

TEXAS ARCHITECT

ARCHITECTURE INTERIORS PLANNING DESIGN

MARCH · APRIL 1990

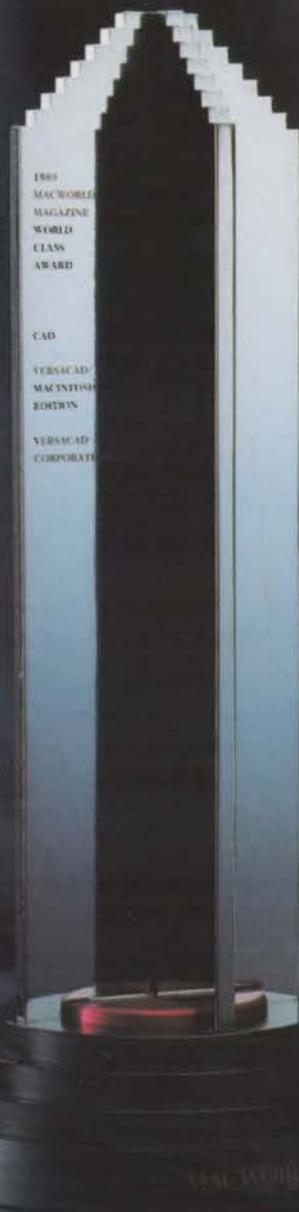
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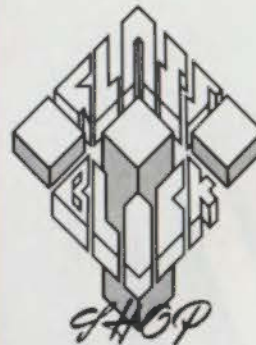
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TRANSPORTATION AND URBAN FORM

On the cover:
Photographed by Paul Hester, the landscape of Fulshear, west of Houston, beckons development at the end of a potential Metro rail line. Panoramic photographs taken in Dallas are by Craig Kuhner, AIA.

Trains, Planes, and Automobiles 22

Officials of the Dallas Area Rapid Transit authority are set to begin construction on the first leg of an ambitious light-rail system that will link downtown Dallas and its suburbs. In Houston, the Metropolitan Transit Authority is studying alternatives to a recently abandoned rail plan. Proponents say these systems will give new density and cohesion to the state's largest cities. *By Joel Warren Barna*



Paul Hester

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Three teams associated with the University of Texas at Austin shared first place honors in the largest-ever urban-design competition. Taking industrial Milwaukee as a case study, all three envision a denser city with a revitalized downtown. *By Joel Warren Barna*



A Myth for Texas Architecture 36

Hal Box, FAIA, distinguished practitioner and dean of the University of Texas at Austin School of Architecture, has been working with E. Logan Wagner to document the Spanish new towns established in Mesoamerica during the 16th century. His photographs show the hierarchy of open spaces at the center of these communities. *By Ray Don Tilley*



Hal Box, FAIA



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TEXAS ARCHITECT

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Saying the 'Z' word in Houston

THE BERLIN WALL CRUMBLES. Ceaucescu falls. Vaclav Havel becomes president of Czechoslovakia. The Soviet Communist Party renounces its monopoly on power.

And the age of miraculous political change is not over: In Houston, the comptroller, members of the city council, and leading developers are saying that the city needs zoning.

Houston has long prided itself on being the largest U.S. city without what has come to be called "the 'Z' word." For decades, any move toward development control was portrayed by zoning's critics as a threat to the city's growth and prosperity, even as the problems resulting from uncontrolled growth became inescapably obvious. The city's planning department, at the same time, was a largely passive operation, reacting to the initiatives of the private sector instead of working toward a coherent vision of the city.

For several years, however, there have been signs of change. The city passed an ordinance requiring maintenance of setbacks and another to control billboards in the mid-'80s; last year another ordinance passed requiring new projects to include off-street parking. Still, to enact these interventions, which are extremely modest by the standards of other cities, took years of work developing an effective consensus to overcome the Houstonian's ingrained reluctance to interfere in any landowner's disposition of any piece of property.

More important, perhaps, has been the change of heart in the city's business community. The Houston Proud campaign in the late 1980s turned out to be more than empty sloganeering: it led, among other things, to creation of the Gateway Houston effort, backed by Kenneth Schnitzer and other major developers, which called for development controls to clean up the shambles of visual clutter and offensive uses along the freeways serving the city's airports. The notion of private parties working to stimulate economic growth through land-use controls took a lot of getting used to in Houston. But now, it seems, the idea has started to seem a little less strange. Recently, Mayor Kathryn Whitmire announced a major reorganization and enlargement of a more activist planning department, and the business community greeted the idea with praise.

Until now, Houstonians have relied on city ordinances and deed restrictions to achieve many of the same land-use controls effected by zoning elsewhere. But in recent years the deed restrictions in many neighborhoods have expired. Law professor John Mixon of Houston, who has argued for comprehensive zoning in the city for decades, developed a proposal for what he calls "neighborhood zoning," which would allow citizens in a five-square-mile area to institute a city-approved zoning plan by local option.

"Of course any change from the current situation would be for the better," says planner Jonathan Smulian of the Houston office of the international architecture and planning firm Llewellyn-Davies Sahni. "Although it would take longer, it would still be better in the long run to have comprehensive zoning than a hodge-podge of zoned and unzoned areas, where no one thinks about the linkages."

What is needed before talk of zoning in Houston gets ahead of itself, says Randhir Sahni of LDS, is a set of goals and a vision of the city that will shape Houston's comprehensive plan and then its zoning ordinance. To that end, James Vick of LDS heads a Houston Chapter/AIA committee initiating a R/UDAT, scheduled for late April, that will try to devise a planning process for Houston.

Other Texas cities have plenty of experience with zoning. From them Houston could learn that, while zoning need not be feared, neither should its benefits be exaggerated. Nevertheless, for Houston, 1990 looks like the beginning of a new world.

Joel Warren Barna

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VIEWS ON THE KIMBELL ADDITION

(This letter, now in edited form, was addressed to Mrs. Ben J. Fortson of the Kimbell Art Foundation. The writers forwarded a copy to TA.)

THE FACULTY of the School of Architecture at the University of Texas at Arlington urgently and respectfully ask the Trustees and the Director of the Kimbell Art Museum to abandon their plans for adding to the institution in the proposed manner.

The Kimbell is one of a handful of true masterpieces of architecture in America and is inarguably the greatest 20th-century building in Texas.

The building itself is to many of us the most important work in the Kimbell collection. It is seminal, transcendent, a model against which we measure architecture. Caravaggio, Goya, and Rembrandt all produced many pieces in addition to the examples in the museum. Louis Kahn produced very few works of architecture, and none other of the type and character of the Kimbell.

The Kimbell is more than an honored neighbor in Fort Worth. It is part of the educational heritage of our 800 students each year. Amid the doubts and difficulties of design we return to the Kimbell again and again for reassurance that architecture at the very highest level is possible . . . with a master architect, great and enlightened patrons, and the commitment to build well. We, the faculty, are devoting our lives to teaching and advocating architecture. We need the Kimbell for ourselves, for our students, and for our profession.

Dean Edward Baum, AIA

(also signed by 21 faculty members)

UT Arlington School of Architecture

ARCHITECTURE, from the dawn of time, has evolved, molded, and adapted to meet the changing needs of its owners and society. This evolution has allowed individual buildings to become masterpieces in their own right; Saint Peter's is a classic example. Expansions, such as the 1953 addition to the Yale University Art Gallery, have been and always will be controversial. The '80s have been full of changes and controversies in our profession, from the ill-fated expansion of the Whitney to the now successfully acclaimed expansion to the Louvre.

Now we find ourselves on the threshold of a controversy again; the Kimbell needs more space. A lot has been said about the proposed expansion, both good and bad, but only time will tell. To me, the issue goes beyond the arguments presented in the current architectural discourse. Is the real issue whether an owner can bring an expansion to a completed project? Or is it whether the

new architect is bound ethically to the original architect's ideas?

The present building demonstrates an impeccable clarity of thought and architectural vocabulary and, most of all, a sound idea. But if one looks deep into Kahn's project, one can recognize the potential to further the object and still be true to the original concept. It is difficult for a creative individual to undertake the task to analyze, identify, and re-create forms and details previously set by Kahn without falling into cheap imitation. The process of design Kahn undertook started with a square building occupying the entire site, then progressed to a rectangular plan of 15 bays across the site, to a smaller 12-bay version, and finally to the "C" plans, the smaller version of which we all admire. But the clear simplicity of Kahn's Kimbell solution presents a plethora of potential.

