slides), examining its likely fit to a site, and then entered the building only to discover we were in a separate world with a different set of rules and order.” Sharples agreed, adding, “The inside/outside disparity was likely a result of a project being developed primarily in plan and then falling short in three dimensions.”

How far does the design go?
In the judges’ minds, an early-eliminated project “suffered from the architect’s losing control: either doing too much, or doing too little.” Sharples commented that many architects began with a clear idea but then fussed with it so much they messed it up, revealing the hands of too many authors. “It looks like the architect said, ‘We have a nice box here, now let’s dress it up!’”

By the end of Day 1, 69 “nice and simple” hopefuls remained.

Day 2/Round 2
During Round 1, the entries seemed to have been considered as individual projects—on their own merit with their own stated rules. In Round 2, however, the field expanded: Projects were now compared to others of a similar category or function, client or site. Entries were withdrawn as comments surfaced, such as, “We’ve seen better schools … better churches … better houses,” or just “a better solution to similar constraints.”

Throughout the day, jurors re-visited previously eliminated entries as discussions over projects still in the running raised interesting topics for comparison. Issues of massing, scale within the given context, intentional and inventive use of materials, and obvious efforts towards urban intentions fed the debate. Ultimately, the selections were distilled to 11 honor awards.

In an unprecedented gesture, the jury also bestowed “merit” awards on three other projects. With this secondary tier of recognition, the judges wished to signal their approval to the firms and their clients, as well as to anyone else interested in advancing excellence in architecture. (See page 74.)

By the end of Day 2, the jury summarized their general architectural views with specific examples of the best of today’s Texas architecture.

What the jury saw in the winners
(paraphrased from their discussions)

• The architecture exhibits a high degree of authenticity and virtuosity. It is not derivative of others’ work, but appropriate for this time and this place.
• It shows a clear concept well executed whose clarity runs through the project right down into the details. It operates on many levels.
• The architect manages serious contextual relationships, recognizing that there is a responsibility for how the project knits back into the existing fabric.
• It challenges the status quo; the design concedes the norm but then re-creates it. In fact, it critiques itself, and continues to critique its context [and its precedents]. It is not enough to solve the programmatic requirements and make a handsome structure; it needs to do more.
• There is a transparency projected by the design out into the landscape. In this way, the interior and exterior operate hand-in-hand.
• The architecture reveals an “urban intention,” and contributes to important city-making or town-making processes.
• Materials are used for their inherent or metaphorical qualities, not for their graphic value. An over-working of the surface forces the dialogue to be merely between the materials.
• Architecture doesn’t have to always be pure logic, pure science, or purely following the program. We can appreciate an element of playfulness in the design.
• We want to send a message to congratulate an enlightened client.

How the jury assessed Texas architecture
Once the winners were identified, committee members and the TA staff had one last question for the jury members: “How would you assess the state of Texas architecture?”

Chu answered that “we all struggle with overcoming a different vernacular, and we need to challenge that vernacular to be more ‘bones’ than ‘appliqué.’ It should not be added just as an iconic overlay.”

“Looking at these entries, we’ve gotten a sense of [your] materials, but not always the techniques of construction,” Sexton added. “The methods of construction warrant more attention so [you] don’t fall into the graphic trap of drawing decorative construction. It needs to be more deep-seated than that.

“We looked for projects where the architect was the leader, ‘showing the way’ to deal with the complexities of life. Architecture needs to be giving us a sense that we are working on a new path… Where might it lead?… This is the architect’s true role: to show us a safer, more joyful, less hassled life… We [all] need to discover just how influential design can be.”

Val Glitsch, FAIA, is a frequent contributor to Texas Architect.
The Carver Academy

by GREGORY PAPAY, AIA

PROJECT The Carver Academy
CLIENT The Carver Academy
ARCHITECT Lake/Flato Architects
ARCHITECT OF RECORD Kell Muñoz Architects
DESIGN TEAM (Lake/Flato) Greg Papay, AIA; Ted Flato, FAIA; David Lake, FAIA; Brandi Rickels; Darryl Ohlenbusch, Assoc. AIA; Raj Parikh; Candid Rogers, Assoc. AIA; Joe Benjamin; Mark Ser rata; (Kell Muñoz) John Kell, FAIA; Gautam Dey, AIA; Bill Odle-Kemp, AIA; Mike D. Plata, Assoc. AIA; Hector Gamboa; Baldemar Bernal, Assoc. AIA; Howard “Buddy” Smith
HOUSE RENOVATION/MOVING Nored Shearer Architects
CONTRACTOR Vaughn Construction
CONSULTANTS Cutler-Gallaway (structural); HMG & Associates (MEP); Bain Medina Bain (civil); Bos Lighting Design (lighting); Laffoon Associates (landscape); Glenn Williams & Associates (kitchen consultant); Wrightson Johnson Haddon & Williams (acoustical and theater); Professional Service Industries (environmental); Accessibility Design Associates (ADA); Cochrane & Associates (life/safety)
PHOTOGRAPHER Hester+Hardaway
The Carver Academy founder, San Antonio Spurs basketball star David Robinson, challenged us to create an extraordinary place for his new school, one that would reflect the permanence he felt the school needed since the site is in the heart of the often transitory section of San Antonio just east of downtown. Through the generosity of Robinson and others, more than 300 students from the culturally diverse east-side community will attend classes (pre-kindergarten through eighth grade) each year at The Carver Academy.

Robinson asked us to locate the school on a three-block urban parcel already occupied by two iconic structures of enormous historical, cultural, and architectural importance to the local African-American community—the Carver Community Cultural Center (“Big Carver”) and the Carver Civic Center (“Little Carver”). Eight houses deemed historically significant by the City of San Antonio shared the site as well. Across the streets in various
directions are such diverse neighbors as a Methodist church, the abandoned Friedrich refrigeration plant, a dry cleaner, a neighborhood eatery, law offices, a mortuary, a cemetery, and a few residences.

After much study we saw the need to create a campus for the Carver Complex (the collective name given the grouping of The Carver Academy, Big Carver, and Little Carver), one that would bring some visual order to a visually disparate section of the city.

With help from many, we moved the eight historic houses to vacant lots on adjacent blocks, increasing neighborhood density while opening up our site. We saw the potential synergy between the students and the national-caliber performers the Big Carver attracts, and recognized that dynamic as a unique aspect to be celebrated. To promote this we focused at night. Mottled brick walls enclose both spaces, blurring the distinction between inside and out. The classroom buildings pay homage to the Big Carver, emulating its massing, rhythms, and textures. Finding the appropriate character for the brick proved particularly tricky—we found that by mingling six different local bricks into a custom blend we were able to approach the wonderful mottling of the old building.

The classrooms are large, flexible spaces. Each has two expansive windows that flood the classroom with daylight and provide visual connections to the courtyard or one of the smaller courts. As recent studies have proven the virtues of daylight in classrooms, we are pleased the teachers take advantage of the windows by locating reading nooks and study areas adjacent to the light.

The library structure is the hinge building for the school—it also houses the science center, technology center, and cafe. Rendered in a red brick blend similar to the Little Carver, the library opens a transparent facade to the courtyard, flooding the reading area with daylight while creating a luminous focus at night.

It may seem an odd closing for an awards program narrative, but the architecture at The Carver Academy is not the most important aspect of this story. Far more compelling is the enormous leap David Robinson took in investing so much spirit, inspiration, optimism, and money into a perpetually neglected part of San Antonio. The purposeful education at The Carver Academy will repay Robinson’s investment many times when its graduates return to emulate Robinson’s giving spirit. We have been honored to be part of this visionary project.

Gregory Papay, AIA, is a partner with Lake/Flato Architects.

**RESOURCES**

Casa Caja

by GARY CUNNINGHAM, FAIA
WE HAVE LIVED ON THIS 55-FOOT BY 150-FOOT lot for 25 years now. The 1939 tract home served us well for the first 15 years of our marriage and family life. We brought four children and eight trees onto the property during that period.

But, as the population grew from two to six in the 1,200-sf house, space became an issue. That was when the harebrained scheme was hatched: first, build a tower in front for two of the kids and, second, begin to build a new house in the backyard to replace the failing tract home. The tower was completed in two years and the new house, which we began building in late 1995, will be finished this year. One Friday afternoon, 16 months ago, we walked out of the old house with our stuff and into the new house a few feet away. We began to demolish the old house the next day.

The construction schedule was a direct result of economics and free time; we did the work ourselves with help from many friends. The materials reflect the realities of schedule, craft, and budget. In my twisted logic, a wood frame would not survive the exposure to weather before the point of dry-in. I figured we could pour a slab on grade, then form up and pour tilt-wall panels as funds and time were available. It took over a year to form and pour the wall panels. They were erected in a day, with the same sloppy crew of friends. The heaviest panel weighs more than 22 tons.

All bedrooms and living areas of the new house face south toward a new front court where the old house stood. The court serves as the primary room of the casa, day and night. A steel and glass bridge connects the house to the tower at the second level, while serving as a covered walk on the ground plane as well.

The finished building reflects the act of construction and the abilities of the builders. Concrete walls – imprinted with the fluid waves of sheet poly-bond breaker and honeycombs – tell the story of the 100-degree day in July when the panel was poured. Daylight enlivens the imprints and night-lighting exaggerates them. Beats the heck out of painted sheetrock.
As with any work, outside influences can have a major part in the shaping of product. One project in particular, occurring over a period of several years, had a strong and reassuring effect on what we were doing. That project involved the research and documentation of sacred space in Mesoamerica. I was able to make extended visits into Mexico and develop a sense of how homes were built over decades and how the construction spanned generations. The act of building a home is one of survival, not one of ego. Logic supersedes taste.

The issue of time and the physical act of building with one's spouse, family, and friends has colored my sense of work. I have always been considered a hands-on type of architect, but this experience has broadened my feelings and attitude about what we do. It is now often very difficult to release the "means and methods" of a job to a contractor. I want to sequence many steps of the work, allowing the variations (or the "mistakes") of one part of the building process to influence the next part of the process. These "mistakes" – which may no longer be considered mistakes, but part of the building process – can become an important impetus that has the authority to change the direction of our work.

Gary Cunningham, FAIA, is principal of Cunningham Architects.

**Resources**

- Masonry units: Featherlite; Granite: Cold Springs Granite; Glue-laminated timber: PotLatch; Architectural woodwork: John Fitzgerald Millwork, IKEA; Stone: Custom Stone Supply; Waterproofing and damp proofing: Sonneborn; Water repellent: ProSoCo; Wood windows: Pella; Glass: Vircon; Special ceilings surfaces: Tecum; High-performance coatings: ICI Dulux; Manufactured casework: IKEA; Shingles: Supradur
Congressman Solomon P. Ortiz
International Conference Center
by MARK J. HULINGS
For several years prior to the construction of the Congressman Solomon P. Ortiz International Conference Center, Corpus Christi, the Port of Corpus Christi researched the cruise industry in hopes of one day bringing cruise ships to the area. After all, tourism had become one of the major economic drivers to the Corpus Christi economy, and it made sense for the port to support the growth of tourism in the city.

The port, however, faced a dilemma: to attract cruise ships, facilities must be available to accommodate the ships, passengers, and related support services. The port at the time did not haveappropriated...
ate facilities, and the cost to build a cruise terminal alone could not be justified. The challenge set before the port’s leadership was destined to bring about a solution that would provide Corpus Christi with a work of architecture far more important to the community than just a cruise-ship terminal. The Ortiz Center exemplifies what can happen when all the defining characteristics of a community come together in a single public place. And as an architectural project, the facility deftly combines or connects design features into a building that reflects the community itself.

As a renovation of a 1920s dockside cotton warehouse (with a vantage point that offers a striking view of oil tankers as they enter the inner harbor), the project connects the port’s past, rich in agricultural heritage, to its present, extensively tied to oil and petrochemical resources. Having changed in concept to become a business conference center, a public meeting place, and a special event facility that also functions as a cruise-ship terminal, the building connects the port’s traditional industrial role within the community to the city’s growth as a regional tourist destination and financial center. The blending of old and new (evident in the Ortiz Center, from the preservation of its original steel structure, concrete walls, and clerestory windows to the addition of refined interior spaces) reinforces these linkages of the port’s transition from past to present to future.

Another important link provided by the Ortiz Center brings together the Port of Corpus Christi and the city’s large Hispanic population. Surprisingly, prior to this project there was very little visual connection between the community’s Hispanic culture and the port’s industrial identity. Through the combination of materials and colors, Richter Architects successfully linked those two influences. The renovated building exhibits a perfect mix of festive Mexican-influenced colors in the clerestory windows, shade panels, ceramic tiles, and D’Hanis brick with the warmth of the mahogany paneling, unfinished concrete, and exposed steel structure which complements the towering Harbor Bridge.

Because the Ortiz Center is located almost beneath the Harbor Bridge and within walking distance of the
city’s cultural district, Richter Architects balanced the need for some large-scale features (such as the four free-standing exterior towers) with an overall less monumental, more human-size scale that makes the facility so inviting, whether one arrives by car or on foot. Visitors to the adjacent cultural district cannot help from being drawn to this building, an attraction that demonstrates the success achieved in connecting the Ortiz Center — and the port — to the community at large.

Attorney Mark J. Hulings served two terms as a Port of Corpus Christi commissioner and was a member of the port’s design committee for the Ortiz Center.

**Resources**
CONCRETE PAVEMENT: Alamo Concrete Products; CAST-IN-PLACE CONCRETE: Ingram Ready Mix; MASONRY UNITS: D’Hanis Clay Products; METAL MATERIALS: Vulcraft; METAL DECKING: Vulcraft; STRUCTURAL STEEL: Western Steel; LAMINATES: Wilsonart; WATERPROOFING AND DAMPPROOFING: Mer-Kote Products; ROOF AND WALL PANELS: Centria, MBCI; METAL DOORS AND FRAMES: Curries; ENTRANCES AND STOREFRONTS: Kawneer; PLASTIC GLAZING: Graham Products Limited; OVERHEAD COILING DOORS: Windsor Door Company; GYPSON BOARD FRAMING AND ACCESSORIES: Dietrich Industries, USG; TILE: American Olean; ACOUSTICAL CEILINGS: Armstrong; CARPET: Interface; ACOUSTICAL WALL TREATMENTS: Lamvin; PAINTS: PPG Industries (Porter Paints); HIGH PERFORMANCE COATINGS: PPG Industries (Porter Paints); LETTERS AND PLAQUES: Corpus Christi Stamp Works; TOILET PARTITIONS: Ampco Products
WE’VE TAKEN LEAPS OF FAITH WITH BUILDINGS before. There was the dilapidated former dentist office-turned-“beauty shop” on Nueces Street in Austin that, once stripped of its sinks, toilets, and maze-like infrastructure, became a very functional studio and office setting that exuded a satisfying Modernist sensibility and restraint. There, an all-important single gesture – capturing the former lobby space by sealing off the main (west) entry and reorienting the building toward the north – was the breakthrough concept that led to a successful spatial reconfiguration.

Similarly, it was a strong initial impulse of our architect for 500 Chicon that informed the concept for adapting this 1920s oil company warehouse to its new use as headquarters for our design and communications firm. On our first joint reconnaissance visit to the property, we were admiring wonderful exposed steel trusses, full-dimension lumber, and expanses of brick and concrete while bemoaning the dark and oppressive character of the lower level—essentially a partial basement with clerestory windows at ground level. Then our architect and friend Bill Stern of Stern and Bucek in Houston was moved to say, “We should cut a big hole in the main floor.” That impulse proved to be quite feasible to act on, given the rectangular arrangement of brick columns supporting the main floor from below. The
FLOOR PLAN
1.RECEPTION
2.CONFERENCE ROOM
3.KITCHEN
4.LIFT
5.STUDIO
6.LIBRARY
7.MODEL ROOM
8.RESOURCE ROOM

LOWER FLOOR

MAIN FLOOR
thought of losing almost 1,000 square feet of floor space was met with only momentary resistance, and of course the large open volume is now the “main event” of the building—a quite literal affirmation of “less is more.”

