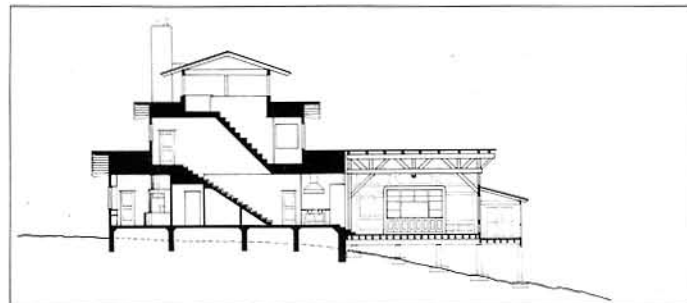
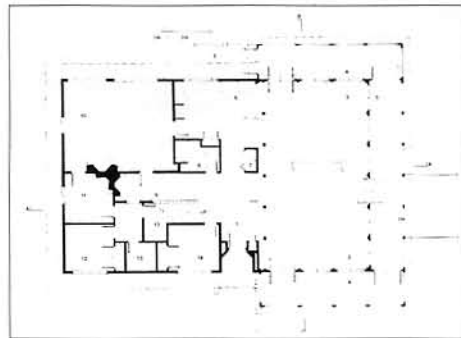
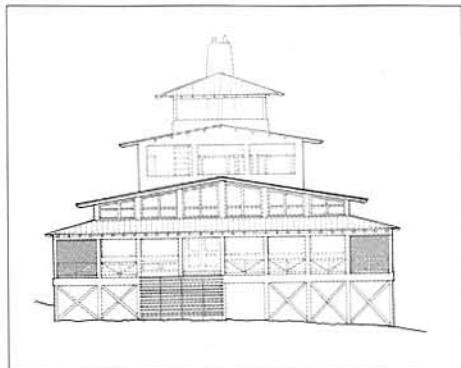


PROJECT: The McCurdy Lodge
ARCHITECT: Carrie Glassman Shoemake; with Michael Petty Architect; Herern Consulting Engineers; Jaster-Quintanilla & Associates, Inc.; and Don B. Crowell Builder.



McCurdy Lodge, view of model from southeast, TOP; east elevation, UPPER; first-floor plan, BELOW; and section looking north, BOTTOM.

Often the best architecture begins with an engaged client who asks an architect to design a structure that may already be well-defined in the client's mind, if not on paper. This was the case with Frank Lloyd Wright's Fallingwater,

the 1936 residence for Edgar Kaufmann, cantilevered over Bear Run, Pa. Kaufmann, beyond indulging Wright, showed him the boulder (a prominent feature in the eventual main room) at his favorite spot on the creek and asked that he be able to sense the running water in his house.

The relationship between outdoorsman and environmentalist Robert McCurdy and architect Carrie Glassman Shoemake grew similarly in the design of a residence now nearing completion on the Colorado River southeast of Austin. While the McCurdy Lodge is not Fallingwater, it does embody its owner's vision first and its architect's design statement, properly, second.

McCurdy, an avid fly-fisherman, decided on his 50-acre lodge site several years ago after combing the area for the ideal spot. He often fished there and over time decided where his house should be sited. He even sketched his idea of how the building might look.

He laid his plans before Shoemake, describing sensory images he hoped she could incorporate into the design: a house of distinct parts, square on top of square; the sound of rain falling on tin roofs like those of the Fort Worth dairy farm where he grew up; the integrity of simple hand-

made-ness; and the use of New Mexico adobe.

Shoemake assembled his voluminous groundwork, combining it with the turn-of-the-century work of Greene and Greene, an outlook modeled on the widow's walks of

Nantucket, a collection of furniture built by four hill-country craftsmen, and wooden floors and walls recycled from UT Austin's Gregory Gym, the Dallas Opera House, and an 1880s brewery in Quincy, Ill.

The result is a rambling 4,000-square-foot composition with two contrasting primary parts: the massive stucco main house, composed of three levels with square plans, each proportionately smaller than the level below; and the light wood-frame porch, with redwood flooring and siding under laminated beams in a rendition of vernacular fishing cottages. Metal roofing with large overhangs makes a cascading aural event of rainfall, and provides protection from harsh summers with help from river-cooled easterly breezes. A fly-tying room, a "mud room," and a fireplace large enough for cooking exemplify the lodge's highly personal fit.

And Shoemake's sensitivity to McCurdy's idea of what his house should be is the key to this comfortable, controlled rustic haven.

— RDT