The question remains: What is more important at last: the ideas or the object? I think the Kimbell is able to stand any additions in its own architectural language and still be a great building. We do have the right to expand and to add to buildings. We may find after all that Kahn's original thoughts of a larger Kimbell can be a greater experience than the one we have now—it worked for Saint Peter's.

Nestor Infanzón, AIA
Dallas

'ARCHITECTURE WEEK' CREDITS

YOUR (JAN/FEB) 1990 COVERAGE of Austin's first "architecture week" was appreciated by all of us who worked a full year to make this a reality. As an addendum to the article, however, I call to your attention that Laguna Gloria Art Museum was instrumental in the conception of the week-long series of expositions, during which we sponsored or co-sponsored three of the ten events. With the collaboration of the local AIA chapter, the City's Design and Historic Landmark Commissions, the Austin Heritage Society, the Austin History Center, Austin Women in Architecture, the *Austin American-Statesman*, the Lone Star Girl Scout Council of Austin, the Texas Chapter of the Society of Architectural Historians, and the UT Austin School of Architecture's Center for the Study of American Architecture, the week permeated Austin's rich architectural, art, and design communities.

Sharon Edgar Greenbill
Director of Planning
Laguna Gloria Art Museums



Jan/Feb 1990

SELECTING
'A TEXAS FIFTY'

AS ONE OF THOSE who made the selections, I would like to Harvin Moore's letter [see "Letters," *TA* Jan/Feb 1990] regarding omissions from the November/December 1989

issue's feature "A Texas Fifty." It is important for Mr. Moore—and others—to understand that their omission from the issue in no way implied that they failed to meet the stated criteria. The number of profiles was limited to 50 as it was TSA's 50th anniversary. Some hard choices had to be made.

The first list of architects to be considered contained over 100 names, including many of those Mr. Moore listed. Paring down this list to only 50 names was a long and arduous process. I doubt there are any two people in the state who would have reached a consensus on whom to include or exclude. It was felt that the different regions of the state should be adequately represented (many were not) with an even chronological distribution. We could not have added more architects from Houston without depriving another area of representation.

In an attempt to stretch the limitations of our selection criteria, special sections highlighting TSA leaders, architectural educators, and preservationists were planned. But the magazine was already double its usual size and the budget just did not allow for the inclusion of these articles.

I, too, regret the omission of these profiles. These architects, like so many others, made important contributions to the profession in Texas. But a single issue of a magazine cannot be expected to provide a comprehensive survey of Texas architecture. It can only serve as a beginning.

Lila Stillson
Curator, Architectural Drawings Collection
UT Austin

REDESIGN A PLEASANT SURPRISE

AFTER BECOMING ACCUSTOMED to seeing "redesigned" be a euphemism for "scaled back," the new *Texas Architect* was a pleasant surprise. I thought you did a great job on the new format, and I heard a number of others say the same. Well done!

Duncan T. Fulton, AIA
Good Fulton & Farrell Architects, Dallas



Nov/Dec 1989

Architecture and Its Image 8

DALLAS An exhibition of drawings and other architectural representation begins a run in the fittingly monumental spaces of the DMA.

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Paul Kennon, 1934-1990 10

HOUSTON A former associate recalls both the professional achievements and personal vision of the late Paul A. Kennon, FAIA.

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FORT WORTH The 1989 Design Award winners ranged from an intimate renovated garden to a major new junior high school.

Monumental works



DALLAS

ARCHITECTURE AND ITS IMAGE: Four Centuries of Architectural Representation" opened Feb. 18 at the Dallas Museum of Art and will run through Apr. 22. The exhibition features carefully selected objects from the extensive collections of the Canadian Centre for Architecture in Montreal and examines the complex relationship between built work and its image in drawing, photograph, book, or model.

The DMA is the only U.S. venue for the exhibition, which was organized and presented at the CCA for the opening of its noteworthy new building in Montreal last summer. Following its stay in Dallas, the exhibition will travel to the Ecole des Beaux Arts in Paris. Phyllis Lambert, founder of the CCA, member of the Bronfman family (the major shareholder in the Seagram Co., Ltd.), and practicing architect who worked for Ludwig Mies van der Rohe, built the collection, which DMA Director Richard R. Bretell calls "absolutely the greatest collection concerned with architecture in the world."

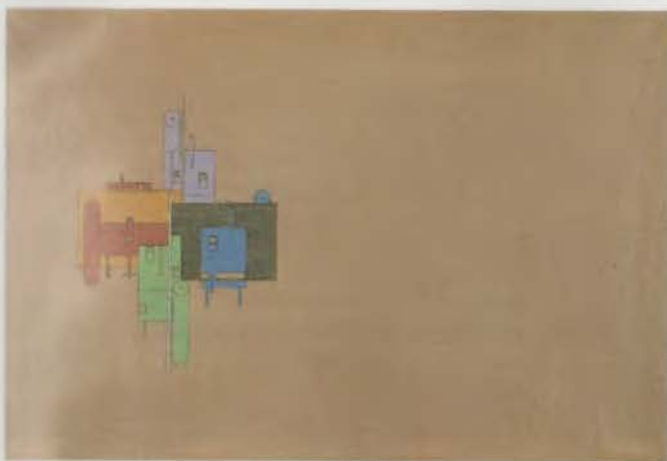
Bretell has known Lambert and the curators of "Architecture and Its Image," Eve Blau and Ned Kaufman, for some time, and secured the exhibition for Dallas. Lambert's program was to have the show visit "an old New World city, a new New World city, and an Old World city," as a logical outreach for her impressive architectural museum. The CCA was founded in 1979 as an independent study center and museum to further the understanding of archi-



ecture and to help establish architecture as a public concern through exhibitions and research. The collection includes a library of 120,000 volumes, 20,000 prints and drawings, and more than a quarter-million archival papers.

The exhibition itself, consisting of 158 series of images, cuts across media, time, and geography to give an overview of the CCA's collection. Included are 15th- and 16th-century books and 18th-century urban panoramas, as well as models, photographs, contemporary drawings, videotapes, and interactive CAD images. Certain objects are so light-sensitive that viewers must raise velvet covers to see them. But the exhibition has been designed as more than a highlight show of masterpieces. Series of interrelated images are used to con-

Clockwise from left: "Longitudinal section of the Église des Invalides," Paris, 1687, an engraving for Mansart's Church of the Invalids; and "Axonometric Projection from the North," 1978-79, by John Hejduk, an ink and pencil drawing on rice paper, from his design for North-East-West-South House; "Close, No. 37, High Street," from a collection of photographs taken by Thomas Annan between 1868 and 1871. All images courtesy Canadian Centre for Architecture, Montreal.



vey the process of imagining, experiencing, and representing ideas about the built world. The exhibition leaves the viewer with the perception (probably correct) that architectural representation is most successful in the context of a group of views. For instance the orthographic set—plan, section, elevations—can be scanned together and synthesized into an overall understanding of a work of architecture. Palladio's plate of the Villa Rotonda from the *Quattro Libri* and J.H. Mansart's etchings of the Church of the Invalids, both included in the exhibition, make this point clear even to the non-architect. Likewise, the organization of photographic surveys, many from the earliest days of the medium and of subjects such as Chartres and the Erechtheon, makes clear the process of restoration or growth over time and the ability of serial images to tell a complete story.

Almost a third of the exhibition concerns itself with "Architecture in Process," presenting images as multiple proposals or alternatives through examples such as Venturi's The Eclectic House or Burnham and Root's Monadnock Block. Kahn's images and model for the Venice Biennale Building are perhaps the best examples of the dynamic development of a project from almost unintelligible conceptual diagrams to more definitive form.

"Architecture and Its Image" is designed on two levels. First, viewers are invited to look at the images themselves, concentrating on the beauty and

technique of the displayed work. Second, and more conceptually, the viewers can look at the images as representations of architecture and consider how the information, ideas, and attitudes about that architecture are conveyed. The variety and quality of the collection is so strong that a 30-minute visit will give one only a headache; several lingering doses of the exhibition are recommended.