We remained in sync with the architects throughout the process of conceiving and refining all the key design elements that make the building so satisfying as a place for daily work:

- the stairs that animate the space through bright color and human motion;
- the “think pad” that hovers above the studio as an area of retreat;
- the comfortable and deliberate contrast between what is original and what was added;
- the “family kitchen” that doubles as a meeting area and also replaces the water cooler as the traditional venue for office socializing; and
- the glass-and-metal cube that penetrates the main facade, signaling to passersby (along with the grand access ramp) that the building is no longer just an old warehouse.

It is, in fact, a transformation that was and still remains a joy to us all.

A founding principal of FD2S, Larry Paul Fuller was editor of Texas Architect from 1974 to 1984.

**Resources**

- Metal deck: McNichols; Architectural metal work: Crippen Sheet Metal; Stainless steel cables: Cable Rail; Architectural woodwork: Fabrications Exhibits and Display; Laminates: Formica; Specialty doors: Fabrications Exhibits and Display; Aluminium windows: RAM; Tile: DalTile; Paints: Benjamin Moore; High-performance coatings: ICI Dulux; Storage and graphics: Neon Electric Company; Demountable partitions: Boberick; Carpet: Daltonian; Furnishings: Knoll, ICF, Kartell, Herman Miller
Lake Austin Boat Dock

by JUAN MIRÓ, AIA
ARCHITECTS SELDOM FACE THE DESIGN OF A new project without the conscious or unconscious influence of a significant precedent. In this project, however, the boat house or boat dock, as a building type, carried neither formal preconceptions nor recognizable images that could serve us as points of departure. Additionally, the owners infused our design process with the refreshing creative freedom only true patrons can provide. We were given, in their own words, “free reign with no design restrictions, as we have total confidence in our architect.”

The owners, a family with four young children, desired not only two boat slips and storage space for
skis and floaters but also a place where they could entertain friends and in general enjoy a wonderful lakeside location. They wanted to create a destination as much as a place to store boats.

The boat dock is located at the bottom of a 300-foot bluff on Lake Austin and is connected with the house on top by a tram. In an effort to limit the encroachment into the lake, we tucked the boat dock into a natural recess flanked by large trees and, more important, we laid out the two boat slips parallel to the shoreline rather than perpendicular to it.

Addressing these site considerations and programmatic needs, the design was resolved through three distinct elements—a box, a screen, and a canopy.

The box consists of a structural frame of steel I-beams and tube columns which contains the two slips and a closet. The top is occupied by a large wood deck with an extension towards the hill with built-in benches and a table.

The screen consists of 3.5-inch x 1.5-inch steel tubes spaced 1.5 inches apart. Measuring 52-foot x 13-foot, this latticed wall screens the interior from the lake while establishing a plane that continues the one defined by the trees at the shoreline.

The canopy is a tensile structure with porous fabric providing shade to the upper deck. It was conceived independently of the box and creates a dynamic contrast to it. Its white stretched fabric and masts, tensioning cables, and stainless steel gear are obviously inspired by sailboats.

The development of this project was especially rewarding. In response to the trepidation that comes with having to place a man-made structure in a beautiful natural environment, we wanted to create something light and dynamic—a structure that appeared to float, belonging more with the boats in the lake than with the houses around it. The final result is a light but assertive self-referential object. And as the owner says, even other boaters seem to be enjoying it: “We could not be any more pleased with the results achieved and we get a kick out of the number of boats floating in front of the dock looking in amazement.”

Juan Miró is a principal of Miró Rivera Architects.
Lakeside Residence

by RICHARD M. ARCHER, FAIA
When we first met with our clients to discuss the design of their vacation home, they expressed a desire for a “surprise house” in which the family could get away to enjoy the central Texas lake that they all love. This notion worked well given the nature of the site—the tip of an island. On the entrance (east) side is a tightly packed neighborhood, but to the west are panoramic views of the lake, hills, and granite outcroppings. We decided to play up this difference by bisecting the site with a simple stone landscape wall, entered through a heavy wood and steel gate. Behind the stone wall we placed a complex of three pavilions – the main house with primary living spaces and the master suite, the bedroom wing, and the recreation wing – interspersed with gardens and terraces and all connected by deep shady porches.
FLOOR PLAN
1 MASTER BEDROOM
2 MASTER BATHROOM
3 STUDY
4 LIVING
5 KITCHEN
6 COVERED PORCH
7 TERRACE
8 BEDROOM
9 GAME ROOM
10 GARAGE
11 BOATHOUSE
12 GARDEN
The form of the house was initially inspired by the monolithic rock outcroppings, interpreted as vertical blocks of concrete atop a board-formed concrete plinth. Between these and the stone wall we floated lightweight, simple shed roofs enclosing spaces below with expanses of glass and galvanized metal panels. Exterior materials are carried inside to blur the boundary between inside and out.

The house is set low, burrowing into the front yard, in order to create an intimate physical connection with the constant-level lake. This allows many opportunities to engage the water—outside on expansive terraces, docks, and decks, and inside rooms with broad vistas and small, framed views. All of this reinforces the sense that the structure literally rises up out of the water. Early in the process, the family described a typical weekend when they arrive at the house. The car pulls up, they all grab their luggage, run through the gate, drop their bags and shoes, and race for the water to be the first one in. It’s great to see the house working just like that.

Richard M. Archer, FAIA, is a principal of Overland Partners.

RESOURCES
- WINDOWS: Kolbe & Kolbe
- STONE VENEER: “Hill Country” Sandstone; “Oklahoma Panhandle” Sandstone
- COUNTER-TOPS: “Brandy Crag” slate, Burlington Natstone
- PLUMBING FIXTURES: Kohler
- FAUCETS: Kohler, Speakman
- INTERIOR PAINTS: Benjamin Moore
- EXTERIOR PAINT: Sherwin Williams
- TILE: DalTile
- LIGHTING: Litelab, Bega, Ledtronics, Iris, Lightoller
Mustang Island Episcopal Conference Center

by DAVID RICHTER, FAIA
The Episcopal Diocese of West Texas has long held a dream to develop a beachfront spiritual retreat as companion to its popular Hill Country camp. A gift of 23.5 acres of gulf-front property on Mustang Island created the opportunity but presented challenges as well. While some in the diocese questioned the wisdom and environmental ethics of constructing a retreat on a barrier island, many saw a special opportunity. The project, located amidst miles of island slated for development, could at once bring architecture into harmony with the island ecology, create an educational and spiritual place, and demonstrate this sensitivity and ethic to others.

The Mustang Island Episcopal Conference Center is the initial phase in a development that aspires to this high environmental calling.

Before development, the island shows few clues as to artificial edges. Properties flow into each other, forming a seamless sea of natural grasses and sand dunes—huge expanses and endless vistas, as well as surprising ecological variety and distinct eco-zones and places. Delineations are soft, organic, and dynamic. Constant sand erosion and accretion onto parking lots and tennis courts are a reminder...
that this land is ever in motion. Nevertheless, island projects often try to tame or alter the terrain with hard surfaces and irrigated planting, creating an unhappy and unrelenting struggle.

This project intends to build firmly but flexibly, to sit lightly on the land, and to preserve the sea grasses and habitats which proliferate in the zones slated for development behind dune line.

The design strategy included a repetitive building typography where materials, structures, and details derive directly and simply from the site. A compact footprint concentrates parking and outdoor activities in the areas below buildings where shade otherwise destabilizes natural vegetation. Permeable parking surfaces accept and stabilize sand accretions, and edge structures create a “freeboard” to the ground and grasses. Buildings are elevated for tidal flooding and braced for 150 mph winds. Low-profile buildings are scaled and linked so as to respond to the topography, facilitate phasing, and create habitable exterior spaces. Elevated boardwalks allow small animal habitat and migration.

David Richter, FAIA, is a principal of Richter Architects.

RESOURCES
RETAINING WALLS: Versa-Lok (Southwest Concrete Products); CONCRETE MATERIALS: Alamo Concrete Products; MOSAIC UNITS: Acme Brick; PREFABRICATED WOOD JOISTS AND TRUSSES: Timber Tech; GLUE-LAMINATED TIMBER: Timber Tech; LAMINATES: Formica; WATERPROOFING AND Damproofing: Grace Construction Products; BUILDING INSULATION: Certainteed; SHINGLES: Fire Free Roofing; SIDING: Alside; WOOD WINDOWS: Andersen Windows (Black Millwork); VINYL WINDOWS: Repla Windows; EPS GIBBOUS FRAME AND ACCESSORIES: USG; TILE: Daltile; ACOUSTICAL CEILINGS: Armstrong; SPECIAL CEILING SURFACES: Armstrong; WOOD FLOORING: PermaGrain Products; ACOUSTICAL TREATMENTS: Armstrong; PAINTS: PPG; GRILLS AND SCREENS: Greenheck.
Pledger Guest Cabin

by WILLIAM BARBEE, AIA
My initial discussions with the client revolved around the renovation of their house on a wooded four-acre site in West Lake Hills, just west of Austin where the Hill Country begins. Mentioning how someday they wished to find a use for an adjacent tract they also owned, we hit upon the idea to build a small, independent structure on the hillside where the family could “camp” while work commenced on the main house.

On this pristine slope, the cabin was conceived as a platform supported on concrete piers allowing it to float above the land over the Edwards Aquifer Recharge Zone. The primary concept was conceived as a somewhat backward structure—not a house with a screened porch, but rather a screened house with only enough enclosure to provide some privacy and personal comfort.

Inspiration for this project sprung from several sources, including Frank Welch’s Birthday House, Glenn Murcutt’s small houses in Australia, Fay Jones’ Small Chapel in the Woods, and the various vernacular structures I’ve seen through the years on drives across Texas and New Mexico.

The cabin’s need for figurative independence gave us the idea of capturing rainwater, so we designed an inverted standing-seam galvanized roof which captures water and collects it in a large central canale that delivers it to an above-ground galvanized cistern resting on a field-stone foundation. This function drove the framing of the roof which is celebrated with the interior’s scissor trusses. The trusses in turn define the primary living space.

The public space is expansive and provides “outlook” while the private spaces are relatively cozier, like camp cabins with bunk beds and built-in storage. The windows are in-swinging awning, coupled with a fixed screen and an out-swinging shutter—all operated by a pulley system anchored by a nautical cleat. This window assembly engages the user and recalls the acts of opening up and shutting down vacation homes. In a subtle way it adds to the cabin’s sense of “being away and independent,” precisely the attributes desired by the client.

Ceiling fans cool the interiors in the warm months and in cooler months there’s a central fireplace that backs up to the small sleeping berths. Also, a system of fabric camp shades roll down on demand and are outfitted with “boat-cover snaps” which secure the shades to the structure and give options for control of sun, wind, and rain. A propane tank provides fuel for heating water and cooking. Not intending to be too far removed from the rest of the world, the client chose to outfit the cabin with CAT-5 cabling to stay in touch with civilization.
All framing materials are pine or fir with exterior-grade medium-density fiberboard paneling and sheathing with pine battens where exposed. Standing-seam metal roof and corrugated galvalume panels provide roof and wall finishes. Doors, windows, cabinets, and custom furniture are all constructed using Alaskan cedar. The entire floor is “Trex” brand decking (made from recycled plastic bags, reclaimed pallet wrap, and waste wood) secured by stainless steel screws.

For lighting we used standard twin flood bases as wall sconces to up-light the ceiling/roof structure. The twin “torches” light fixtures are restaurant-grade freezer fixtures mounted on standard metal conduit threaded through exposed structure with a galvanized metal reflector. All door and window hardware is off-the-shelf galvanized door pulls and tracks. Cabinet pulls are fashioned from carriage bolts and aluminum-tube spacer. We originally specified a Key Klamp system for the hand-railing system, but decided later to use standard chain-link fence parts purchased from the local McCos Builders Supply.

The owners enjoyed living in this cabin while their new house was completed. More than just providing comfortable shelter, the cabin requires little maintenance and miniscule energy, it’s sensitive to the environment, and it has a delightful form.

William Barbee, AIA, is principal of Barbee Associates.

Decking;  A W N I N G S :  American Awning;  B L I N D S ,  S H U T T E R S ,  A N D  S H A D E S :
American Awning
Texas & Pacific Railroad Station Restoration

by ROBERT G. ADAMS, AIA
RESTORING A TREASURE SUCH AS THIS 1931 “zigzag moderne” landmark in downtown Fort Worth required a team of professionals whose commitment went beyond that expected for most projects. While Gideon Toal directed the efforts for its client, the Fort Worth Transportation Authority, everyone involved took extraordinary care and pride in their work. The result is an award-winning restoration which recalls the bygone days when railroads lent an air of romance to travel and Art Deco motifs animated the interiors of many new public buildings.

The Texas and Pacific Railroad Passenger Terminal was built by the firm of Wyatt Hedrick (designer Herman Koeppen) and the building served as Fort Worth’s main rail station. Since its decommission in 1967, it has been added to the National Register of Historic Places (1978) and recorded as a Texas Historic Landmark (1980).

Recently, the Fort Worth Transportation Authority secured two of the ground-floor spaces – the Main Waiting Room and White Women’s Waiting Room – to serve as a station for new rail service connecting Fort Worth and Dallas. Gideon Toal was engaged to restore the facility to its original grandeur, and assembled a multi-disciplined design team to accomplish the task, including Terra-Mar to address environmental concerns, ARJO Engineers...
for necessary MEP improvements, and preservation architect Donna Carter of Austin to document the restoration effort. Beckman Construction Company brought together a group of sub-contractors who are all true artisans. More important, Beckman and its subs shared with the design team the feeling that the project was important, and were privileged to be involved in the restoration.

Among the challenges was abatement of asbestos found above the ceiling and in the mechanical tunnels, as well as removal of lead paint on the walls and ceiling. Paint scrapings were sent to a lab in Florida for chemical analysis in order to replicate the 1930 finishes. Donna Carter then prepared a color schedule to guide painter Roy Parr of Phoenix Restoration on the elaborate Art Deco ceiling. (After several trips up and down the 30-plus-foot scaffold to direct color application, I discovered that working from the floor with a laser pointer was an easier way to accomplish that task.) Artisan Matt Henson spent many hours making polyurethane casts to replace damaged sections of the intricately molded plaster ceiling. In addition, Linda Broiles of Smith Studios repaired all 11 chandeliers and cast new grilles and wall sconces to match the few remaining originals. From the only remaining T&P logo found in the basement, replicas were cast for all door hardware. Broken and damaged sugar-cane tile was replaced with exact material found abandoned in other parts of the building. Stuart Dean painstakingly refinished the nickel-plated bronze doors to their original luster.

The hours and care given by each individual to every element of the project is evident in the finished product.

Robert G. Adams, AIA, is a vice president of Gideon Toal.

Resources: Paints: Jones-Blair, Neoguard; Metal Restore: Stuart Dean; Plaster: Henson Plastering; Glass and Metal Fabrication: Smith Studios
TxDOT Kenedy County Safety Rest Area

by ELIZABETH CHU RICHTER, AIA
Texas has one of the best road systems anywhere in the United States. On an average day, more than 400 million vehicle miles are traveled along Texas roadways. To many of us, one of life’s simple pleasures is getting on the road again, turning up Willie Nelson on the car stereo, popping a soda, and stepping on the gas.

Behind the scene, the Texas Department of Transportation (TxDOT) is at work providing a safe and effective transportation system that is environmentally sensitive and aesthetically pleasing. A system of highway rest areas – 98 across the state – is one of the many ways TxDOT provides the public with a comfortable and safe travel experience. By providing a place where fatigued drivers can stop and take a break, highway safety is increased.