The DMA has staged the 5,000-square-foot exhibition in the barrel vault and four quadrant galleries—its most powerful architectural spaces—to help visitors engage the works. When studying Mansart's eight-foot-high engravings of the dome of The Invalids, one need only glance overhead to relate to similar grandness of space. The museum's interest in architecture, which began in the 1950s when then-Director Jerry Bywaters put on regular exhibitions of Texas architecture, was rekindled when it moved into the Edward Larrabee Barnes-designed building downtown in 1984. New director Bretell brings a commitment and enthusiasm for architecture to the DMA. He believes that architecture (along with cinema) will be a most important medium of the 21st century, and that the museum is the logical forum in which to consider architecture and its representation. **Larry Good, FAIA**

Contributing Editor Larry Good, FAIA, is a partner in the Dallas firm Good Fulton & Farrell Architects.

Of Note



Kimbell Foundation cancels expansion project

The debate that grew steadily since Romaldo Giurgola's design for a major expansion to the Kimbell Art Museum (model above) was unveiled last summer ended abruptly Feb. 26 when the Kimbell Art Foundation's board postponed indefinitely the project's development. Speaking afterward, Board President Mrs. Ben J. Fartson did not elaborate on the board's decision, except to affirm the museum's "commitment to serve creatively the needs of its collections and the community in the existing facility for the foreseeable future" and add that "the public's overwhelming interest . . . [and] favorable assessment of the museum's current programs . . . was deeply gratifying." Kimbell Director Edmund Pillsbury commended the board for recognizing that alternate solutions that had been suggested by opponents of the expansion, particularly a separate building or an underground annex, would have disrupted the museum's "organic integrity."

AIA Honor Award goes to Dallas tower

First Interstate Bank Tower at Fountain Place (formerly Allied Bank Tower), designed by Henry N. Cobb of Pei Cobb Freed & Partners, won one of this year's 19 AIA Honor Awards. The New York firm Kahn Pedersen Fox received the 1990 Architectural Firm Award.

Money Matters

The Museum of Fine Arts, Houston, held a symposium Feb. 3, in conjunction with the opening of the exhibition "Money Matters: A Critical Look at Bank Architecture." Featured speakers were Paul Goldberger, architecture critic of the *New York Times*, and Lloyd P. Johnson, chairman and CEO of Norwest Bank, Minneapolis. Johnson testified



Republic Bank Center, Houston (1981)

to the positive impact Cesar Pelli's 52-story bank tower has had on his city's downtown economy, and on Norwest's national image and employee morale. Goldberger noted that the varying architectural styles for bank design throughout history have served well as powerful symbols connoting security, stability, and permanence, although in recent years marked by bank insolvencies, the symbol at times became merely a sham. He said that architecture alone cannot create stability where there is none, and that the advent of the age of electronic banking may finally eliminate the traditional housing of bank functions as we know them today. The exhibition will remain on display at the MFA, Houston, through Apr. 15.



Three major public works in Austin: three sagas

The fates for two of the three major civic building initiatives of the 1980s in Austin have become clearer. Ground was broken Dec. 27 on the Austin Convention Center (model above), just a month after the city council settled with the Laguna Gloria Art Museum, paying the final \$700,000 of more than \$3 million spent on Venturi, Rauch and Scott Brown's canceled downtown landmark. And while the success of the convention center and defeat of the museum seem secure for now, plans for a new regional airport east of the city have been upset by the U.S. Defense Department's planned closing of Bergstrom Air Force Base in southeast Austin. The city council, its recent meetings marked by sharp verbal exchanges, now faces the dilemma of both lobbying to save Bergstrom and studying its potential as a less-costly airport option.

Dallas YATF selects winning photographs

The Dallas AIA's Young Architect's Task Force recently held its third annual photography competition. Among the six winners chosen from 61 entries was this Best of Show photograph by Noel Frank, Jr., a UT Arlington student.



Ken Roberts Delineation winners named in Dallas

Architect Norman D. Ward received the Best of Show award in the Dallas AIA's 1989 Ken Roberts Memorial Delineation Competition. His winning entry (above) was "Drawings of a House: Color Plates and White Models," rendered and constructed using color pencil, Strothmore board, and Plexiglas. (The Ken Roberts Competition was one inspiration for the *Texas Architect* Graphics Competition; see page 16 for the 1990 call for entries).

March/April quote

"It looks like an airplane hangar"—Terrell psychologist Rick Hussian, wondering about the uproar over the Kimbell expansion, quoted in a *Dallas Times Herald* article about students who picketed the museum Feb. 10.

Remembering Paul Kennon, FAIA

HOUSTON

PAUL A. KENNON, FAIA, dean of the Rice University School of Architecture and senior design principal of CRSS, died suddenly of a heart attack Jan. 8. He was 55 years old.

Kennon's involvement with the architectural profession was all-consuming: he made no separation between work and life. In many ways, his life in architecture paralleled the lives of his mentors, Bill Caudill and Eero Saarinen. They were teachers as well as practitioners who shared an emphasis on process, a rigorous search that yielded variety and that rejected dogma, ideology, and a preconceived vocabulary of forms. His energetic search for the strong concept, the central idea that would follow through all aspects of a project, was broadened through experimentation and collaborative teamwork.

Kennon was born in Shreveport, La., Jan. 27, 1934. He grew up there, excelled in football and track, and knew from an early age that he wanted to be an architect. He attended Texas A&M on a football scholarship, playing under Bear Bryant. In ROTC he rose to the position of company commander. He graduated with a bachelor of architecture degree in 1956, receiving the Alpha Rho Chi Medal and First Prize in Architecture of all Southwest schools.

Summers he worked with Caudill Rowlett Scott in Bryan, building what would be a long-term relationship with Bill Caudill. Caudill's commitment to learning and emphasis on architect/client communication gave Kennon a background that would be expanded by his later experience with Saarinen.

Frank Lawyer, a CRS principal, A&M instructor, and Cranbrook alumnus, introduced Kennon to Cranbrook Academy (and to Helen, his eventual wife), where he attended with an Eliel Saarinen Memorial Fellowship, receiving a master of architecture in 1957.

After six months of army duty, Kennon returned to Michigan to work in Eero Saarinen's office. He stayed for seven years as senior designer, working on Saarinen's late projects.

Caudill, who led the Rice School of Architecture through its almost mythic



From top: Kennon at Rice, 1970; 1989; 3M Austin (1985); Ota Housing, Tokyo (1986); Indiana Bell Telephone (1974)

decade (1961-69), recruited Kennon in 1964 as associate director. Kennon brought his characteristic driving energy and a large white plaster model of the Dulles Airport, which was to haunt the attic of Anderson Hall for many years. His first two years were spent in Chile, directing a Rice team as part of a Ford Foundation program. The Centro Civico project he and his graduate students designed is a large-scale adaptation of Le Corbusier's La Tourette. In spite of its formal archetype, the center reflects a concern for the larger relationship of architecture with society, a synthesis of urban design and refined detail learned from Eliel Saarinen.

Although he was only in his early 30s when he returned from Chile to teach, already he was a mature, experienced professional with world-class credentials. Like Saarinen, Kennon taught through example, not theory, and his

"Kennon," continued on page 13

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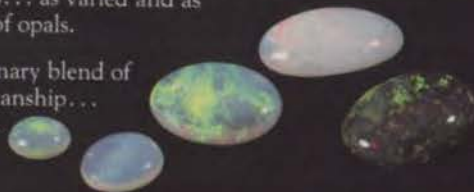
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"Kennon," continued from page 10

students learned an architecture of form, space, and light, not rhetoric.

Kennon was enthusiastic about the work of many architects, especially Le Corbusier, Kenzo Tange, and Japanese work as a whole. He developed a rapid, fluid sketch technique much akin to that of Romaldo Giurgola.

Kennon returned to CRS in 1967. Working within the firm's team approach, he excelled at gathering and synthesizing ideas. "Design was a process of uncovering and testing possibilities," recalls associate Jim McGregor.

At CRSS, Kennon was not a building-type specialist. The projects are extremely varied: schools, office towers, industrial plants, hospitals, recreational facilities, and shopping centers. Kennon's interest lay in the process, the search for the right concept, that made the most of each design opportunity. For his achievements in design, Kennon was elected to the AIA College of Fellows in 1978.

He continued to be active in sports; he enjoyed sailing in his boat "Charette," playing tennis, and fishing. The lessons of sportsmanship were essential to his architecture: respectful competition, teamwork, and loyalty.