The TxDOT Kenedy County Safety Rest Area is located in the South Texas brush country, along a remote stretch of U.S. Highway 77, five miles south of Sarita (pop. 500). The narrow site measures 135 feet x 750 feet and sits between the highway’s divided north and south paths.

Ecologically, the region is a coastal plain with groves of mesquite and huisache, punctuated with ribbons of live oaks permanently bent low by the coastal winds. At this site, beneath such wind-swept oak trees, wild grapevines loop from tree to tree.
The design respects the site’s oak motte by holding the structures low, and the detailing was intended to be viewed from beneath the tree canopy. The buildings are linear gabled structures reminiscent of the small-town train stations that once dotted this area’s rural landscape. The architecture also reflects the Mexican cultural traditions of this part of South Texas, as well as its ranching, hunting, and “oil patch” heritage. Modular, vaulted, bent-pipe trusses support heavy planked-wood roof deck and recall the region’s ad hoc ranch gates of salvaged oil-field pipe. Branding-iron medallions, two feet in diameter, acknowledge the local ranching families that either sold or donated land for the construction of the highway. Ceramic tiles are decorative and discourage graffiti.

As night falls, the landscape seems to disappear around this 24-hour facility. In its place, the bent pipes and ranch brands light up to extend a welcoming gesture to the weary travelers mesmerized by hypnotic headlights on the highway.

Elizabeth Chu Richter, AIA, is a principal of Richter Architects.

RESOURCES: Site, Street, and Mall Furnishings: Dumor/CSSI; Recreational Facility and Playground Equipment: Miracle Recreation Equipment; Concrete Materials: Alamo Concrete Products; Masonry Units: Acme Brick, Featherlite; Waterproofing and Damp Proofing: Chemrex, Sonneborn; Building Insulation: Dow Chemical; Metal Doors and Frames: Ceco Door Products; Wood and Plastic Doors and Frames: Eggers; Entrances and Storefronts: Vistawall; Tile: Dal-Tile; Paints: Sherwin-Williams
Valeo Electronics Systems Assembly Facility

by GREG IBAÑEZ, AIA
ONE OF THE SEMINAL ARCHETYPES OF THE Modern movement is that of the building as machine. Early twentieth-century architects were fascinated by the straightforward efficiency and directness of factories in the advent of the assembly-line age. Some of the most noted structures of that period were industrial projects such as Peter Behren’s AEG Turbine Factory (1909, Berlin) and the Fagus Factory (1911, Alfeld-an-der-Leine) by Walter Gropius and Adolf Meyer. It is easy to imagine the liberating aspects of these projects in which the architects freed themselves from the constraints of their era’s historical motifs. Therefore, when we were retained by Valeo, a French automotive component manufacturer, we were eager to explore the possibilities contained within the factory program.
This facility is used for the highly automated assembly of circuit boards, and we were advised that the value of the machinery contained within far exceeded that of the building. As Valeo’s Facility Design Guidelines outline a series of principles such as flexibility, openness, and modular planning which the firm applies to its factories worldwide, the client was quite insistent about functional issues such as the movement of people and material through both the site and the interior. Within the space, transparency eliminates (if only visually) the usual distinctions between production and management while allowing everyone to share views of the landscape and sky.

The budget – $75 per square foot, well short of le grand projet territory – imposed a discipline upon the project, forcing frank detailing and a very limited materials palette. In conjunction with the fast-track schedule, site-cast concrete wall panels became the only feasible option while the curtainwall, a relative extravagance, was placed only where it was most necessary to provide desired daylighting. Hence, the west-facing glazing received a brise soleil formed by simply braced concrete slabs.
Because of the ubiquitous nature of the computer in our professional practices, we like to believe that we are part of a new technological vanguard akin to those early Modernists. The process of constructing the building – concrete wall panels cast on slabs and muscled into place by cranes with ironworkers straddling steel framing as they weld – belies that notion. It seems that not much has changed; thankfully this includes the (still) liberating pleasure we derive from a project such as this.

Greg Ibañez, AIA, a vice president of Gideon Toal, is the firm’s director of design.
FOR THE FIRST TIME IN RECENT MEMORY, the TSA Design Awards jury this year gave “merit” awards in addition to the top honors. The jurors, after choosing 11 projects as Design Award winners, unanimously decided that three projects were also worthy of some acknowledgement. Through this secondary tier of recognition, the judges said they wished to signal their approval to the firms responsible for those three projects and the clients who took certain risks by acceding to designs that bucked convention, whether aesthetic or political.

While the jurors maintained some reservations about the overall design of these three projects, they voted to champion these projects as commendable for specific attributes—Omniplan’s Chandler Fashion Center for its exterior which appears as an extension of the surrounding landscape therefore transcending the typology of the standard inwardly focused shopping mall, Ford Powell & Carson’s Killam Office Building for its unabashed transparency which dares to connect with its rugged environs on the outskirts of Laredo, and Lake/Flato’s Historic Civic Center River Link Park for transforming what could have been a routine public project into one which sends an empowering message to local governments that civic architecture can indeed bring communities together.

In a brief question-and-answer session immediately after the competition, the jury responded to questions from Design Awards committee members and the Texas Architect staff. The jurors – Annie Chu, AIA, of Chu + Gooding Architects in Los Angeles; Mark Sexton, AIA, of Krueck + Sexton in Chicago; and Chris Sharples of SHoP/Sharples Holden Pasquarelli in New York City – also summed up their thoughts on the three projects.

**Why ‘merit’ rather than a Design Award?**

**AC** I think we’re suggesting a merit award versus a kind of design award because there are several projects within the entry group that really deserve a mention and a kind of congratulations. [As for] the merit award category, it just happened that we wanted to send a message that these particular types of projects are very important for the kind of city-making and town-making process and that they need to be encouraged; besides that they’re executed with a certain amount of finesse and virtuosity. Maybe they could not be judged based on that excellence, as that kind of honor the Design Awards’ awardees have, but, in fact, within the context of where they were built and where they were designed for, they achieve a certain level of excellence in some way. It’s really that kind of message being sent to the developers – whether it’s a public sector or a private sector developer – that it’s to be commended.

**MS** The way I look at it is that it’s very deserving special recognition. I don’t want to say that it’s a flawed entry, but there’s something that may keep it from being a pure Design Award. But there are other things about it that really deserve recognition.

**Chandler Fashion Center**

**CS** The key about this one is the way you read it from the exterior. Here, this is actually an extension of the landscape.

**MS** The real positive is that it ends up being an identifiable building – piece of architecture – versus the other 99 percent of malls which are just amorphous blobs that offer nothing to the outside [because] it’s all internally directed. I think we as a nation pay a dear price because these things are surrounded by parking and they have no scale; they have no sense of what they’re projecting. This particular project actually projects a very strong image of what it is.

**AC** I think the building really achieves kind of an icon/destination status for that kind of landscape.

**CS** It’s almost sublime in a way. And at the same time, it also has a certain amount of ambiguity which sort of makes the icon also not just so obvious either.

**Historic Civic Center River Link Park**

**AC** I think the success of that one is really at the kind of urban level of its inherent connection to the park and major buildings like the cathedral, and the extension of the Riverwalk. This is where we were not particularly convinced of the virtuosity of the execution, but very much in support of the urban incentive behind it.

**MS** I think here it’s very much a political message that we’re giving to the powers that be – that may be the state, the local governments – [that] obviously this is a very positive thing to do. At the same time I think we felt that the overall design missed on some levels, although not poorly done, just not reaching the high bar that we think we set for all the other projects. But I think overall it should be honored and it should be given its fair place in the sun because of, one, how transforming it is for that little slice of earth on that corner.

**Killam Oil Company**

**MS** Here’s a piece of architecture sitting out on the South Texas plain and it’s quite striking and I think if it were in Austin or Dallas or Houston, it would be under tighter scrutiny. Not that the building has any inherent flaws—I think it’s a matter of the jury’s supporting a company that is pushing openness, transparency, light in that location.

**AC** It could easily have been just a building instead of a piece of architecture, and it could change the status of being a piece of architecture via the way that the building was designed—its massing, its particularly intentional use of certain materials and transparencies like the industrial materials; you see a kind of ingenuity at work in the way that they used it . . . As a corporate office building out in that kind of landscape to create that kind of scale relative to its function as a corporate building, but again blending its transparency out to the landscape, I think it does it quite well.

**CS** Yes, definitely, landscape frames it and the inside frames the landscape. And I think that sort of relationship is key—it brings the oil company full circle, back to where it really started.

Stephen Sharpe is editor of Texas Architect

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**2002 TSA Merit Awards**

Chandler Fashion Center by Omniplan Architects

Historic Civic Center River Link Park by Lake/Flato Architects

Killam Office Building by Ford Powell & Carson Architects and Planners
Killam Office Building

**Project:** Killam Office Building, Laredo  
**Client:** Killam Oil Company  
**Architect:** Ford Powell & Carson  
**Design Team:** Chris Carson, FAIA; John Kell, FAIA; John Gutzler; Ronald Biediger, AIA; Cullen Coltrane  
**Joint Venture architects:** Kell Muñoz Architects  
**Contractor:** Don Krueger Construction Co.  
**Consultants:** Lundy & Associates (structural); Goetting & Associates (MEP); Busby & Associates (cost estimating)  
**Photographer:** Paul Bardagjy

Well-suited for the abundant sunshine of South Texas, the corporate headquarters for Killam Oil Company in Laredo still manages to invite the surrounding landscape inside its cool interior spaces. The company’s previous offices were dark and claustrophobic, so the owners asked Ford Powell & Carson (in a joint venture with Kell Muñoz Architects) to design a building that was light and airy. The site is part of very large ranch under development by the Killam family. The new 15,000-square-foot office building opened in 2001. The architectural form of the structure is simple, transparent, and provides dramatic panoramic views to the outside. The entry corridor is raised to permit the entry of natural light through clerestory glazing, as shown in the northside entrance (top). Materials include smooth-finished concrete for support columns and rough-textured limestone and plaster infill for walls. Those hardy elements complement the repeated use of heavy galvanized metal, industrial aluminum grating, and large glass panels. Maple panels soften the interiors, where oilfield artifacts and vintage photographs reflect the history of this pioneering South Texas enterprise (founded after Oklahoma state senator Oliver Winfield Killam moved to Laredo in 1920 to become an oil wildcatter). The plan of the headquarters building is divided into four quadrants to house the company’s executive offices, oil and gas operations, real estate division, and accounting department. Adjacent to the new building is the campus of Texas A&M International University, built on land also donated by the Killam family. The Killams hired FP&C and Kell Muñoz to design the campus’ master plan and its first four buildings, including the Radcliffe and Sue Killam Library. The oil company headquarters’ entry corridor (bottom, with the Killam Library in the background) is on axis with the new campus.

**Resources**
- **CMU:** Featherlite; **Limestone:** Garza Masonry; **Masonry Veneer Assemblies:** Hohmann & Barnard; **Steel Structural:** Canan Steel; **Roof and Deck Insulation:** Koppers; **Exterior Insulation and Finish Systems:** TEIFS Wall Systems; **Membrane Roofing:** Koppers; **Roof Hatch:** Dur-Red Products; **Metal Doors and Frames:** Tex-Steel (CECO); **Wood and Plastic Doors and Frames:** Buell; **Entrances and Storefronts:** Kawneer; **Unit Skylights:** Naturallite; **Glass:** PPG; **Glazed Curtainwall:** Kawneer; **Epsom Board Framing and Accessories:** Dietrich Industries; **Acoustical Ceilings:** Armstrong; **Wood Ceilings:** Pacific Wood Systems; **Wall Coverings:** Maharam; **Paints:** Sherwin-Williams; **Letters and Plaques:** Southwell Co.
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Chandler Fashion Center

Completed in October 2001, Chandler Fashion Center is the centerpiece of a 320-acre urban village in Chandler, Arizona. The mall is the first in Arizona to combine a large, traditional enclosed mall with an open-air village. The “hybrid” design offers shoppers the convenience of an enclosed mall and the neighborhood feel of an urban streetscape. The enclosed shopping center directly connects to the outdoor venue at the porte-cochere. The roof structure to the porte-cochere (top) is the end-cap for the center’s highest peak, which slopes dramatically to the south and is highlighted by an 80-foot window. The organization of the 1.3 million-square-foot mall consists of four “main” streets, which links the anchor stores, a Barnes & Noble, and the food court. Each of the streets terminates into spaces, nicknamed “living rooms.” Filled with natural light, the living rooms (bottom left) serve as the mall’s social gathering places. Native stone, standing-seam metal roofs, copper, and wood are used throughout and represent the indigenous materials found in Chandler’s agricultural past. At the same time, they are reinterpreted in a design that is very contemporary in character, reflecting Chandler’s strong progressive position in today’s high-tech industry. Rustic sandstone column bases stand on marble floors and are crowned with wooden tops detailed with copper. Handrails of etched glass and copper contrast the large clay pots containing the interior landscaping. The food court is enclosed within the signature exterior form of the mall, an enormous metal-roofed ramp, addressing the sky and the earth in an elemental way. Featuring clear glass and a panoramic view, the 80-foot wall of glass bathes the food court in a sea of light. The landscape of the exterior space (bottom right) uses both indigenous, desert materials as well as more lush, oasis-like plants.

JUDY DOZETO

RESOURCES
Curtainwall: Vistawall; Glass: Viracon; Stone veneer: Desert Masonry; Stone tile: Walker Zanger; Porcelain tile: Horizon Italian Tile; Glass mosaic: Daltile; Millwork/finish cabinetry: ISEC; Glass Handrail: Magnum Architectural; Carpet: Interface; Laminates: Novamar, Wilsonart; Paints: Benjamin Moore; Concrete pavers: Pavestone; Skylights: Naturalite
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Where there once was a parking lot, a quarry-like space now connects the historic Plaza de las Islas with the Paseo del Rio in San Antonio. The River Link project, by Lake/Flato Architects of San Antonio, is one of several improvements recently completed along the river’s gently twisting course through downtown. Threading through this public park is a meandering handicap-accessible path reminiscent of a dry creek bed, with large limestone mill blocks forming terraced areas for landscaping (top). The new board-formed concrete retaining wall complements the existing concrete of the original flood-control channel built in the 1920s by the federal Works Progress Administration. The park’s third primary material is landscaping, installed under the supervision of landscape architect Rosa Finsley. A series of landing spaces, developed in collaboration with artist Celia Muñoz, represent specific historical eras, each era evoked through representative water features, landscape materials, and text incised in stone blocks (bottom left). The evocation of the region’s history also drove the project’s design, says design team member Darryl Ohlenbusch, Assoc. AIA: “One of the metaphors that drove the project was the idea of a quarry showing the stratification of the stone as you descend through the site and the other is the notion of an eroded creek bed flowing through the quarry.” In the middle of the new park is a stone-paved central plaza encircled by a ring of bald cypress trees and bench-height limestone blocks. A portal at street level (bottom right) frames a view of San Fernando Cathedral, the symbolic heart of San Antonio, sited across the leafy Plaza de las Islas. The River Link project is part of a larger master plan, designed by architect Andrew Perez through the auspices of the City of San Antonio.

STEPHEN SHARPE

RESOURCES

STONE: Garza Masonry Stone; ARCHITECTURAL METALWORK: Metal Tech; AWNINGS AND WIREMESH MATERIALS: Metal Tech; LIGHTING: Bega Ledtronics
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In Search of Texas’ ‘Best Places’

By R. Lawrence Good, FAIA

Conceived by 2002 Texas Society of Architects President Bryce A. Weigand, FAIA, the Society’s year-long theme “Taking Texas Places” has engaged the membership in a fruitful search to identify the best examples of our state’s built environment. The theme’s title offers a clever double reading which gets to the heart of our profession’s overriding mission. The first reading suggests that value is inherent in the study and celebration of the best of Texas’ built places, while a second reading implies that the architect’s skill in place-making can transform our state and move Texans forward to a better quality of life.