Kennon was selected in 1989 to become dean of the Rice School of Architecture. His professional experience was to be combined with the academic background of a new associate dean, Alan Balfour. Together, they were developing a more intellectually stimulating Rice program. Acting Dean Balfour will continue working to bridge the worlds of practice and the academy.

In the book *Architecture and You* (Whitney, 1978), by Caudill, William Peña, FAIA, and Kennon, is this definition: "Architecture is a personal, enjoyable, necessary experience. A person perceives and appreciates space and form from three distinctly different but interrelated attitudes: from the physical, from the emotional, and from the intellectual." This is a didactic rather than dogmatic definition, aimed at a broad public rather than professionals. Kennon educated his clients and the public about architecture and involved them in its process, and he worked to make architecture an accessible, not an elitist, art.

Gerald Moorhead

Houston architect Gerald Moorhead studied with Paul Kennon at Rice and worked with him at CRS, 1969-70.

Calendar



A Paris Album

An exhibition of 58 photographs taken by Dallas architect Frank Welch, FAIA, beginning in 1953. Rice University Media Center, Houston, through Mar. 30

Birdsall P. Briscoe:

An Architectural Tour

A tour of six houses designed by Briscoe, an eclectic architect whose taste was characterized by disciplined formal composition and scholarly rendition of borrowed architectural details. Rice Design Alliance, Houston (713/524-6297), Apr. 28-29



Paul Heenan

Architecture for Worship

A conference on liturgical architecture, at Camp Allen. To register, call 713/468-7796. Episcopal Diocese of Texas, Mar. 23-24



Rossi in Texas

"Analogous Landscapes" is an exhibit of works in many media by the Italian architect Aldo Rossi, including the sketch above for a ceremonial arch that was constructed for the Mardi Gras celebration in Galveston. N NO.0 Gallery, Dallas (214/748-4561), through Mar. 24



University Lectures

AT UT AUSTIN (512/471-1922): Spiro Kostoff, Univ. of California at Berkeley, Apr. 4; "The Socialist City in East Germany since 1945," Anita Bach, East Germany, Apr. 18; "First Conference on Cyberspace," Michael Benedikt, UT Austin, coordinator of four topical sessions, fee: \$115, May 4-5
AT UT ARLINGTON (817/273-2801): "Recent Work," Deborah Notsios, visiting critic New York, Apr. 11; "Recent Work," Maria Corea, visiting critic, Barcelona, Apr. 18

Domain Design Awards

A competition for designers in four categories: accessories, furniture, textiles, and rooms. Domain, 701 Brazos, Suite 1600, Austin 78701. Entry deadline: Apr. 2

A Choragic Monument to 20th Century Architecture

A competition "for the design of a monument that commemorates the architectural productions of this century." New York City/AIA, 457 Madison Ave., New York 10022. Registration deadline: Mar. 30

Jury finds diversity among four winners

FORT WORTH

IN ITS RECENT design-awards program the Fort Worth Chapter/AIA named four wide-ranging winners. Jurors Maurice Jennings of Fay Jones & Maurice Jennings, Architects, Fayetteville, Ark.; Ed Baum, dean of the UT Arlington School of Architecture; and Lionel Morrison of Omniplan, Dallas, narrowed the field to four entries. They were Truett C. Boles Junior High School (Honor Award), Arlington, by Wharton & Lam Architects; Renovation to the Fragrance Garden at the Fort Worth Botanical Garden (Merit Award), by Jackson & Ayers Architects; The Dorothea Leonhardt Memorial Lecture Hall (Merit Award), Fort Worth, by Kirk Voich Gist Architects, Inc.; and Reception Room for Keith Wood Insurance Agency, Fort Worth, by Jim Bransford. *RDT*



Top left: Truett C. Boles Junior High School

Bottom left: The Dorothea Leonhardt Memorial Lecture Hall



Top right: The Fragrance Garden; bottom right: Keith Wood Insurance Agency

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2nd Annual Graphics Competition

Use the entry form on the facing page to participate in this year's competition.

AWARDS

Given in each category to as many entries as the judges feel merit award. Each entry is judged on its own merits, not on a directly competitive basis with other entries. The judges can choose not to name a winner in a category if they feel no entries merit award. Winning entries will receive the following:

- Certificate of award.
- Publication in *Texas Architect*.
- Display at the 1990 TSA Annual Meeting.
- Promotion to other publications.

RULES

Eligibility: Eligible work must have been produced by a current member, associate, or professional affiliate of the Texas Society of Architects, or a currently enrolled architecture student at the University of Houston, Rice University, Texas A&M University, University of Texas at Arlington, University of Texas at Austin, or Texas Tech University.

Materials: For *Architectural Delineation*, *Working Drawings*, *Concept and Imagination*, and *Sketch Books* categories, submit one slide for each entry. A description sheet containing the following textual information is required for each entry: **Actual Size of Original and Materials Used.** High-quality duplicate slides are acceptable. The original or a 4x5 transparency must be available for publication should the entry receive an award.

For *Publication Graphics* and *Business Graphics*, submit each entry mounted on no more than one 20x30 inch foam-core or rigid illustration board, leaving a two-inch margin on all sides for hanging. Do not use glass.

Any entry that does not follow all rules for submission will be disqualified. Entrants will not be notified of disqualifications, nor will entry fees be refunded.

Entry Form: Complete one form for each entry and attach it to the back of the mounting surface or clip it to the slide sleeve. Use photocopies of the form if necessary. Complete the summary of entries on one of the entry forms and attach an envelope with one check for the total fees.

To preserve anonymity of entries, remove any firm name, logo, or renderer's name from the entry, except in cases such as letterhead and brochure work where the firm name or logo is integral to the presentation.

Entry Fee: A fee of \$45 for each entry by a TSA member, or \$30 for each student entry, must be included with your submission. After judging, an additional payment of \$75 will be required for each winning color entry to help offset the cost of four-color reproduction in *Texas Architect*.

Deadline: All entry materials must be received by *Texas Architect* no later than 5:00 p.m., May 31, 1990. Entries are to be mailed or delivered to: Texas Architect, 114 West Seventh Street, Suite 1400

CATEGORIES

Architectural Delineation: Renderings and presentation drawings produced for an actual project, built or unbuilt.

Working Drawings: Any drawing from construction documents for an actual project, built or unbuilt.

Concept and Imagination: Conceptual sketches, schematic drawings and diagrams, and drawings of imaginary projects or places.

Sketch Books: Drawings and sketches of landscapes, cityscapes, and existing buildings, spaces, and building details. Sketches may be entered individually, as a group, or as a complete sketch book.

Publication Graphics: Actual printed pieces of books, reports, studies, proposals, magazines, brochures, and similar printed media.

Business Graphics: Actual printed pieces of corporate and personal stationery, logos, announcements, advertisements, cards, posters, and similar printed media.

Each entry must be submitted in only one category. *Texas Architect* reserves the right to reclassify inappropriately labeled entries.

JUDGES

Judges for the competition will include an architects and graphics leaders that will together represent a broad range and considerable depth of experience. The judges will be announced in the May/June 1990 issue of *Texas Architect*.

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OFFICIAL ENTRY FORM *2nd Annual Graphics Competition*

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Title of Entry

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I certify that I am currently a member, associate, or professional affiliate of the Texas Society of Architects, or an architecture student currently enrolled at the University of Houston, Rice University, Texas A&M University, University of Texas at Arlington, University of Texas at Austin, or Texas Tech University. I executed the work being entered in this competition. I grant rights for one-time publication to *Texas Architect*, for which I will additionally reimburse *Texas Architect* \$75 per winning color entry to help defray color printing costs. I understand that if I have not complied with all competition rules my entry may be disqualified without notification or return of entry fee.