The following 25 places clearly illustrate both of those interpretations, while also exemplifying the historic precedents from which today’s place-makers must learn in order to take Texas to even greater places.
The term “place” eludes precise definition. The late Norwegian historian and theorist, Christian Norberg-Schulz, who devoted a lifetime to studying the phenomenon of place, wrote, “The spaces where life occurs are places. A place is a space which has distinct character...a setting for human activity.” He encouraged us with statements about our professional goals, such as, “The task of the architect is to create meaningful places, whereby we help man to dwell.” We often refer to the “atmosphere” of a place. Norberg-Schulz calls this “sense of place” (or genius loci in his preferred Latin) the summation of sight, sound, smell, and temperature. The elemental nature of the theory of place creates a particular challenge for us in identifying the very best places in Texas. Therefore, five criteria were developed by TSA’s Taking Texas Places Task Force to guide in the selection of places.

First, we agreed that the place must have been touched by the hand of a designer. It must be a man-made place, rather than merely a place of natural beauty. What is important here is the making of place—human intervention on a place. Palo Duro Canyon and the Chisos Basin, for example, although spectacular natural settings, cannot qualify for this discussion. Second, perhaps obviously, the place must be more than a single building. It could either be an ensemble of planned elements that work consciously together or an ad hoc grouping that coalesced over time to transform casual relationships into something more inspiring. Third, each place needs to have had a significant social, cultural, or economic impact on the community of which it is part. Good architecture alone does not make a great place. Fostering human interaction, promoting vitality, and expressing cultural values are most critical functions of place. Fourth, however, each best place must exhibit architecture of distinct character and excellence. The architecture may be humble and vernacular or significant and progressive, but either way it must be beautiful and inspiring. Fifth, and finally, to be included among Texas’ best, the place must be found to generate emotion within us—not just architects but everyone. Great places provide rich material for fantasy and memory. They give us our identity and can be found to evoke such emotions as joy, surprise, pride, peace, mystery, or sentimentality. These places “haunt” us, meriting a return trip—always worth a journey to experience them again.

From a statewide survey of architects this spring, and from further discussion and research by TSA’s Task Force, 25 places emerged as examples best satisfying the qualities embodied in the criteria. Geographic distribution of the places was broad, with representation from the Trans-Pecos region, the Rio Grande Valley, and East Texas, in addition to the expected San Antonio-Austin-Houston-Dallas/Fort Worth axis. Four examples are university campuses, six are urban districts, four are small towns, and four are residential neighborhoods. The remaining seven were so diverse, we simply call them “the other places.”

What did we find to be the influence of time on place? Are we particularly attracted to those places with the patina of age? The 25 places featured are surprisingly well distributed through Texas history. Four places have historical roots in time prior to the Civil War. Five date from the Civil War to 1900, eight from 1900 to World War II, and another eight from World War II to the present. Still, with the exception of Solana, even the places which have come to significance recently (such as the Chianti Foundation, Project Row Houses, and the Fort Worth Cultural District) can point to the contrast of old and new as a meaningful component of their “genius loci.”

Places get better with diversity and the tinkering which comes over time from the hands of multiple designers. Although it is true that for almost all of the premiated places, we can identify one planner or designer who initiated and inspired active place-making (Robert H.H. Hugman at the Paseo Del Rio, Nicholas J. Clayton at The Strand, William Ward Watkin at Broadacres, or Ralph Adams Cram at Rice University), it is instructive to note that the initial inspiration was joined, reinforced, or re-directed by others in a collective act of settlement. The richness of an environment is enhanced by contributions and collaborations. John Staub and Birdsell Briscoe’s houses set in Watkin’s landscape at Broadacres are an example. And at Solana, because each designer subscribed to the same underlying principles of place, the whole of the work of Romaldo Giurgola, Ricardo Legorreta, Ricard Keating, and Peter Walker is greater than the sum of the parts. Likewise, the series of initiatives that has shaped Town Lake Park in Austin sprung from collaboration and additions by relatively anonymous engineers, architects, city staff, and enlightened civic advocates to create, over a period of 40 years, the state capital’s very popular outdoor living room.

Does Texas have a sense of place strong enough to serve as a common thread among these 25 places? Do we celebrate a singular identity in these places—finding inspiration in the local environmental character? Texas is too large and too diverse for a singular expression. Using the four small towns identified as best places as a kind of
laboratory, we see the fortified San Ygnacio, and indeed, the entire “Los Caminos del Río” of the lower Rio Grande, as representative of one set of forces, Henri Castro’s Alsatian settlement in Castroville as representing another, and the Anglo/Greek revival of San Augustine as still another. The near-prototypical Texas courthouse town of Granbury is perhaps most Texan of all four. The dominant architectural style and the spatial character of these four places are so dramatically different that it is difficult to identify common themes. An important commonality is that all are real. They retained the founding spirit, and have restored the essential fabric of each community. Compare this to Fredericksburg, which because it is a favorite tourist destination, has virtually lost its sense of place under a regrettable veneer of potpourri and pageantry.

The common themes in Texas’ unique sense of place are embodied in three qualities. First is the abundance of space which has caused us to spread our places boldly across the land as if there will always be enough. Only a few of our places (primarily the campuses) revel in an urban character of tightly defined spaces between buildings. The second theme is a need for shelter, formerly from our enemies (the Mission compounds and Fort Davis, for example) and now from our relentless heat and sun (Solana). The third theme is rooted in the almost mythical Texas belief that anything is possible—that bold spirit which inspired Edwin Waller to lay out the splendid axis of Congress Avenue in Austin, George Dahl to lead a collaborative miracle in 12 months at Fair Park, O’Neil Ford to inhabit a quarry at Trinity University, and Donald Judd to create a museum which will never run out of space in Marfa.

What brings us ultimately to care about the making of great places? It is architects’ long-held belief that the design of our surroundings has profound effect on the quality of our experiences – how we feel and act, our health and intelligence, how we interact with others – and on our sense of peace, comfort, and safety. The “New Urban” advocate, Douglas Kelbaugh wrote, “Our failure to understand place-making may doom us to increasing sprawl, congestion, pollution, and isolation.” He reminds us that we are at a critical time – the “rural/urban equinox” – at which the decisions we make about our physical environment will have greater impact than ever before. Look closely. The 25 places set forth for study here provide clues for how to enrich our lives and serve to model essential values – community, sustainability, and order – which, if followed diligently, will take Texas places.

Texas’ Best Places

<table>
<thead>
<tr>
<th>PLACE</th>
<th>LOCATION</th>
<th>DATE</th>
<th>DESIGNER</th>
</tr>
</thead>
<tbody>
<tr>
<td>San Antonio Mission Trail</td>
<td>San Antonio</td>
<td>1724–1770</td>
<td>Anonymous</td>
</tr>
<tr>
<td>San Ygnacio</td>
<td>San Ygnacio</td>
<td>1830–1851</td>
<td>Trevino, Tracy</td>
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<tr>
<td>San Augustine</td>
<td>San Augustine</td>
<td>1835–1880</td>
<td>Phelps, Sweet, Anonymous</td>
</tr>
<tr>
<td>State Capitol/Congress Avenue</td>
<td>Austin</td>
<td>1839, 1888</td>
<td>Waller, Myers, Others</td>
</tr>
<tr>
<td>Castroville</td>
<td>Castroville</td>
<td>1840s</td>
<td>Castro, Anonymous</td>
</tr>
<tr>
<td>King William District</td>
<td>San Antonio</td>
<td>1860s–1880s</td>
<td>Ball, Giles, Anonymous</td>
</tr>
<tr>
<td>Hood County Courthouse Square</td>
<td>Granbury</td>
<td>1868–1910</td>
<td>Dodson, Others</td>
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<tr>
<td>The Strand</td>
<td>Galveston</td>
<td>1870–1900</td>
<td>Clayton, Others</td>
</tr>
<tr>
<td>Fort Davis</td>
<td>Fort Davis</td>
<td>1870s</td>
<td>Anonymous</td>
</tr>
<tr>
<td>Rice University</td>
<td>Houston</td>
<td>1909</td>
<td>Cram, Watkin, Pelli, Others</td>
</tr>
<tr>
<td>The University of Texas at Austin (original 40 Acres)</td>
<td>Austin</td>
<td>1910, 1936</td>
<td>Gilbert, Greene, Cret</td>
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<tr>
<td>Broadacres</td>
<td>Houston</td>
<td>1922–1930</td>
<td>Watkin, Staub, Briscoe</td>
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<tr>
<td>Greenway Parks</td>
<td>Dallas</td>
<td>1928</td>
<td>Williams</td>
</tr>
<tr>
<td>Paseo del Río (Riverwalk)</td>
<td>San Antonio</td>
<td>1929, 1938, 1963</td>
<td>Hugman, Others</td>
</tr>
<tr>
<td>Highland Park Village</td>
<td>Dallas</td>
<td>1931–present</td>
<td>Fooshee &amp; Cheek</td>
</tr>
<tr>
<td>Fair Park</td>
<td>Dallas</td>
<td>1936</td>
<td>Cret, Dahl, Others</td>
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<tr>
<td>Fort Worth Cultural District</td>
<td>Fort Worth</td>
<td>1936, 1962, 1974, 2002</td>
<td>Hedrick, Johnson, Kahn</td>
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<tr>
<td>Corpus Christi Bayfront</td>
<td>Corpus Christi</td>
<td>1941</td>
<td>Myers &amp; Noyes, Others</td>
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<tr>
<td>Trinity University</td>
<td>San Antonio</td>
<td>1948–1976</td>
<td>Ford, Cocke</td>
</tr>
<tr>
<td>Town Lake Park</td>
<td>Austin</td>
<td>1960–present</td>
<td>Numerous</td>
</tr>
<tr>
<td>Old Westlake Hills</td>
<td>Austin</td>
<td>1960s</td>
<td>Anonymous</td>
</tr>
<tr>
<td>University of St. Thomas/Menil Collection</td>
<td>Houston</td>
<td>1968, 1971, 1987</td>
<td>Johnson, Barnstone, Aubry, Piano</td>
</tr>
<tr>
<td>Chinati Foundation</td>
<td>Marfa</td>
<td>(1930s) 1974–1990</td>
<td>Judd, Anonymous</td>
</tr>
<tr>
<td>Solana</td>
<td>Westlake/Southlake</td>
<td>1988</td>
<td>Giurgola, Legorreta, Keating, Walker</td>
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</table>
ne of the greatest contributions to place-making that America has made over the last two centuries has been the invention and elaboration of university campuses as a place-type. During the last half of that period, Texas has played a significant role in generating a small group of poignant, memorable communities of learning with a remarkable range of character—each campus reflecting the particular nature and aspirations of the institution it helped to define.

The campus of The University of Texas at Austin was begun in the 1880s and initially developed as a motley collection of disparate buildings located on a prominent hill just north of the State Capitol. With the hiring in 1910 of distinguished New York architect, Cass Gilbert, however, the university’s leaders embarked on a mission to create a new master plan and building character which would set a standard for the “university of the first class” they hoped to create.

Over the subsequent four decades most of the “forty acres” of the original campus was completed using Gilbert as architect for the first decade, followed in the 1920s by talented Dal- lasite Herbert Greene and AIA Gold Medalist Paul Cret in the 1930s and 1940s. From Gilbert’s earliest sketches through realization of Cret’s landmark UT Tower, the vision was ambitious and monumental. From a modest, backwater context, a commanding image emerged which would help shape Texas’ sense of itself and its capacity for leadership on a global stage. But the magic of the UT campus as a place lies not solely in the power of its axes and monuments, but also in the humanism embodied in its intimate quadrangles, “tucked away” courtyards, and well-scaled building facades.

The Rice University campus – developed almost concurrently with its Austin counterpart – achieves equal distinction in reaction to a radically different set of goals. Conceived by Ralph Adams Cram, whose distinguished Boston/New York firm shaped a number of seminal American campuses, the master plan for Rice University envisioned the transformation of a flat, barren site into a high-minded, genteel setting worthy of an Ivy League-caliber private school.
Almost a century later, Cram’s campus vision has been fulfilled, not only via his own buildings and those of his very capable collaborator, William Ward Watkin, but also through a respectful 1983 master plan by Cesar Pelli and Associates and a subsequent generation of work by an array of internationally-known architects. Rice’s “behind the hedges” orderliness and exclusivity creates an enclave of serenity and civility in bustling, unwieldy Houston. It offers a physical embodiment of the refinement, contemplation, and sophistication of the enterprise it houses.

Two other private university campuses of more recent vintage demonstrate the range of form and character of this rich place-type in Texas.

**Trinity University** in San Antonio eschewed tradition in the late 1940s and embarked on the building of a markedly progressive campus which responded strongly to its idiosyncratic site in an abandoned stone quarry. Firms led by architects Bartlett Cocke and O’Neil Ford worked together to create 46 buildings over a period of 25 years—an assemblage which managed to be remarkably varied and responsive to diverse programs and site conditions while maintaining an appealing unity and coherence.

Also begun in the halcyon, progress-minded years following World War II, the **University of St. Thomas** initially constructed a rigorous ensemble of “cut-of-the-same-cloth” buildings designed by Philip Johnson and inspired by Ludwig Mies van der Rohe’s contemporary work at the Illinois Institute of Technology in Chicago. Wisely diversified over time by buildings like Howard Barnstone and Eugene Aubry’s Rothko Chapel and by gestures like their work with patron Dominique de Menil to integrate an adjacent group of houses, the extended campus environment now embraces two landmark late twentieth-century buildings by Renzo Piano. More a cultural compound than a traditional campus, St. Thomas stretches the place-type by blurring the boundaries between town and gown and between master planning and inspired ad hoc urban design.
Outstanding urban districts bear a strong sense of identity that deepens and matures as they adapt to change. Often they carry the imprints of the circumstances that created them, such as a natural setting, burgeoning trade, industrial growth, or individual generosity. A place of exchange, urban districts are where people come together for goods, services, or ideas. They are places where public infrastructure provides order and where everyone feels welcome. Although frequently enriched by the patina of a long history, noteworthy urban districts have on occasion emerged within a single generation.

**Texas State Capitol and Congress Avenue in Austin.** Since the classic plans of cities like Paris and Washington, D.C., grand avenues with broad promenades, stylish shops, and stately monuments have been considered essential elements of a great city. Framed by a collage of historic and contemporary architecture, Congress Avenue is anchored at its northern terminus by the massive Texas State Capitol, designed by Elijah Myers in 1888. Down a gentle hill, the tree-lined avenue with broad sidewalks stretches to its southern gateway at the Congress Avenue Bridge which spans the dammed Colorado River (Town Lake). The formality and procession of its plan (originally conceived in 1837 by Edwin Waller) convey an order and dignity befitting the heart of a capital city.

**The Strand in Galveston.** Sometimes a great urban district is defined by the interplay between its past and its present. Once known as the “Wall Street of the Southwest,” the Strand is an urban district with a rich flavor of the past—derived primarily from its significant collection of late nineteenth-century commercial architecture. The architect Nicholas Clayton is mainly responsible for establishing the eminent architectural character of the original Strand, a distinguishing virtue which still resonates more than 100 years later. Now revitalized as a major tourist destination with shops and hotels, visitors and residents alike are transported to its High Victorian glory days. Cast-iron storefronts, colonnades, and canopies, coupled with rich polychrome masonry details, engage today’s pedestrians with a touch of history, illustrating the craft of a past era.

**Highland Park Village in Dallas.** Known as the “first self-contained shopping center in the U.S.,” this assemblage of Spanish Colonial Revival buildings (with facades of beige stucco and red-tile roofs) remains as much of an architectural jewel as when the first phase of the complex was completed in 1931. From its beginning in the depths of the Great Depression under the creative direction of the Fooshee & Cheek architecture firm, Highland Park Village fully matured in 1954 following six subsequent phases of construction. Highland Park Village continues to age gracefully, despite some less-than-sensitive additions. Remarkable not only for its ornate stone friezes and bas reliefs, the complex introduced to the retail world the notion of off-street parking. Even today it’s a place where pedestrians and automobiles truly coexist. Perhaps the most pleasant aspects of Highland Park Village are its spatial...
qualities which create a sublime network of interior and exterior spaces linked by pavilions, balconies, arcades, and colonnades.

**Paseo del Río (Riverwalk) in San Antonio.** Archeologists seeking to decipher the origins of a city sift the strata beneath the surface for clues where each newly excavated layer reveals an older story of the lives and times of its inhabitants. Paseo del Río, however, may be the first urban district built as a layer beneath its predecessor. Once a storm drainage ditch, the San Antonio River and its banks have been developed by the city to become a linear greenbelt and an urban attraction with retail and entertainment. Fully charged with the energy of people and commerce, it provides a cozy, lush, and lively change of pace from the arid city grid above. Based on a proposal introduced in 1929 by local architect Robert H.H. Hugman and supported by the City Federation of Women’s Clubs and the San Antonio Conservation Society, work began in 1938 and was completed in 1941. Additions came in subsequent years, most notably by architect O’Neil Ford working under the aegis of raconteur and political strongman Maury Maverick.

**Corpus Christi Bayfront.** An urban district’s relationship to its natural setting is often the defining element of its character. Such is the case with Corpus Christi’s urban waterfront. A two-mile-long seawall (designed in 1941 by the engineering firm of Myers and Noyes) arcs the bayfront, setting the stage for the city’s business and entertainment district. Anchored at its north end by the signature Harbor Bridge, the stair-stepped seawall rises 14 feet above sea level. The downtown skyline springs from this 16-step concrete pedestal designed to protect the city from storm surges. At the top of the seawall, a 20-foot-wide promenade has evolved into an urban space of remarkable diversity and vitality. Walkers, joggers, fisherman, tourists, boaters, and motorists all share the expansive infrastructure which also stands in as an ad hoc amphitheater for boat parades and celebratory fireworks.

**Fort Worth Cultural District.** The idea of an urban district comprised of museums and cultural attractions is actually quite a modern notion. Fort Worth’s arts district undoubtedly proves that a great civic place will emerge when the mix of architectural masterworks and world-class art is assembled. Here, significant works such as Wyatt C. Hedrick’s Will Rogers Memorial Center (1936), Louis Kahn’s Kimbell Art Museum (1972), Philip Johnson’s Amon Carter Museum (1977, expanded 2001), and Tadao Ando’s Modern Art Museum (2002) all share a civic park—the key element is the great lawn which lies between the Amon Carter at the top of the hill and the Kimbell at the bottom, with the Will Rogers to the south presiding over the axial arrangement. Placed together and sensitively sited, the sum of the elements form a unique critical mass of art and architecture. The Fort Worth Cultural District is a symbol of refinement made possible by individual philanthropists and collectors with a shared vision.
Small Towns

BY GERALD MOORHEAD, FAIA

Small towns are the best places in Texas, the places where all the history, culture, myths, and legends stirred by the name Texas are to be found. While the cities celebrate growth and economic change, the small towns more quietly honor perseverance and place. To find the essence of Texas, visit its small towns. Although in general decline since the 1930s due to shifting economic development and limited employment opportunities, many small towns are experiencing modest economic boosts from the big cities: some are close enough to become bedroom suburbs, others promote themselves as “heritage tourism” attractions, and still others are finding their populations augmented by former urban dwellers seeking refuge from big-city stress.

The small towns selected here – San Ygnacio, San Augustine, Castroville, and Granbury – represent a range of Texas settlement patterns, development history, and present conditions. They are alike in the high quality of their historic architecture and their individual sense of place.

San Ygnacio. In 1830, a group from Revilla (now Nuevo Guerrero, Tamaulipas) led by Jesús Trevino crossed to the north side of the Río Grande and established a town, naming the settlement for St. Ignatius of Loyola, patron saint of Guerrero. With its river crossing location, San Ygnacio was a trading center in the mid-1800s and the scene of numerous border skirmishes as late as 1916. Trevino and his followers immediately built substantial houses and walled enclosures of the local sandstone. The quality of the masonry and special details is evidence of the Spanish influence in design and construction filtered through local craftsmen and conditions, creating a local vernacular of considerable refinement.

San Ygnacio’s remote location has helped preserve numerous mid-nineteenth-century structures, with most lost to neglect rather than development. For nearly 20 years, the River Pierce Foundation, established by artist Michael Tracy, has worked with the local families and county officials to foster a respect for this special place. The foundation has purchased and restored several structures, added benches and native trees to the town plaza, and currently is raising funds to stabilize and restore the Trevino Fort, built in 1830 and now the very icon of San Ygnacio.

San Augustine. The origin of San Augustine dates to 1717 when the Spanish established the Nuestra Señora de los Dolores de los Ais Mission as the eastern end of the Camino Real (now State Highway 21) to protect against the threat of French invasion. By the end of the eighteenth century, Anglos and remnants of southeastern Indian tribes were settling in the region. In 1827 the settlers elected their first municipal authorities, and in 1833 acquired land and surveyed a grid of 48 blocks for a town. Approved by Mexico in 1834, the town was named after St. Augustine of Hippo.

The town’s economy never fully recovered after the Civil War and a fire in 1890 destroyed much of the town center. Most of the buildings around the courthouse square date from the rebuilding after the fire. The final blow came after the Great Depression when the lumber companies pulled...
Local architects Augustus Phelps and Sidney A. Sweet built a number of Greek Revival homes which are today the glory of San Augustine and which define its identity.

Buried in the dark East Texas forest, San Augustine seems suspended deep in time. Lingering memories of Spanish explorers and missionaries, revolutionary heroes (Sam Houston took command of the Texian army here in 1835), and the crisp white order of Phelps’ houses create a unique aura of languor. Removed from the corridors of development, San Augustine lingers in a vague past.

**Castroville.** Early visitors described Castroville as very “un-Texan” and it maintains a distinctly different feel today. Impresario Henri Castro brought Catholic Alsatian farmers to this site in 1844 and laid out a town more like a European village than a settlement on the Comanche frontier. Houses were built of half-timbering with rubble infill (Fachwerk) covered with white plaster. These simple forms (seen today as both ancient and modern at the same time) were scattered loosely around the town’s grid of streets, surrounded by kitchen gardens. In the European custom, farmers lived in the village rather than on their land. The town square is a large space with only a couple of commercial buildings near the corners and the St. Louis Cathedral (1850) on the west side, furthering the character of a farming village rather than a merchant town. (The rustic charm of Castroville’s architecture, in particular the Carle Store, inspired David Williams and O’Neil Ford when they visited on their famed 1926 driving tour of South Texas.)

The historic district of Castroville contains 97 structures, but the town is not a museum: families are still living in these well-kept 150-year old cottages. To walk around the narrow streets is to experience another time and place. Aside from cars, there are few modern intrusions to alter the scale of the spaces and relationship of buildings. Even its proximity to San Antonio, a mere 23 miles to the east, has not brought destructive development to alter the historic village atmosphere.

**Granbury.** This ideal picture-postcard small town offers a freshly restored courthouse (1890 by W.C. Dodson) with a tall silvery tower, a courthouse square lined on all four sides with historic structures occupied by active businesses and restaurants, and sidewalks full of happy visitors. Granbury’s location just 36 miles southwest of Fort Worth has the added attraction of a pleasant lake that has spawned residential and retail development, as well as recreational activities.

The Indian territory on the Brazos River’s west bank was first settled in 1854 by a group from Tennessee. The same year, Elizabeth Crockett moved here to claim a land grant awarded to heirs of soldiers in the Texas Revolution. Hood County was carved out of Johnson and Erath counties in 1866 and the town was established the same year, named for the local Confederate General Hiram Bronson Granbury. The railroad came through town in 1887, making Granbury a trading center. The limestone buildings around the courthouse square date from this prosperous period.
Residential Districts

BY ELIZABETH DANZE, AIA

As diverse as the following four residential districts are, all reference the fundamental relationship of house to land to community. Each district uses a clear, bold approach to design of the public realm that is particular to its place. Three of the neighborhoods—those in San Antonio, Houston, and Dallas—are memorable by means of a deliberate, ordered imposition that does not acquiesce to the natural landscape, but effectively creates, enhances, or protects existing attributes. The fourth—in Austin, and the youngest of the group—stands apart due to its relaxed cohabitation with nature which imbues the neighborhood with a rural ambience.

The **King William District** in San Antonio is the oldest of the districts and occupies what was originally part of the irrigated farmlands of the Alamo. The first planned development in San Antonio, the area was laid out in its present configuration in the 1860s. Many German immigrants settled there, and by the 1880s the region saw its heyday. The area developed into an idyllic neighborhood shaded by large pecan and cypress trees and consisted of late nineteenth- and early twentieth-century houses in a variety of styles from Greek Revival to Victorian, Romanesque, Italianate, and eventually even 1940s modern. During the 1930s and ’40s the neighborhood deteriorated and the larger houses were divided into apartments, some reportedly became brothels. Restorations began in the 1950s by individuals such as Walter Mathius and O’Neil Ford who were attracted by the neighborhood’s proximity to downtown and the potential for saving some of the city’s finest houses. The King William District was designated the first Historic Neighborhood District in Texas.

**Broadacres** in southwest-central Houston, added in 1980 to the National Register of Historic Places, is a seven-block residential district developed in 1923. It is a prototypical example of the “garden-city” of the 1920s and ’30s. Planned and landscaped by Houston architect William Ward Watkin, Broadacres consists of two parallel streets (North and South Boulevards) which each have unusually wide grass medians and sidewalks. Live oak trees planted six across in staggered rows, and now matured, have entirely...
reshaped the flat, formerly treeless landscape. Broadacres is significant for the consistency of its architecture. Of 26 houses, eight were designed by Birsall P. Briscoe and seven by John F. Staub. They have an array of eclectic styling, detailing, and are subtle and inventive in adjustment to the flat site and hot, humid climate. Houses take advantage of neighborhood landscaping to shape spaces and integrate indoor and outdoor living.

**Greenway Parks** designed in 1928 by David R. Williams, is considered the first pedestrian-oriented community in Dallas. The 150-acre neighborhood, consisting of approximately 300 houses, is organized along a central boulevard gracefully split at either end to create two triangular-shaped parks. Gently curving streets cut through the development from east to west. Williams designed broad, shared greenbelts parallel to and alternating with the streets, with each home having the option of facing either greenbelt or street. These “greenways,” combined with deed restrictions prohibiting fencing of lots, encourage residents to stroll and interact. Architects O’Neil Ford, Howard Meyer, Charles Dilbeck, John Aston Perkins, and Ralph Bryan all designed significant houses in the neighborhood.

Greenway Parks has remained relatively unchanged despite economic pressure to the contrary. Many houses have been passed down from one generation to the next which has helped create a strong sense of community.

**Old Westlake Hills**, across Lake Austin from the city of Austin, stands in contrast to the other three residential neighborhoods, distinguished and defined by its unique relationship to the natural landscape. From its inception in 1953, the residents of Old Westlake Hills have affirmed in their charter statement their reasons for settling in this place: “The natural beauty of this mountainous and wooded country has appealed to us very strongly; it is where we have found happiness and peace of mind. In the words of the American poet Walt Whitman, ‘After you have exhausted what there is in business, politics, conviviality and love, and find that none of these finally satisfy, what is left? What remains? Nature remains.’”

The original houses – often invisible – are modest and assume a secondary role to the rolling hills and native flora, and streets are narrow lanes, without shoulders or curbs, that twist through the wooded terrain. The landscape remains dominant and unspoiled though the district is fully built and developed, creating an extraordinary marriage of house to site to neighborhood. Despite being part of a larger incorporated – and more recognizably suburban – township (West Lake Hills), Old Westlake Hills remains a rustic enclave set apart from its citified surrounding environs.
Linking Others

BY VAL GLITSCH, FAIA

Architecture makes the meaningful journey in search of significant destinations real. By intentionally ordering sequential experiences and creating perceptible and hierarchical links among programmatic elements, architecture conjures visual, and therefore memorable, images of re-traceable movement. And, as movement is the primary means by which people come to know a place, the creation of thoughtful patterns of movement is key to achieving successful and notable design.

Though wildly varied in building type, economic basis, site, and scale, the members of this last group of Texas’ Best Places share that clarity of organization and tangible trail that can link place to place and people to place.

San Antonio Mission Trail. In 1983, the National Park Service created the Mission Parkway National Historical District to connect the four missions along the San Antonio River downstream from the Alamo.

The preservation of these missions, once independent villages fortified against attacks, vividly conveys the story of early Texas life. Each thick stone and bastion-cornered enclosure illustrates the basis of eighteenth-century Texas culture: the integration of a sacred and communal life, demonstrated by the sequence from entry gate to the sanctuary and central courtyard. As a still-used thread connecting these missions, the acequias (aqueducts), symbolize of the most important sign of civilized movement through a dry land—water.

The Mission list, expanded here to add Texas’ most well-known mission, the Alamo (known previously as Mission San Antonio de Valero; 1724 in its present location) includes: Mission San Francisco de la Espada (1731-1745), Mission San Juan Capistrano (1731; church ca. 1756), Mission Nuestra Señora de la Purisima Concepción (ca. 1731 in its present location), and Mission San José y San Miguel de Aguayo (1740 in its present location).

Fort Davis. Originally built in 1854, Fort Davis positioned itself at the eastern edge of the Davis Mountains to safeguard travelers between San Antonio and El Paso.

A modified restoration, ranging from ghostly footprints to fully furnished completions, was begun by the National Park Service in 1963, shows the clarity of the original site plan that hierarchically arranged the buildings for status and climate control around the north-south parade ground. The straightforward parti of remarkable simplicity and “disciplined repetition” sits in stark formal contrast (but sympathetic hue) to the jagged pinks of the craggy mountain backdrop.

The Chinati Foundation, Marfa. Down the road from Fort Davis sits the once-thriving cattle town of Marfa and the chosen site for Donald Judd’s creation of the “ideal museum”: a permanent site for the exhibition of his and selected other twentieth-century artists in the preserved nature and intense light of West Texas.

In the 1970s, with the financial assistance of the Dia Foundation, Judd purchased and carefully altered buildings both in downtown Marfa and...
at Fort D.A. Russell, creating a networked series of live/work settings that exemplify the purist’s conception of the integration of life and work, along with art and nature. Simplifying the unifying effect of floor, wall, and ceiling materials and planes, modifying the door and window openings in those planes, and creating exterior habitational elements of water and shade that extend the interior space to the exterior, Judd purified the existing architecture without erasing the past. The transition in his own art from “specific objects” of the 1960s to the “specific elements” of the ’70s and ’80s is reflected in the development of his architectural attentions, notably the resurrection of the fort’s 11 U-shaped barracks into a series of internally modified shells set along an arcing path.

**Fair Park, Dallas.** Sited on the city’s east side, Fair Park exhibits the nation’s finest collection of Art Deco buildings—seen as “strikingly modern” in 1936 when George Dahl designed this complex for the Texas Centennial Exposition. Dahl supervised a very capable staff of architects, technicians, and craftsmen to complete the planning, design, and construction in a little more than 12 months. As Dahl’s chief designer, Donald Nelson was solely responsible for several exhibit buildings, the most significant being the U.S. Government Building (now known as the Tower Building) which is the tallest structure on the exposition grounds. Fair Park’s centerpiece is a 700-foot reflecting pool which centers – in the

Beaux Arts tradition – the composition to axially connect downtown Dallas with the Hall of State, a monumental procession framed by fountains and portico-fronted exhibit halls. In 1936, *Architectural Forum* favorably reported on Dahl’s efforts, particularly his use of simple massing, accented with brilliant color, to produce a unified appearance in buildings and landscaping.