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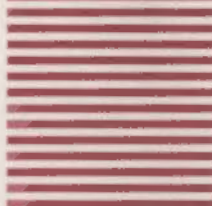
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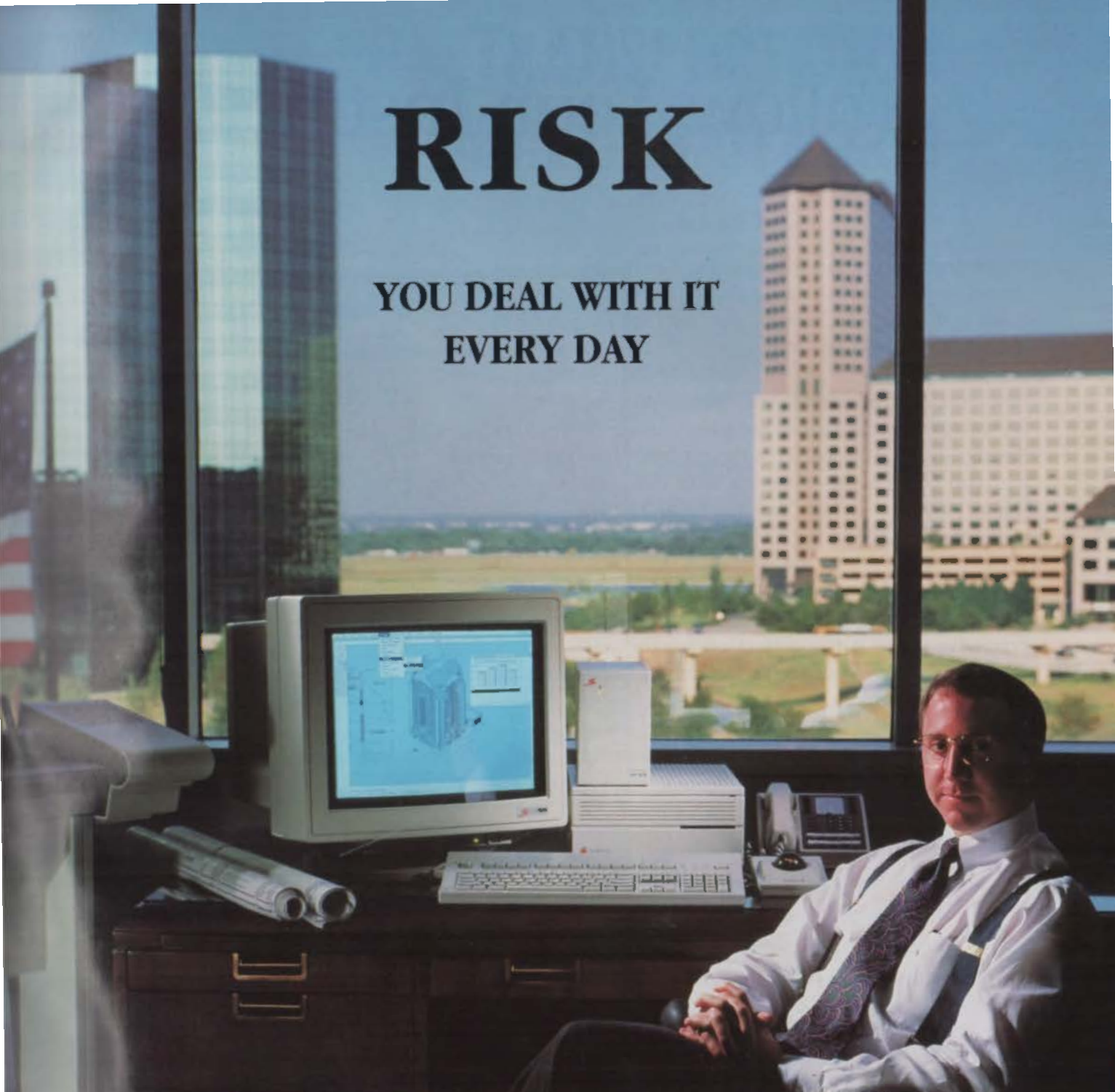
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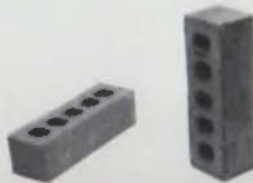
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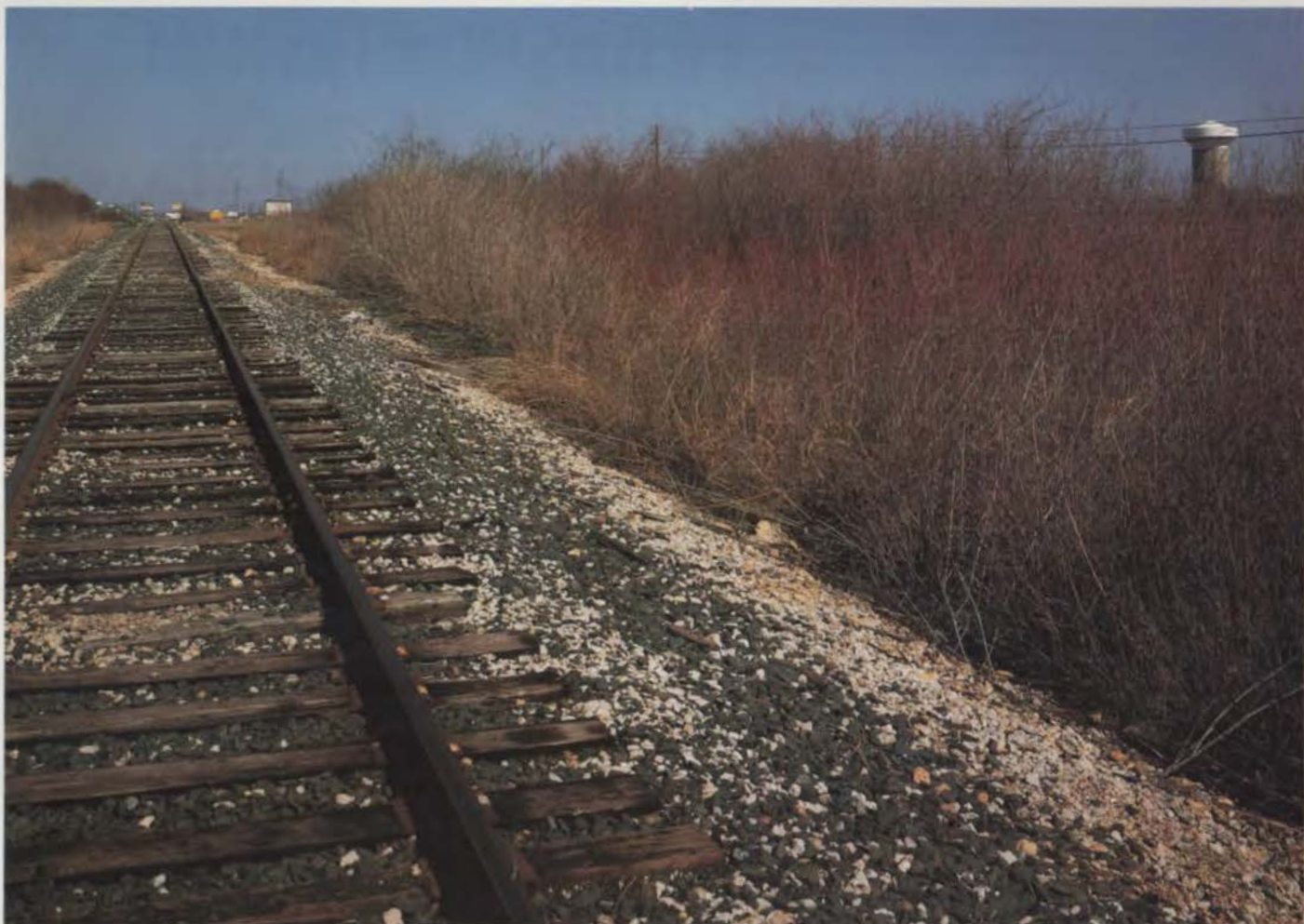
TRANSPORTATION AND URBAN FORM

MARCH · APRIL 1990



Photographs by Craig Kuhn

WHAT WILL the cities of Texas be like, a decade or a generation or a century from now? The dramatic expansion of the 1980s continued trends traceable to the 1920s, as the automobile and the vistas of speed and freedom it opened up became more and more widely available. In the aftermath of the '80s bust, however, civic and business leaders have begun questioning the sustainability of unguided growth. From the proponents of transit plans in Houston and Dallas to the winners of the recent International Design of Cities competition, a new vision of the future of Texas cities is emerging. Landowners are starting, just starting, to see government as guarantor, not adversary, and to see that urban cohesion can have economic advantages over formlessness and sprawl. *Joel Warren Barna*



TRAINS, Planes, AND Automobiles

by Joel Warren Barna

AFTER DECADES OF FITFUL FORECASTING and many false starts, transit authorities in Houston and Dallas are planning rail lines, as part of overall transit-system-improvement plans, that promise to have a significant impact not only on mobility but on the urban form of both cities in the next century.