Recent restoration has reclaimed original murals and bas-relief decorative artwork, which give new life to the building exteriors and re-energize the entire complex.

**Town Lake, Austin.** Construction of Longhorn Dam in 1960 created this artificial lake from a 7.5-mile stretch of the Colorado River just south of downtown. The lake was greatly enhanced by the 1988 master plan (Johnson, Johnson and Roy/Lawrence W. Speck) which organized a compilation of new and existing parks and open spaces adjacent to its banks. These outdoor amenities include a network of hike-and-bike trails, pedestrian-friendly bridges, and Zilker Park where spring-fed Barton Springs has attracted local denizens for hundreds of years. Also, the urban context of Town Lake is addressed by hotels, apartments, and public buildings that have been built along the shoreline and which respond...
directly to the waterway. Town Lake brings together all that says “Austin”—an inclusive community of outdoor-loving and environment-conserving enthusiasts. This “heart and soul” of Austin has spawned a system of green spaces that flow through the city to tie together an amazing variety of recreational, educational, and cultural opportunities for the community.

**Solana, Westlake/Southlake.** “A place in the sun,” Solana is the result of partnering visionary developers, Marriott and IBM, and the collaborative efforts of architects Ricardo Legoretta, Mitchell-Giurgola, Barton Myers, and landscape architects Peter Walker and Martha Schwartz.

Set on an 860-acre site close to the DFW airport, Solana re-interprets the office park as a “place for business in the country, where land is as important as architecture.” The site, bisected by a divided highway, provided the opportunity to design for a car culture where road and entry/exit ramps are incorporated into the design, as cars are allowed to pass through gate-like openings to enter a parkway.

Existing meadows and forests remain as field to the imposition of three Southwest-inspired courtyard-focused building compounds, landscaped in the agrarian tradition. Hosting a higher-than-normal percentage of covered parking spots, tree-enhanced garages frame large well-ordered plazas designed for people and their cars. Here, the traditional boundary between landscape and architecture is blurred as a system of interconnected landscape, shade, and water features weave the buildings and site together. Through large-scale wall elements rendered in boldly colored stucco and punctuated by a syncopation of geometric openings, the design feels of one order though the diversity of many hands is at work.

**Project Row Houses, Houston.** Conceived by artist and community activist Rick Lowe, Project Row Houses is an exemplary public-art project that achieves historic preservation and neighborhood revitalization through the making and displaying of socially-critical art and the provision of much-needed social services. Originally rental housing for African-American families, the Two abandoned blocks of 22 shotgun cottages (from 1939 and later) in Houston’s Third Ward just south of downtown have been transformed through renovation into exhibit spaces and housing for single mothers. The houses surround two enclosed courtyards that safely allow art creation and exhibition, gardening, daycare and play space, and public education and tours.

The preservation of the repeated white clapboard archetypal house form, made familiar through the paintings of artist John Biggers, lends a pattern of dignified simplicity to the project, giving backdrop to the colorfully creative activities of the new users.
**Places**

1. San Antonio Mission Trail
2. San Ygnacio
3. San Augustine
4. State Capitol/Congress Avenue
5. Castroville
6. King William District
7. Hood County Courthouse Square
8. The Strand
9. Fort Davis
10. Rice University
11. The University of Texas at Austin (original 40 Acres)
12. Broadacres
13. Greenway Parks
14. Paseo del Rio (Riverwalk)
15. Highland Park Village
16. Fair Park
17. Fort Worth Cultural District
18. Corpus Christi Bayfront
19. Trinity University
20. Town Lake Park
21. Old Westlake Hills
22. University of St. Thomas/ Menil Collection
23. Chinati Foundation
24. Solana
25. Project Row Houses

**Authors**

**Elizabeth A. Danze, AIA**, is a principal of Blood and Danze Architects in Austin. She also is an associate professor at the University of Texas at Austin’s School of Architecture and has written numerous articles about affordable-housing design.

**Val Glitsch, FAIA**, is principal of her own firm in Houston. She is a frequent contributor to *Texas Architect* and is currently a visiting instructor at the University of New Mexico’s School of Architecture and Planning.

**R. Lawrence Good, FAIA**, is president of Good Fulton & Farrell Architects in Dallas. A frequent contributor to *Texas Architect*, he was co-author of *The AIA Guide to Dallas Architecture* and lectures on architecture and urban design.

**Lawrence Speck, FAIA**, is a principal of Page Southerland Page in Austin. A former dean of the School of Architecture at the University of Texas at Austin, he continues to teach and write about twentieth-century American architecture and urbanism.


**Elizabeth Chu Richter, AIA**, is a principal of Richter Architects in Corpus Christi. She also is executive producer of *The Shape of Texas*, a radio series sponsored by TSA to promote public awareness of architecture around the state.

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**TSA’s Taking Texas Places Task Force**: R. Lawrence Good, FAIA (co-chair); Lawrence Speck, FAIA (co-chair); Richard Archer, FAIA; Donna Carter, AIA; Elizabeth Danze, AIA; David Dillon; Stephen Fox; Val Glitsch, FAIA; Mark Gunderson, AIA; Wes Henderson, AIA; Lars Lerup; Rafael Longoria; David Messersmith, FAIA; Carolyn Peterson, FAIA; Elizabeth Chu Richter, AIA; Deedie Rose; Stephen Sharpe; Gail Thomas; Bryce Weigand, FAIA

**Editorial Direction**: R. Lawrence Good, FAIA, and Stephen Sharpe

**Graphic Design**: Adam Fortner

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Golf Tournament—Star Ranch Golf Club
Opening Reception—Serrano’s Mexican Café

Thursday, September 26th
Registration Open—Convention Center
Seminar: “Protecting Your Assets”
Mike Sharry, CNA Ins. & Rex Hogue, attorney
Refreshment Break—Convention Center
Seminar: “Roof Drainage”
Steve Patterson, Roof Technical Services
Annual Business Meeting/Awards Luncheon
Keynote Speaker: Cactus Pryor
Trade Show Grand Opening /
Ribbon Cutting Ceremony

Friday, September 27th
Seminar: “Q & A Session”
Roof Consultants Panel
Refreshment Break—Convention Center
Barry Bankler, A Team Ventures
Trade Show Open; Convention Center, Hall B

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Mastering Risk Management

RISK IS ONE OF THOSE FOUR-LETTER WORDS architects that could easily live without. It was not so many years ago when it seemed that the greatest risk we took in business was driving to work. Now it has attached itself to everything we do and say. We use reliable AIA forms that have been tested in the courts, but more often we encounter lawyer-generated documents with onerous clauses. We get review assistance from attorneys when we negotiate our agreements, but afterwards we must rely on our learned risk management skills to avoid legal pitfalls.

We wish that we could cut through the myriad of risk management information that is perpetually cast upon us and practice architecture without getting bogged down with worries about legal issues. We would like to master this thing called risk management and get on with our lives. In the following paragraphs we’re going to look at some core elements to incorporate into practice, as well as actions to take when claims are made. From preventive measures to positive actions, these fundamentals should help establish the basics of a viable risk management program in today’s litigious jungle.

Contract Issues
Aside from being selective in building types and clients, an effective risk management program begins with contract negotiation. It is here that we establish our scope of services and professional obligations.

Competent Review
As the use of non-standard contracts continues to increase, review by a competent source becomes more critical. Your insurance agent can provide assistance by referring you to a qualified lawyer who specializes in architect and engineer defense. In any case, review of your contracts by a qualified attorney who understands your practice should be integral to your program.

Setting Fees
The vanguard of loss prevention is adequate compensation. If fees do not exceed production costs we are doomed from the start. Accordingly, if production costs go up (as in increased insurance premiums), then we should elevate fees to keep our profit margins intact. Design professionals often struggle with the dilemma of making a good fee and getting the job. It is sometimes perceived as a contradiction. The reality is that, with insurance premiums and other business costs increasing, if we do not increase our fees accordingly, the result will be increased losses.

Limit Your Liability
A limitation of liability clause in your contract sets the maximum dollar amount that you can be held responsible for. If the client resists your initial proposal, you can always counter by increasing the limit. As long as the contracted limit is equal to or less than your insurance coverage, you’re ahead of the game.

Limit Your Services
We tend to leave our services open-ended, yet we are shocked when our job costs shoot through the ceiling. AIA document B141 provides us with the vehicle to limit our services in article 2.8.1 wherein the number of submittal reviews, site visits, substantial completion inspections, and final completion inspections are quantified. All you have to do is fill in the blanks. You should utilize this approach even if you do not use B141.

No “Record” Services Without Contract Administration
Those who sign and seal documents without providing contract administration will likely get an increased share of claims management experience. If you are not involved when your design gets built, there will be no one to defend your design or work out missing or unclear details. If others provide contract administration, they will likely not have loyalty to your design. Some states view contract administration as integral to service delivery and require its inclusion by law.

Documentation
Our legal system continues to favor hard-copy evidence. Accordingly, the more thoroughly we document, the more effective our defense will be. Experience has indicated that there is a minimum amount of documentation that should be provided with your services. The following requirements are recommended:

• Owner-Architect Agreement (don’t leave home without it)
• Project name, number, and date on all documents (including emails)
• Written communications on key issues (no exceptions)
• Transmittals on all sent items (leave a visible trail)
• Written reports on all site observations (provides proof of services)
• Certificate(s) of Substantial Completion (on all project components)
• Final Change Order (to reconcile allowances and contingencies)
• Documented owner accepted non-conforming work (listed in the Certificate of Substantial Completion)
• Filing system (if you can’t find it, you don’t have it)

Document Quality
Design professionals strive to produce quality documents free from errors or omissions, however, there has never been, nor will there ever be, a perfect set of documents. The best way to try to accomplish this is through a structured review that finds and corrects flaws before the documents are issued. Although we tend to keep our senior managers busy on the important projects, it will greatly benefit your program to assign a portion of their time to the review of documents. Statistics indicate that a structured quality review results in fewer claims.

Management Objectives
Your success in protecting your risks will be greatly influenced by your achievement of the following objectives:
• Realistic owner expectations
• Personal availability to owner and project
• Quality designs and documents
• Thorough documentation
• Timely actions and responses

It is important that the owner has a reasonable understanding and expectation of the project delivery process, and owner education should be considered in all actions. Although you may provide a correct answer, if the owner expects something different, he or she will not feel that you have performed adequately. Likewise, if the owner needs a response and you are not accessible, even perfect documents cannot deliver you from failure. Response time is critical because time equates to money.

Consultants
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Your Bell representative will also provide rate quotations promptly. Remember: We’re professionals serving professionals. Call Byron Johnson, CPCU, CIC, an associate member of the American Institute of Architects.

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Consultants are expected to provide the same level of service to the project as the architect. A good approach for managing consultant services is to establish a set of ground rules.

Ground Rules for Managing Consultants
- Execute a contract that reflects the specific applicable requirements of the owner-architect agreement.
- Establish minimum insurance coverage limits.
- Keep consultant insurance certificates on file and require notice of cancellation.
- Require site observations and reports.
- Require submittal reviews.
- Require payment application reviews.
- Require a Consultant’s Certificate of Substantial Completion.
- Require confirmation of final completion.

When you find reliable and competent consultants, give them work repeatedly, pay them on time, and hold them to the rules listed above.

Claims Response Actions
Actions taken in response to a claim are equally as important as those taken for claim avoidance.

Claim Notices
Professional liability insurance policies have specific notice requirements that must be followed when a claim is received. This is especially important these days while insurers struggle with profitability and enforce their rules more strictly. Insurance policies typically require that notice be given immediately upon knowledge of the claim or circumstances giving rise to the claim. A phone call is usually accepted, but an email or a letter is a better option.

Legal Counsel
As soon as you receive a claim, it is important to retain legal counsel to file the appropriate legal responses. Although the insurance provider will want you to retain a lawyer approved by their company, the initial cost of defense typically will be paid by you through your deductible, and you should be comfortable with the attorney selected. Insurance providers are sensitive to this issue, and they have qualified lawyers available.

Information Security
When a claim is received, your first priority after notifying your insurance carrier should be to secure and document relevant information. This should include the following:

- Locate and secure all relevant drawings and correspondence.
- Visit the site if appropriate.
- Photograph the physical conditions.
- Document your team’s recollection of events.
- Instruct your team on appropriate conduct.

Appropriate Team Conduct
The following rules of conduct should be followed to preserve your coverage and protect your legal position.

- Do not admit fault (this could void insurance coverage).
- Do not obligate for payment of money or services (this could also void coverage).
- Do not cast blame on other parties (especially your consultants).
- Maintain confidentiality.
- Refer questions and communications to a designated spokesperson.

The only thing worse than having a claim against you is having it handled badly.

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Settlement Issues

During the settlement process, it is important that all insurance policy requirements be strictly followed. Typically, the policy requires that the insured give the insurer a written “Consent to Settle.” Be aware that should a settlement within policy limits be proposed by the claimant, and you do not consent to the settlement, the insurance company may attempt to recover costs resulting from a judgment above that amount. On the other hand, if the insured does not agree to a proposed settlement within policy limits, you can avoid exposure above policy limits by making a written settlement demand to the insurer. When a reasonable settlement offer is tendered, listen to your lawyer and consider the bottom line.

Uncollected Fees vs. Losses Paid

Last of all, and perhaps most important, is the issue of uncollected fees versus losses paid. Professional liability insurance policies exclude coverage for fee disputes, and consequently the insurer will not be concerned with outstanding fees. Designers are sometimes inclined to offer these uncollected fees for offset during the resolution of claims, but to do so can increase your loss by denying benefit of your insurance coverage.

The resolution to this problem is to keep the two issues separated. It is important to get an understanding with the Owner up front that all outstanding fees will be paid in full. This will preserve your profit position while allowing your insurance coverage to be used as it was intended.

If you incorporate these suggestions into your practice you should be able to establish a program that does not consume your time and resources yet still provides for effective loss prevention. Risk management is more than a set of rules and procedures. It is a mindset that must be incorporated into the delivery process from project pursuit through close-out. These suggestions will assist you in this task and help you to master risk management.

JAMES B. ATKINS, FAIA

James B. Atkins, FAIA, is a principal with the Dallas-based architectural/engineering firm HKS, Inc. where he has concentrated on construction phase services, contract negotiation, and loss prevention. He serves on the AIA National Documents Committee, and he frequently presents seminars on AIA documents, project management, and construction administration.

Professional Liability Goals & Objectives

An effective way to start developing your risk management program is to focus your energies on actions and resources that will benefit your overall project delivery process. The goals and objectives listed below provide a suggested framework for helping you establish the risk management criteria that is right for your practice.

- Choose your clients and projects wisely.
- Know when to walk away.
- Promise only what you can deliver.
- Balance the risk with the reward.
- Make your services match your contract.
- Be available for your client.
- Foster client education.
- Produce documents that tell the story.
- Mentor with experienced employees.
- Always include contract administration with “Record” services.
- Resolve project issues quickly.
- Work toward “mutual team benefits” during construction.
- Respect the Time/Cost/Quality equation.
- Don’t fly solo, use available support resources.
- Follow through on closeout.
- Review mistakes openly within your firm.
- Use your insurance agent’s available resources.
- Utilize a Quick Response Plan for claims and disputes.
- Know and use your legal counsel.

It will help to post your goals and objectives in a prominent location in your office and discuss them openly with your team. Talk about what each one means and what you can do to integrate them into your services. Foster participation and involvement by assigning tasks for developing internal procedures and guidelines. Celebrate individual contributions and overall program achievements through rewards and recognition.

The objective is to develop a mindset of daily priorities that guides your decisions and actions throughout the day. From informed project selection and safe contract negotiation to quality documents and client devotion, implementing these suggestions will improve your chances of mastering the area of our practice that we call risk management.