If they succeed, these mass-transit plans will provide the first force counteracting the centrifugal tug of urban sprawl in over 70 years. Since the early 1920s, when they reached an apex of compact urbanism, Texas cities have seen their urban fabric

Developers who once looked on mass transit as a boondoggle now see it as a lifeline protecting the value of their properties in future decades.

stretched by a constantly increasing number of automobiles and by roads that have made ever-higher speeds possible. Texas has grown explosively both in population and economic activity during the post-war decades, in part because these automobiles and roads made possible exploitation of cheap land for sprawling, patchwork development at the edges of the state's cities.

The forces behind urban sprawl continue to operate in Texas. Developers for both residential and commercial projects still gravitate to the wide open spaces, where agricultural land can be reshaped into whatever is deemed its most profitable use. Take for example the new Alliance Airport in northern Tarrant County, being built by businesses owned by Ross Perot. This project, like the nearby Dallas/Fort Worth International Airport, promises to become a potent new economic force in North Texas, generating hundreds of millions of dollars in spending and taxes; proximity to DFW Airport led to the creation of Las



Facing page: The DART rail line will reach the wide-open spaces of Plano, north of Dallas, before the year 2010.

Left: map showing the rail lines and other transit improvements planned by DART between now and 2010, which have the potential of creating an armature for more compact future development.

and the new Solana office development. These projects have attracted tenants from out of state: Exxon and GTE are moving from New York and Connecticut to Las Colinas. J.C. Penney decided to move its corporate headquarters to north Dallas in part because of low housing costs and office rents in new upper-income suburban tracts.

But it is also true that suburban sprawl has cannibalized businesses and residents from the older parts of Dallas and Fort Worth, contributing to the strange condition of the downtowns in both cities, where new office towers stand in seas of surface parking as older buildings are demolished. Sprawl's role in this cycle of urban decay and renewal is well known. Other well-known problems associated with urban sprawl bear repeating. Sprawl requires residents to travel long distances to shop, to work, and to go to school, burning gasoline and creating air pollution in the process. Sprawl creates traffic congestion, decreasing mobility at the same time that it demands more-frequent, longer trips. The costs of such congestion are considerable: a committee of the Houston Chamber of Commerce estimated in a 1982 report, for example, that Houston-area drivers were paying a "congestion tax" of \$1.9 billion per year in lost time, higher insurance premiums, and increased fuel consumption—some \$800 per person per year. Officials of the Dallas Area Rapid Transit authority (DART) estimate the current congestion tax in the Dallas area at \$2 billion, and project that by 2010 it could rise to \$3.4 billion, or over \$1,600 apiece for the area's expected 2.1 million

residents. And sprawl-generated congestion has the potential to choke off the growth that spawned it: Houston Chamber of Commerce officials in 1982 cited several examples of companies that decided against moving their operations to Houston because of the city's increasing traffic problems; the major threat to Houston's future, they said—before the oil/real estate/banking bust—was traffic congestion.

Perhaps most important from the standpoint of local officials, sprawl results in an inefficient use of the resources of the city: as distances increase and densities fall, the costs of providing roads, sewers, fire and police protection, and other essential services rise exponentially. Finally, sprawl reinforces itself: a city where all travel requires a car develops outward to its least dense, and thus, in the short term, least congested, areas. A city with more cars requires more parking lots and road miles, so that new development has to be stretched even wider. Cities are forced into a devil's bargain with sprawl: to avoid losing tax base to future development, cities must continually absorb the fragmented infrastructure of development at their perimeters through annexation, in effect stimulating such development by guaranteeing its integration into the city. Northern Tarrant County provides a case in point: the Solana development, with over a million square feet of office space planned, is surrounded by farm land within the jurisdiction of two small towns, connected to a state highway by a two-lane farm-to-market road. State and local taxpayers are going to pick up the bill for the roads and other infrastructure

Hellmuth, Obata & Kassabaum of Dallas has prepared design standards for North Central Expressway (below), which is being lowered by the state highway department; at the same time, rail lines are being built under cantilevered access roads (as shown in the rendering, below right).

DART will put the first transit stop at Cityplace, right, which is north of downtown Dallas on North Central Expressway. Another station is planned where the line crosses Mockingbird Lane. Station sites on the southern part of the starter line have yet to be selected.



the users of this development are going to require. Similarly, the Perot family has become the largest landowner in the area around the Alliance Airport project (which the City of Fort Worth has annexed); plans are under preparation for vast new residential developments, which will stretch the capacity of Fort Worth to provide roads, sewers, fire protection, and other city services.

DART's pay-as-you-go rail plan was developed after a bond issue failed at the polls. Houston voters approved a Metro plan, but it was later abandoned.

Although sprawl has been the rule since the 1920s, two Texas cities are preparing plans that will counteract the pattern, at least in part. Both use rail lines to collect commuters, and both will end up making development more attractive not just outside the city but within the city as well. These plans may influence, if not change, the way the urban forms of Houston and Dallas are generated in the next century. Significantly, the plans have the support of major developers in both cities, big political players who are now seeing that their 10-year-old office parks and commercial centers are in effect part of the city's threatened infrastructure, and that the filled-to-capacity roads and freeways serving their properties will not allow for future growth. These developers who once looked on mass transit as a boondoggle are now seeing it as a lifeline offering the only hope of protecting the value of their office developments and commercial centers in coming decades.

Dallas Gets on Track

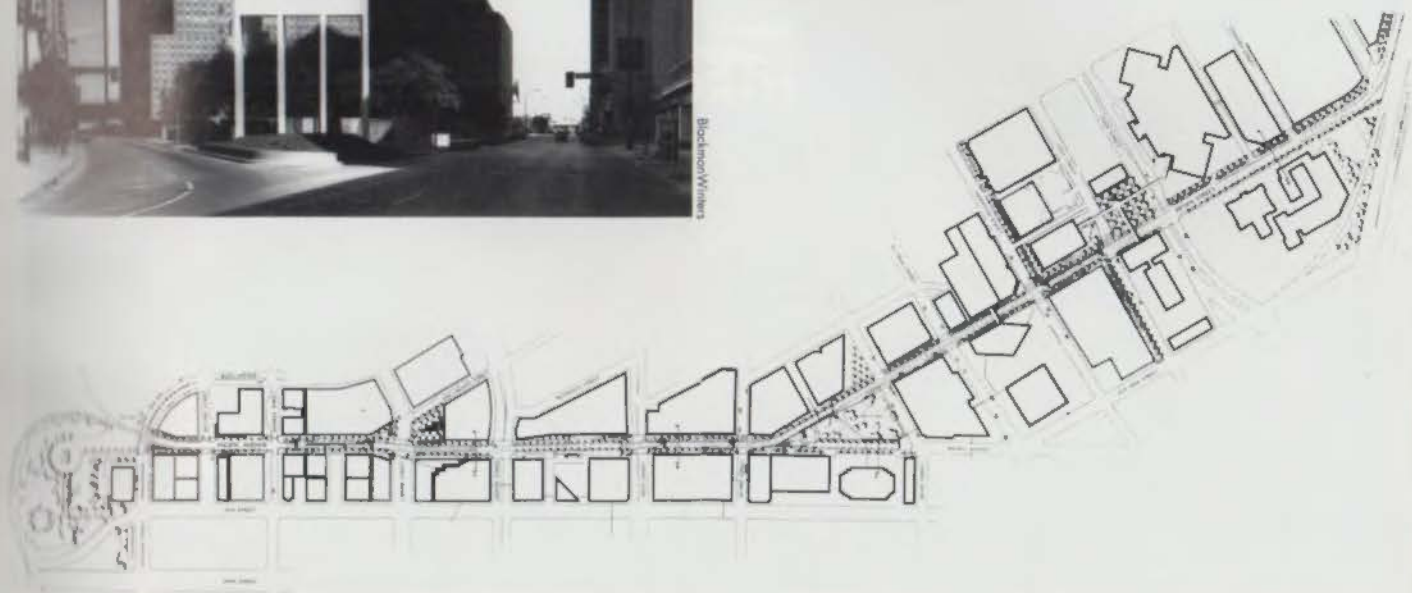
IN APRIL 1990, the Dallas Area Rapid Transit authority (DART) and officials of the Texas Department of Highways and Public Transportation will begin construction on a 9.3-mile-long project between downtown Dallas and the LBJ Freeway on the narrow and heavily congested North Central Expressway, which extends to Sherman, Plano, and other fast-growing northern suburbs.

The project includes depressing the freeway and widening it from four lanes to eight, at a cost of some \$442 million (Hellmuth, Obata & Kassabaum of Dallas has developed a visual analysis and a set of design standards for the project, attempting "to knit the urban fabric across the expressway." HOK is also designing all the walls, bridges, lights, signs, streetscape, and landscape elements for the project.) Additionally, the project calls for construction of a \$188-million light-rail line (chosen over heavy rail because of its lower construction cost and the reduced noise and pollution made possible by its overhead electrical power supply), positioned on tracks running underneath the freeway's cantilevered frontage roads from downtown to Park Lane. Completion of the first part of the rail line on this section is expected in 1995. The beginning of the line on North Central is just the northern half of what DART officials call the "starter line," which will branch into west and east Oak Cliff, south of downtown. The lines will join at a transit mall running along Pacific and Bryan streets downtown, which meet at Thanksgiving Square (Sasaki Associates has done preliminary



Richard Vinters

Below: DART officials plan a transit mall in downtown Dallas along Bryan and Pacific streets, which meet at Thanksgiving Square (left).



design studies for the transit mall, but a design firm has yet to be named). In all, the starter line will comprise some 20 miles of light rail; cost, including construction, vehicles, right-of-way purchases, and a maintenance facility for the cars, is estimated at \$625 million.

Between 1996 and 2010, DART officials propose adding 46 more miles of light-rail line, extending the North Central line to Plano and the Oak Cliff line to Simpson-Stuart Road, reaching northeastward to Main Street in Garland, southeast to the South Dallas/Pleasant Grove area, and northwest along the Stemmons Freeway from downtown past Love Field to Farmers Branch, with a spur to Las Colinas. Throughout the system, according to DART's preliminary plan, the light-rail trains of one to three cars would run 20 minutes apart—10 minutes apart during peak periods—at an average speed of 30 to 35 miles per hour, including stops, with a top speed of 70 miles per hour. Stations would be spaced between one-half and one-and-a-half miles apart.

Also planned by DART are 37 miles of high-occupancy-vehicle lanes, for use by buses, vans, and carpools, and 18 miles of commuter-rail service running along existing rail lines and using existing diesel-powered trains, planned to connect downtown with DFW Airport by 1996 and to eventually expand to downtown Fort Worth. Finally, "circulator" systems of vans, trolleys, and other small vehicles are being studied to connect transit stops with the Dallas central business district, the market center along Stemmons Freeway,

DFW Airport, the Galleria, and other areas. Officials cite the people mover at Los Colinas and the McKinney Avenue trolley as examples of this type of interchange with the "line-haul" transit system.

With this system DART projects that ridership will increase from 152,000 daily trips to 214,000, capturing eight percent of all work trips during peak periods and up to 43 percent of the peak-period work trips to the Dallas central business district. The cost per rider, officials say, will be \$3, while the cost per new rider—people lured out of their cars by expansion of the system—will be \$12 (Government guidelines for federal transportation grants stipulate that the cost per new rider should not exceed \$10). The plan, with its capital costs of \$3.26 billion and operating expenses of \$3.24 billion, will be paid for from current funds, without going into debt. Some \$4.9 billion (68 percent) of those funds will come from state and local sales taxes, while only \$806 million (11 percent) will come from fares and other operating revenues. Federal funding of \$1 billion is also assumed to cover the costs of later line extensions.

DART's success is all the more remarkable in that it grew out of a defeat: in June 1988, DART requested authorization from area voters to issue an unspecified amount in long-term bonds for construction of a 93-mile rail line, including a 7-mile-long downtown subway; the issue was soundly disapproved. DART had to work hard to dispel the residue of ill will left over from the defeat: eight different cities scheduled elections on withdrawing from DART in 1989, but DART won six



Above: Open land in Fulshear could be developed as a new town to anchor the first Houston rail line.

Facing page, top: Map shows the Metro rail connector route, which was abandoned by the transit authority's board in November 1989.

Facing page, bottom: Decoma Transit Associates, a private consortium of developers, architects, engineers, lawyers, and financiers, in 1988 proposed building a rail system that the company said would be less expensive than the one proposed by Metro.

of the eight elections, in Irving, Plano, Carrollton, Rowlett, Garland, and Farmers Branch. Flower Mound and Coppell voted to leave the system, the latter by a margin of only 20 votes. Addison has a withdrawal election scheduled for May 1990, which DART officials say they are hopeful of winning.

Larry Good, FAIA, a Dallas architect (and *TA* contributing editor) who is chairman-elect of the Professional Society Liaison Committee, a group of architects, engineers, planners, and others advising DART on development of the rail plan, suggests that the greatest potential flaws in the DART plan arise from trade-offs flowing from the plan's cost-consciousness.

"I think we should look at the rail line not just as traffic technology but as a planning tool for the city—a way to create the infrastructure that can shape the form of Dallas in a desirable way over the next 100 years," says Good. Decisions to bolster speeds by spacing stations fairly widely, to attract as many commuters as possible by reaching the outer suburbs, and to find the lowest-cost routes by using existing railroad rights of way, Good says, mean that the plan will not do as much as it could to decrease urban sprawl or to create the most opportunities for new commercial development along the route. Nevertheless, Good says, the system as is will be an important armature for growth in Dallas in coming decades.

Laying Plans in Houston

IN HOUSTON, THE SITUATION AT METRO (the Metropolitan Transit Authority) is much less clear. After

having abandoned in 1983 an ambitious and expensive heavy-rail plan with first a subway and then a covered Main Street mall in downtown Houston, Metro officials put together a more modest \$1-billion light-rail plan for a U-shaped "connector," to which bus riders from outlying areas would transfer and which would join the Galleria, Greenway Plaza, the Texas Medical Center, and downtown. Voters (at the strong urging of business groups including the Houston Chapter/ALA) approved the plan in a nonbinding referendum in January 1988.

Instead of proceeding, however, Metro's then-chairman Robert Lanier (formerly chairman of the Texas Highway Commission) and the Metro board hired the Texas Transportation Institute of Texas A&M University to study the proposed rail connector. The study found that, because of the number of transfers required, an all-bus system would get commuters downtown faster and at a lower cost than the proposed connector, and that, compared with an all-bus system, the rail connector would make no appreciable difference in the number of new riders. Following release of the report, the Metro board voted in late 1989 to kill the rail plan and to request proposals for construction and operation of a rail system from private groups. Lanier subsequently resigned, reportedly under pressure from Houston Mayor Kathy Whitmire, who appointed former city councilman Anthony Hall (and former legislator: he had carried the legislation to create Metro in 1977) as chairman. Alan Kiepper, Metro's executive director since 1982, also left to be-

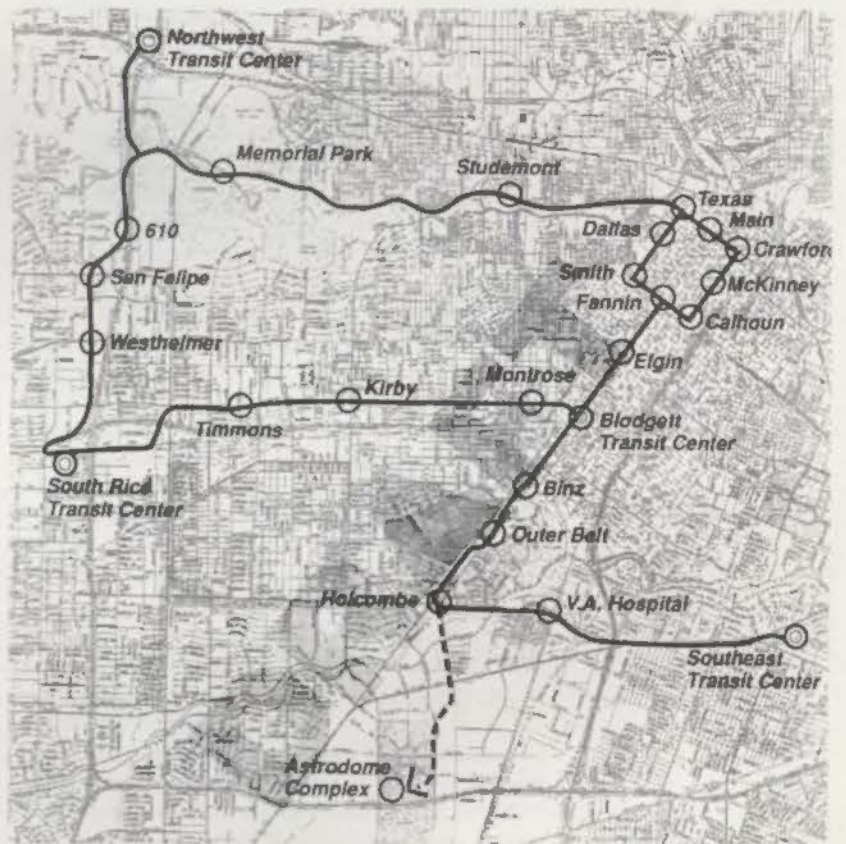
come head of the New York City transit authority. In November 1989, Metro requested expressions of interest from groups interested in constructing or operating the rail system as a "privatization" project. Although no more than a half dozen responses were expected, 24 were received.