References


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## Index to Advertisers

<table>
<thead>
<tr>
<th>Page</th>
<th>Advertiser</th>
<th>Circle No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2, 26, 102, 107, 109</td>
<td>Acme Building Brands</td>
<td>16</td>
</tr>
<tr>
<td>26</td>
<td>AEC, Inc.</td>
<td>103</td>
</tr>
<tr>
<td>8</td>
<td>AIA Trust</td>
<td>14</td>
</tr>
<tr>
<td>11</td>
<td>All Seasons Commercial</td>
<td>4</td>
</tr>
<tr>
<td>121</td>
<td>Audio Visual Innovations</td>
<td>1</td>
</tr>
<tr>
<td>99</td>
<td>Bell Insurance Group</td>
<td>88</td>
</tr>
<tr>
<td>121</td>
<td>Bill Roberts Sales</td>
<td>132</td>
</tr>
<tr>
<td>78</td>
<td>Black Millwork</td>
<td>18</td>
</tr>
<tr>
<td>bc</td>
<td>Blackson Brick</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Boral Bricks</td>
<td>25</td>
</tr>
<tr>
<td>1</td>
<td>Bulthaup</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>Composite Technologies Corp.</td>
<td>60</td>
</tr>
<tr>
<td>104</td>
<td>Coronado Builders, Ltd.</td>
<td>45</td>
</tr>
<tr>
<td>123</td>
<td>Data Projections</td>
<td>50</td>
</tr>
<tr>
<td>20</td>
<td>Design Arts Seminars Inc.</td>
<td>49</td>
</tr>
<tr>
<td>100</td>
<td>DPIC</td>
<td>110</td>
</tr>
<tr>
<td>15</td>
<td>Dur-A-Flex, Inc.</td>
<td>93</td>
</tr>
<tr>
<td>76</td>
<td>Elgin-Butler Brick Co.</td>
<td>182</td>
</tr>
<tr>
<td>ibc</td>
<td>Environmental Interiors</td>
<td>29</td>
</tr>
<tr>
<td>123</td>
<td>Fugro South</td>
<td>97</td>
</tr>
<tr>
<td>4</td>
<td>Gaco Western Inc.</td>
<td>90</td>
</tr>
<tr>
<td>19</td>
<td>Gate Precast/Gate Concrete Products</td>
<td>40</td>
</tr>
<tr>
<td>123</td>
<td>JEAcoustics</td>
<td>8</td>
</tr>
<tr>
<td>121</td>
<td>JEH/Eagle Supply</td>
<td>23</td>
</tr>
<tr>
<td>122</td>
<td>L.A. Fuess Partners, Inc.</td>
<td>31</td>
</tr>
<tr>
<td>23</td>
<td>Lucas Cedar, Inc.</td>
<td>10</td>
</tr>
<tr>
<td>22-23</td>
<td>Marvin Windows Planning Center</td>
<td>28</td>
</tr>
<tr>
<td>98</td>
<td>McQueary Henry Bowles Troy</td>
<td>48</td>
</tr>
<tr>
<td>123</td>
<td>MCT Sheet Metal, Inc.</td>
<td>71</td>
</tr>
<tr>
<td>76</td>
<td>Mesa Design Group</td>
<td>34</td>
</tr>
<tr>
<td>20</td>
<td>Miller Blueprint</td>
<td>13</td>
</tr>
<tr>
<td>80</td>
<td>Monier Lifetile</td>
<td>20</td>
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<tr>
<td>24-25</td>
<td>Nu Steel</td>
<td>46</td>
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<td>26-27</td>
<td>Pella Windows</td>
<td>73</td>
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<tr>
<td>122</td>
<td>Pelton Marsh Kinsella</td>
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<td>23</td>
<td>Lucas Cedar, Inc.</td>
<td>10</td>
</tr>
<tr>
<td>22-23</td>
<td>Marvin Windows Planning Center</td>
<td>28</td>
</tr>
<tr>
<td>98</td>
<td>McQueary Henry Bowles Troy</td>
<td>48</td>
</tr>
<tr>
<td>123</td>
<td>MCT Sheet Metal, Inc.</td>
<td>71</td>
</tr>
<tr>
<td>76</td>
<td>Mesa Design Group</td>
<td>34</td>
</tr>
<tr>
<td>20</td>
<td>Miller Blueprint</td>
<td>13</td>
</tr>
<tr>
<td>80</td>
<td>Monier Lifetile</td>
<td>20</td>
</tr>
</tbody>
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The companies listed below are exhibitors in the 63rd Annual TSA Design Products & Ideas Exposition in Austin, October 24-26.

Acme Brick Company
Booths 111, 113
2821 W. 7th St.
Fort Worth, TX 76107
817.332.4101 fax 817.390.2404
www.brick.com
For more than 100 years, Acme Brick Company has been meeting the needs of Texas architects with hard-fired clay brick in an exciting variety of colors, textures, and blends. Acme also offers the IBF Glass Block Grid System, a mortarless glass block installation system. Acme Brick Company is a Berkshire Hathaway company.

Advanced Lab Concepts, Inc.
Booth 625
9809 Whithorn
Houston, TX 77095
281.859.5496 fax 281.859.3053
Advanced Lab Concepts, Inc. (ALC) is a manufacturer and supplier of quality laboratory equipment and custom millwork for the secondary educational, institutional and industrial market. ALC can supply and install the following items: pre-finished wood, metal and plastic casework, fume hoods, epoxy resin tops/sinks, plumbing and electrical fixtures, safety equipment, reagent racks and specialized lab equipment.

AEC, Inc.
Booth 210
3360 Wiley Post Rd., Ste. 150
Carrollton, TX 75006
972.488.1066 fax 972.488.0554
www.aeccorp.com
Providing sound environments that are acoustically correct is our business. AEC, Inc. supplies and installs acoustical interior finishes and noise control products for the interior design, architectural, and industrial markets. With over 11 years of experience, AEC, Inc. has built a solid reputation as a leader in the sound management industry.

Affordable Building Systems, LLC
Booth 406
2750 State Hwy. 160
Whitewright, TX 75591
903.364.1198 fax 903.364.1108
www.affordablebuildingsystems.com
ABS TerraStar™ Movable Wall Systems, InStar Acoustical Ceiling Systems, and Prestowall Interior Wall Systems are produced through an environmentally responsible process that produces a high quality, durable, and fire resistant multi-use product made from wheat straw. Check out our website at www.affordablebuildingsystems.com or call 1-877-364-1198 for specifications and detailed information.

All Seasons Commercial Div., Inc.
Booth 638
1293 N. Harvey Mitchell Pkwy.
Bryan, TX 77803
800.444.1444 fax 800.732.7130
www.allseasonswindows.com
A Texas-based manufacturer offering high quality windows and doors for premium residential projects through heavy commercial applications. Whether it’s to satisfy the discriminating homeowner or to protect children from storms in a school near the coast, Architects have proudly specified our products for decades within Texas and beyond.

Allstate Rubber Corp.
Booth 410
105-12 101st Ave.
Ozone Park, NY 11416
718.526.7890 fax 718.849.1662
Allstate Rubber will be exhibiting its legendary range of rubber flooring. Available in 64 colors, 40 textures, gym tile, and confet-tis, the Allstate tile line has the largest variety of offerings in the flooring industry. Also being shown is the Allstate vulcanized rubber Wallbase + Stairtread line for contract use.

American Tile Supply
Booths 107, 109
2821 W. 7th St.
Fort Worth, TX 76107
817.332.4101 fax 817.390.2404
www.brick.com
American Tile features the Southwest’s largest selection of fine quality products, a knowledgeable and helpful staff and good value. In one stop at any of the 15 American Tile locations in Texas, you and your client can select the perfect tile, marble, porcelain and granite for all of your building needs.

Ameristar Fence Products
Booth 223
P.O. Box 581000
Tulsa, OK 74158
800.321.8724 fax 877.926.3747
www.ameristarfenceproducts.com
Ameristar Aegis II Industrial Perimeter & Security Fencing. No other manufacturer offers the quality, strength, finish and cost effectiveness of the Aegis System by Ameristar, the Texas Architect’s 1st choice in ornamental steel fencing.

Amtico International
Booth 202
6825 Wedgestone Dr.
Plano, TX 75023
972.208.3532 fax 972.208.4400
www.amtico.com
Amtico resilient tile offers a stylish line that is durable enough to be installed in retail or commercial settings, and is beautiful enough to be used in any room of a home. With over 250 colors, the design possibilities are endless. Please contact 800.370.7324 or visit our website at www.amtico.com for additional information.

Andersen Windows/Black Millwork Co., Inc.
Booth 222
901 Reinli St.
Austin, TX 78751
512.454.1203 fax 512.467.9186
Come by booth #222 and experience the benchmark for quality - Andersen Windows. Their signature features are durable vinyl exteriors with natural wood interiors and are available in numerous glazings such as High Performance, reflective and impact resistant glass. All products are backed by a 20/10 year warranty.

architectfinders, inc.
Booth 607
3010 LBJ Frwy., Ste. 1213
Dallas, TX 75234
972.888.6007 fax 972.919.6178
www.architectfinders.com
Architectfinders is the matchmaker in the architectural field, bringing candidates and clients together for their successful career and business opportunities. The staff at architectfinders has years of experience to utilize in an effort to ensure a match in placing architects, engineers, and administrative personnel at architectural firms throughout the country.

Architectural Building Components
Booths 317, 319
11625 N. Houston Rosslyn
Houston, TX 77086
281.931.3986 fax 281.931.3989
Architectural Building Components manufactures standing seam metal roofing panels. Eight different profiles, soffit trim up to 32’ long in Kynar and Galvalume Plus. Jobsite production of panels too long to ship. New products include 16 gauge reroof zeas, 3” low slope standing seam, and 7” box gutter to 40 feet.

Armstrong World Industries
Booth 609
P.O. Box 3001
Lancaster PA 17604
713.780.2658 fax 713.780.6858
We will be showing the following products Perspectives, a heterogeneous sheet vinyl with “brushed concrete” visual in sheet and tile, Static-Dissipative Tile (SDT) in new colors, Natural Elegance Wood Look Porcelain Slab in new colors, and Amtico “Slate” from wheat straw. Check out our website at www.amtico.com for more information.

Ampco Products, Southwest Div.
Booth 422
201 Railroad Ave.
Sanger, TX 76266
940.458.7401 fax 940.458.5307
www.ampco.com
Ampco Southwest manufactures restroom compartments in laminate, metal, phenolic, and stainless steel. Stop by to find out about quick ship and competitive pricing programs. With manufacturing facilities in Florida, Texas, and Washington, we have a network of distributors and representatives to help us service you and meet your specifications.

Andersen Windows/Black Millwork Co., Inc.
Booth 222
901 Reinli St.
Austin, TX 78751
512.454.1203 fax 512.467.9186
Come by booth #222 and experience the benchmark for quality - Andersen Windows. Their signature features are durable vinyl exteriors with natural wood interiors and are available in numerous glazings such as High Performance, reflective and impact resistant glass. All products are backed by a 20/10 year warranty.

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www.architectfinders.com
Architectfinders is the matchmaker in the architectural field, bringing candidates and clients together for their successful career and business opportunities. The staff at architectfinders has years of experience to utilize in an effort to ensure a match in placing architects, engineers, and administrative personnel at architectural firms throughout the country.

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11625 N. Houston Rosslyn
Houston, TX 77086
281.931.3986 fax 281.931.3989
Architectural Building Components manufactures standing seam metal roofing panels. Eight different profiles, soffit trim up to 32’ long in Kynar and Galvalume Plus. Jobsite production of panels too long to ship. New products include 16 gauge reroof zeas, 3” low slope standing seam, and 7” box gutter to 40 feet.

Armstrong World Industries
Booth 609
P.O. Box 3001
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713.780.2658 fax 713.780.6858
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Ampco Products, Southwest Div.
Booth 422
201 Railroad Ave.
Sanger, TX 76266
940.458.7401 fax 940.458.5307
www.ampco.com
Ampco Southwest manufactures restroom compartments in laminate, metal, phenolic, and stainless steel. Stop by to find out about quick ship and competitive pricing programs. With manufacturing facilities in Florida, Texas, and Washington, we have a network of distributors and representatives to help us service you and meet your specifications.
**Arriscraft International**  
Booth 518  
P.O. Box 300069  
Austin, TX 78703  
512.453.7366 fax 512.453.7473  
Arriscraft International is North America’s only producer of stone whose process replicates the natural formation of natural stone. Its’ products are used in all markets—residential, commercial, and institutional. Arriscraft has over 50 years of history and all stone products are backed with a lifetime warranty.  

**Associated Truss & Lumber**  
Booth 414  
388 S. Larkin  
Sunnyvale, TX 75182  
800.275.7883 fax 972.226.9253  
www.associatedtruss.com  
Associated supplies TrusSteel noncombustible cold-formed steel trusses that are easy to specify, design and inspect. Guide specs, UL and NER listings, and details are available on CD. We also provide wood and metal framing to a second inspection.  

**Atkins Hanscomb Faithful & Gould**  
Booth 622  
12801 N. Central Expwy., Ste. 1420  
Dallas, TX 75243  
972.458.9040 fax 972.458.7271  
Atkins Hanscomb Faithful & Gould is an independent consulting firm providing a range of services to clients undertaking engineering and construction related activities. Atkins HF&G provides a comprehensive range of cost control, schedule control, and quality control services at all stages of project development.  

**Avatech Solutions**  
Booth 301  
8015 Shoal Creek Blvd.  
Austin, TX 78757  
512.407.8811 fax 512.407.8822  
www.avatechsolutions.com  
Avatech Solutions is the most trusted name in design automation software, training, and comprehensive technical services. Avatech is the nation’s largest Autodesk solutions provider with over 27 Avatech Training Centers nationwide offering services for all phases of CAD implementation. Visit booth 301 to see the latest in design automation with a special feature presentation of Architectural Studio.  

**Azrock (a brand of Domco Tarkett)**  
Booth 405  
P.O. Box 2467  
Houston, TX 77252  
713.344.2731 fax 713.802.2159  
www.domco.com  
Domco Tarkett commercial provides solutions to flooring problems with UCT, VET, linoleum, commercial sheet vinyl, homogeneous and static dissipative products.  

**Bartlett Cocke General Contractors**  
Booth 531  
6448 Hwy. 290 E., Ste. C-107  
Austin, TX 78723  
512.326.4223 fax 512.326.3990  

**Baten Associates**  
Booth 130  
4557 Alta Vista Ln.  
Dallas, TX 75229  
214.357.9748 fax 214.353.9353  
Baten Associates will be showing a variety of green products including cork tiles, cork planks and rolls, bamboo plank flooring, acoustic cushion (recycled rubber), and linoleum (floating planks). We will also show custom granite countertops, terrazzo (precast tile), vinyl sheet and plank tile, and prefinished wood flooring.  

**BellGroup Financial Corp.**  
Booth 213  
16980 Dallas Pkwy. Ste. 100  
Dallas, TX 75248  
972.581.4800 fax 972.980.1813  
www.ebellgroup.com  
BellGroup Financial is an Independent Insurance Agency and Financial Services firm with offices in Dallas, Irving, and Houston, specializing in Architects/Engineers Professional Liability Insurance as well as other Property & Casualty Insurance, Financial Services and Personal Insurance for the profession.  

**Benjamin Moore & Co.**  
Booth 517  
700 W. Kearney  
Mesquite, TX 75149  
972.285.6346 fax 888.285.6346  
www.benjaminmoore.com  

**Best Bath Systems**  
Booth 138  
4545 Enterprise  
Boise, ID 83705  
800.727.9907 fax 866.333.8657  
www.best-bath.com  
Manufacturer of TAS/ADA-compliant roll in and transfer showers for Independent and Assisted Living. Available for new construction and renovation. Many models feature “no recess” application and 1½” wall thickness. 45% ceramic finish. An Architectural Binder and samples available upon request. AIA Continuing Education (HSW) classes available at no charge.  

**Bill Roberts Sales Inc.**  
Booths 504,506  
4540 Bordeaux  
Dallas, TX 75205  
214.526.3366 fax 214.526.3367  

McFarland Door manufactures custom stile and rail interior and exterior wood doors for both commercial and residential projects. Door styles and species offered are virtually unlimited. Commercial wood doors are available in up to 90 minute, positive pressure and heat rise labels. Factory machining and prefinishing are also available.  

**Bodybilt, Inc.**  
Booth 500  
One Bodybilt Place  
Navasota, TX 77868  
936.825.1700 fax 936.825.3505  
www.bodybilt.com  
In just a few short years, Bodybilt, Inc. became one of the world’s leading manufacturers of high quality, ergonomic seating. Bodybilt continues that tradition today by offering a complete line of ergonomic seating products, along with an impressive array of optional features, and accessories.  

**Boral Bricks Inc.**  
Booth 224  
8078 Westheimer  
Houston, TX 77063  
713.278.9200 fax 713.278.9211  
Boral Bricks Inc. will display Building Bricks for exterior and interior walls made of Clay or Shale and Pavers made from Clay or Shale. Boral Bricks will also display man made stone for exterior and interior usages.  

**Bovard Studio Inc.**  
Booth 239  
2281 Hwy. 34 E.  
Fairfield, IA 52556  
641.472.2824 fax 641.472.0974  
www.bovardstudio.com  
Bovard Studio Inc. designs, fabricates and installs traditional and contemporary stained glass and provides full stained glass restoration services, including new wood, aluminum and steel frames designed specially for stained glass windows and protective covering systems. Other products: mosaics, chancel furniture, custom wood doors. Our 40,000 sq. ft. facility includes a complete woodshop and welding shop.  

**Bruce M. Kennedy Co., Inc.**  
Booth 528  
2505 Bowman Ave.  
Austin, TX 78703  
512.472.1708 fax 512.708.8589  
www.bmko.com  
Bruce M. Kennedy Co., Inc. specializes in motorizing interior and exterior window coverings. Products include wood blinds, roman/roller shades, draperies, European retractable awnings, retractable sun and solar screens. Control options include manual, motorized, automated, PC interfaced, individual or group control, sun and wind sensors, wall switch, and hand held remote.  

**Burke Mercer Flooring Products**  
Booth 438  
2250 S. Tenth St.  
San Jose, CA 95112  
800.669.7010 x 503  
817.267.9918  
www.burkemercer.com
C.C.P.C. of Texas
Booths 712, 714, 716
P.O. Box 937
Euless, TX 76039-0937
817.540.4437 fax 817.545.7254
www.ccpp-texas.org

The Cement & Concrete Promotion Council of Texas is a nonprofit Texas corporation compiled of manufacturers and distributors of Portland cement. The residential division promotes the use of concrete in residential construction, “championing” Insulated Concrete Forms (ICF’s). Capital Aggregate of Austin (ECO-Block) and Mike Pilley Construction (AMVIC) are promoting individual products.

CADVisions, Inc.
Booth 207
1950 Stemmons Fwy., 2060 Infomart
Dallas, TX 75207
214.741.2323 fax 214.741.2407
www.cadvisions.com

CADVisions, Inc. is an Autodesk Authorized System Center. In business since 1992, we specialize in providing premier CAD solutions to architectural professionals. Come by our booth to see the latest software tools available for Architects from Autodesk including Architectural Desktop, Architectural Studio, Autodesk VIZ, and more.

Booth 330
P.O. Box 79
Erie, KS 66733
620.244.3201 fax 620.244.3294

Ceramic Tile International
Booth 314
2311 W. Rundberg Ln., Ste. 500
Austin, TX 78758
512.491.6790 fax 512.491.6786

Ceramic Tile International will be displaying a large line of ceramic tile, porcelains, and natural stones. Along with these hard surface products, CTI will be showing a new floor heating system that is installed under ceramic and porcelain tiles. Also on display will be a line of quarry tiles from one of CTI’s vendors.

Chapman Building Systems/Therma Foam, Inc.
Booths 604, 606
P.O. Box 161128
Fort Worth, TX 76161
817.624.7204 fax 817.624.7264
www.sips-chapman.com

Therma Foam, Inc. is a manufacturer of Expanded Polystyrene (EPS) insulation, finding markets in many construction and related applications. We are a supplier to Chapman Building Systems, Inc. Texas manufacturer of structural insulated panels (SIPS), and a major supplier to the EIFS and stucco industry with factory pre-coated architectural shapes.

Chemical Lime Co.
Booth 415
350 APG Lane
New Braunfels, TX 78132
800.292.5278 x114 fax 830.625.0552
www.chemicallime.com

Chemical Lime Company produces and supplies CHEMSTAR Type S Lime which is manufactured to meet or exceed ASTM and UBC standards for masonry and finishing lime purposes. In cement-lime and mortar cement mortars/plasters, CHEMSTAR Type S Lime contributes to high workability, excellent sand carrying capacity and board life; which results in superior flexural bond strength and water resistance.

ChemRex, Inc.
Booth 325
2460 Bedford Circle
Bedford, TX 76021
817.907.6129 fax 817.589.8391
www.chemrex.com

ChemRex® is an industry leader in the manufacturing of chemical products for the construction market. Recognized brand names are SONNEBORN®, THORO®, MBT Protection and Repair, THOROC® and HYDROZO® which combined, offer a variety of concrete repair, architectural and specialty sealant, coating, paint, and waterproofing products from one single source.

Childcraft Education Corp.
Booth 240
2920 Old Tree Dr.
Lancaster, PA 17603
800.631.5652 fax 888.532.4453
www.childcrafteducation.com

Childcraft® is the leading manufacturer of unique, developmentally appropriate furniture for young children. Childcraft offers personalized classroom equipment planning and proposals specific to customer needs. Please keep Childcraft in mind when working with schools, churches, child development centers, and other facilities for children birth through fourth grade.

Cold Spring Granite Co.
Booth 614
202 S. Third Ave.
Cold Spring, MN 56320
320.685.3621 fax 320.685.8490
www.coldspringgranite.com

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

Concrete Design Inc.
Booth 232
3650 S. Broadmont Dr.
Tucson, AZ 85713
520.624.6653 fax 520.624.5920
www.concrete-designs.com

Concrete Designs Inc. manufactures architectural precast concrete and GFRC in a wide variety of colors and textures. Products include columns, balustrades, mantles, cornice and moldings.

Copper Craft
Booth 618
4995 Keller Haslet Rd.
Keller, TX 76248
817.490.9622 fax 817.490.9661
www.coppercraft.com

Copper Craft combines old world craftsmanship with modern day technology and equipment to provide high quality yet affordable architectural sheet metal products. Our highly skilled and trained master craftsmen have up to 30 years experience which assures high quality and service 30 years from now.

Cultured Stone–Div. of Owens Corning
Booth 135
P.O. Box 270
Napa, CA 94559
800.255.1727 fax 707.255.5572
www.culturedstone.com

Cultured Stone® products provide the beauty of natural stone at about half the cost and one quarter the weight of full thickness stone. With a 50-year limited warranty, Cultured Stone® products come in a wide variety of veneer textures, colors and architectural trim products.

Dal-Tile Corporation
Booth 227
7834 C.F. Hawn Fwy.
Dallas, TX 75217
214.309.4535 fax 214.309.4584
www.daltile.com

Dal-Tile’s line of commercial and residential tile offerings provide the designer with a winning combination of commercially rated large unit porcelain floor tile, large and small unit glazal wall...
and floor tile, as well as the traditional porcelain ceramic mosaic and quarry tile lines.

**Digital Studio Imaging**
Booth 238
16311 Clay Pigeon Ct.
Missouri City, TX 77489
713.416.8382

We provide computer generated images for future architectural developments, as well as animated fly/walk throughs. DSI can produce camera-matched renderings as well as complete digital photo realistic images. DSI also delivers the highest quality digital images for web sites to printed flyers, to any promotional medium that fits your needs.

**Dimensional Stone Supply, Inc./Advanced Glass Block**
Booth 514
7250 Wynnpark
Houston, TX 77008
713.802.2333 fax 713.880.2999

Dimensional Stone Supply, Inc. - Importer and distributor of natural stone products from around the world. Exclusive distributor of Quartz-T (stone laminated safety glass). Exquisite handcrafted mosaics, border, trims and medallions. Advanced Glass Block - Master distributor for “WEC” glass blocks, “N.E.G.” glass blocks and the “BLOKUP” mortarless installation systems.

**Doors & Co., Inc.**
Booths 525, 527
6409 Burnet Ln.
Austin, TX 78757
512.454.3303 fax 512.454.6366

Doors & Company offers architecturally appropriate door styles rendered in a variety of wood species. From high-style mahogany entry systems with exceptional art glass to rustic doors of incense cedar, knotty pine, alder, maple, and mesquite. Iron grilles and unique hardware along with windows, sidelights and transoms provide additional accent possibilities.

**Dow Chemical Company, The**
Booth 211
4760 Preston Rd., Ste. 244-358
Frisco, TX 75035
972.712.3010 fax 972.712.2383

**DuPont Tyvek Weatherization Systems, Inc.**
Booth 123
16112 Stoneham Circle
Pflugerville, TX 78660
512.989.1382 fax 512.989.1489
www.tyvek.com

DuPont® Tyvek® is a complete weatherization system for walls in virtually every type of construction. Tyvek® HomeWrap®, StuccoWrap® and CommercialWrap® will stop bulk water and air from infiltrating the wall system and let the wall system breathe, helping interior moisture get out. Tyvek® Contractors Taps, FlexWrap™, StraightFlash™ and WrapCap Screws complete the weatherization systems product line.

**Dur-A-Flex, Inc.**
Booth 315
95 Goodwin St.
East Hartford, CT 06108
800.253.3539 fax 860.528.2802
www.dur-a-flex.com

Whatever your flooring needs, Dur-A-Flex has the right solutions. Our versatile seamless flooring applications provide improved safety, minimum downtime, easy maintenance and long-lasting performance. With 35 years of experience and innovation, and a nationwide network of quality flooring contractors, Dur-A-Flex, Inc. is the smart choice.

**Ecophon CertainTeed, Inc./Maniscalco & Associates**
Booth 439
1912 Hollister
Houston, TX 77080
713.465.3433 fax 713.465.0873
Ecophon CertainTeed, an innovative manufacturer of suspended Acoustic Ceilings made of glasswool, a natural sound absorber. Ecophon CertainTeed provides practical, aesthetic ceiling tile solutions for offices, public facilities, hotels, hospitals, educational establishments, recreational facilities and other projects. Represented locally by: Judy Maniscalco, Maniscalco & Associates

**Elgin Butler Brick Co.**
Booth 516
P.O. Box 300069
Austin, TX 78703
512.453.7366 fax 512.453.7473
Elgin Butler Brick Co., founded in 1973, manufactures structural glazed brick and tile. From classic to avant garde, its’ glazed products are used on the exteriors and interiors of schools, correctional facilities, food plants and subways for clean, durable, beautiful walls.

**ERCO Lighting Inc.**
Booth 507
3601 Turtle Creek Blvd., Ste. 902
Dallas, TX 75219
214.521.9949 fax 214.521.9044
www.erca.com
ERCO Leuchten GmbH, Ludenscheid, is one of the leading companies in the luminaire industry. Working together with internationally renowned designers, lighting engineers and architects, ERCO develops product ranges for all areas of architectural lighting, luminaires and lighting systems for indoor and outdoor areas, as well as lighting control for scenic dimming and light management.

**Executive Wall Concepts, Inc.**
Booth 218
1224 Post Oak Rd., Ste. 178
Houston, TX 77055
713.688.7008 fax 713.688.3624
www.ecwc.com

Executive Wall Concepts, Inc. has been a resource to the design community for 21 years, providing custom wall and ceiling installation. Products include fabric-wrapped acoustic and tackable panels, traditional upholstered, sewn seam walls, direct glue, magnetic and dry erase marker boards, eurospan ceilings, and MechShades.

**Fairey Supply**
Booth 339
4303 Dacoma
Houston, TX 77092
713.957.2160 fax 713.957.2122
www.fairwaysupply.com

In addition to providing a complete line of Architectural Hardware from exit devices, locksets, and doors, to patented key systems, access control components and systems, Fairey offers security consulting services, specification assistance, technical support, and training. Specializing in controlled access, we provide continuing education courses for AIA members.

**Featherlite Building Products**
Booths 115, 117
2821 W. 7th St.
Fort Worth, TX 76107
817.332.4101 fax 817.390.2404
www.brick.com

Featherlite Building Products is the largest concrete masonry producer in the Southwest. Featherlite’s family of products offers an economic solution for diverse, distinctive concrete masonry construction that combines concrete’s durability and ease of maintenance with unlimited aesthetic opportunities. Featherlite is a member of Acme Brick Company family of companies.

**Fencecrete America, Inc.**
Booth 432
15089 Tradesman Dr.
San Antonio, TX 78249
210.492.7911 fax 210.492.8943
www.fencecrete.com

Fencecrete America offers prefabricated and modular fencing in a variety of styles including ranch rail, wood grain, brick style, stucco style, and fencing with wrought iron. We also offer a single wythe masonry wall system. Our products are far less expensive than conventional masonry fencing since they are lifetime products and are maintenance free.
Flint Concrete Construction, LLC
Booth 334
8300 Hempstead Rd., Ste. B
Houston, TX 77008
713.861.4041 fax 713.864.4067
Flint Concrete Construction, LLC is a manufacturer of architectural precast concrete with production facilities in Houston and Waxahachie, Texas. Our mission is to be a quality producer of architectural precast concrete throughout the state of Texas and surrounding states. We also offer technical and cost estimating services to the architectural and engineering communities.

Framework, Inc.
Booth 640
4914 Dickson
Houston, TX 77007
713.868.0011 fax 713.868.4165
Framework, Inc. services to the architectural and engineering communities.

Freudenberg Building Systems, Inc./Nora Rubber Flooring
Booth 424
4614 Thousand Oaks Dr.
Arlington, TX 76017
817.572.1250 fax 817.572.6819
www.norarubber.com
nora® Rubber flooring products available in tile and sheet material, stairtreads, sanitary base, surgical flooring, recycled rubber flooring products, ESD and conductive flooring products. A variety of products for healthcare, education, retail, industrial, airports, ice rinks, health clubs, stadiums and golf facilities.

Gaco Western Inc.
Booth 539
P.O. Box 59971
Dallas, TX 75229
214.902.8940 fax 214.902.8942
www.gaco.com
Gaco Western Inc., founded in 1955, is a privately owned company. Our corporate office is located in Seattle, Washington with manufacturing facilities in Texas, Wisconsin, and California. We are an industry leader in the manufacturing of specialty coatings and polyurethane foam for the construction industry. Visit our website at www.gaco.com

Gate Precast/Gate Concrete Products Company
Booth 306
P.O. Box 38
Pearland, TX 77588
281.485.3273 fax 281.485.7644
www.gateprecast.com
www.gateconcrete.com
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As I See It

As with any other creative endeavor, this issue’s cover went through a few changes.

DESIGN IS A PROCESS, NOT A RESULT. When one begins a project, whether in three dimensions or two, there’s a seminal idea. That idea grows and changes until, due to the influence of new ideas, the constraints of time, money, etc., you arrive at the finished product. That outcome is just one permutation of millions that were possible when the project began. It begs the question: what if?

In this issue, we celebrate the outcome of design; we award the result of infinite possibilities. So for the cover I wanted to show the beginning: the birth of an idea that germinated and became an award winner. I found William Barbee’s sketch of “Pledger’s Folly” fascinating. To me, the napkin seemed to tell a story that no amount of wood and metal could ever convey.

ADAM FORTNER

Adam Fortner is art director of Texas Architect.
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