Among the 24 firms was Decoma Transit Associates, whose partners include CRSS, Linbeck Construction, Pierce Goodwin Alexander & Linville (which would design the stations and other facilities), Turner Collie & Braden, the Vinson & Elkins law firm, accountants Deloitte Haskins & Sells, and big-time Houston developers Kenneth Schnitzer and Walter Mischer, Jr. The Decoma group put together a private proposal to Metro officials in August 1988 offering to complete an elevated automated train system more or less along Metro's proposed route (although it also included a circulator system to serve the east and west sections of downtown, as well as a leg along Allen Parkway, near Allen Parkway Village and other property that the Decoma Transit Associates' parent group had acquired) for a total of \$850 million, six years faster than Metro's plan called for (saving some \$600 million in the process). It was after word of this proposal leaked out that Lanier and the Metro board voted for an open process.

Another Houston-based group, composed of Brown & Root and the Transportation Group, Inc., proposed building a monorail from downtown to Beltway 8, the Texas Medical Center, and the Memorial area. Other companies expressing interest included GE Hudson Transportation Systems; Hudson General Corporation; Soule Corp.; Titan PRT System, Inc.; UTDC; MATRA Transit, Inc.; C. Itoh & Co.; AEG Westinghouse; Booz Allen & Hamilton, Inc.; Magnetic Transit of America, Inc.; Ansaldo Trasporti; Fluor Daniel; Sur Coester Aeromovel International; ABB Traction, Inc.; Speir-McReynolds; Marubeni; Breda Costruzioni Ferroviarie; Gold Star Development; Cleveland L. Shepard, Jr., Consulting Engineers; Civil Associates; Engle Ewald; and Advanced Light Transportation.

In late January 1990, Metro hired the Houston-based architecture/engineering firms Lockwood, Andrews & Newnam and Howard Needles Tammen & Bergendoff to evaluate the 24 proposals for a fee of \$2.8 million. The board also voted \$120,000 for a panel of transit and academic experts to evaluate ridership projections and cost estimates. The decision to spend the money on consultants was greeted with howls of outrage. A *Houston Post* editorial, noting that \$65 million had been spent on rail studies in the 1980s without any visible result, threatened a citizen's revolt against the agency. The Houston papers reported conflicting signals from the federal Urban Mass Transportation Administration and members of Congress, urging Metro both to be careful and quick.

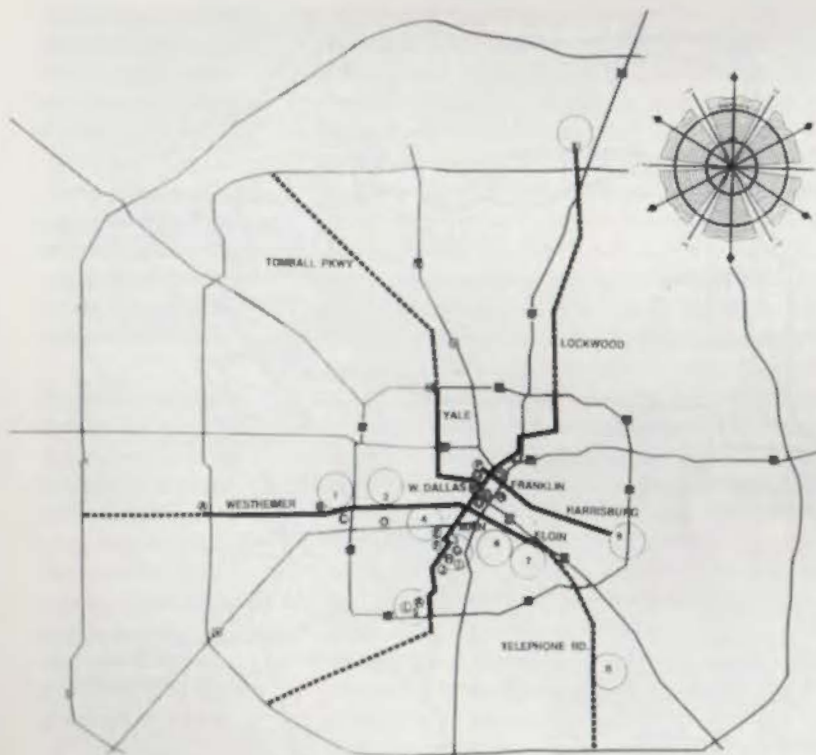
Most people agree that Metro did the right thing in taking time to evaluate the proposals carefully. Although the Decoma Associates plan would basically extend the route of the rejected Metro plan, other proposals are either so vague or so different from the earlier plan in terms of alignment, cost, and technology as to make direct comparisons almost impossible.





The intersection of Westheimer and Montrose (top) would be a major transit stop in the proposal for a Metro rail system put forward by Shafik Rifaat and his urban-design studio at the University of Houston. So would the intersections of Elgin at Main (facing page, top) and Westheimer at Hillcroft (facing page, center).

The map below shows how Rifaat's plan differs from Metro's: it would be a radial system, with the first line running from Fulshear to Pearland, later linked downtown to lines running to the Astrodome area in the south and the FM 1960 area in the northwest.



It will take months before the details of the different proposals can be coherently presented to the public.

And at least one critic sees the current situation as a possibility to address the problems that made Metro's rail connector such a poor investment. He is Shafik I. Rifaat, a Houston architect and planner and a professor at the University of Houston. Using drawings and studies prepared by the members of an urban design studio that he is directing, Rifaat has been writing editorial-page pieces for the *Houston Chronicle* and making presentations to both Metro board members and staffers.

"It is a good thing that Metro killed the rail connector that they had proposed earlier," says Rifaat. "It made no sense at all."

By running from job center to job center, Rifaat says, Metro's connector ignored the one thing that transit does best: taking commuters back and forth between their homes and their jobs. Metro park-and-ride buses currently carry about 20 percent of all commuters to the central business district. The proposed connector line, with its transfer requirements, would have actually increased travel time for some commuters—those coming in from the west on Interstate 10 straight into downtown, for example, who would have been rerouted south to the Post Oak area and carried by train on the Southwest Freeway under the proposed alignment—and thus threatened to reduce ridership. In addition, the Metro proposal overlaid the rail line on the city's existing freeways. This made right-of-way acquisition easier, Rifaat says, but there the benefits stopped.

According to Rifaat, the ideal rail alignment would not be a U-shaped loop along the freeways but a radial system, connecting east-west and north-south arms downtown, linking neighborhoods with workplace clusters, universities, and shopping centers.

"We examined possible corridors to try to optimize eight different factors," says Rifaat. "First, we tried to locate the areas with greatest residential density, then areas that also included employment centers, thus capturing the greatest number of primary trips. Third, we looked for the presence of commercial centers, for secondary trips. Fourth, we looked at right-of-way availability and convenience of construction—whether a route had an existing rail line or a continuous street that could be built on, or whether there would be particular traffic problems during construction. We looked for new development options along the route. Sixth, we looked for potential for urban revitalization and impacts on urban form. Seventh, we studied convenience for riders, to decrease transfers and so on. Finally, we looked at possibilities for future expansion."

Metro's connector system was a non-contender on all counts, Rifaat says. In his presentations to officials at Metro and the City of Houston, Rifaat is suggesting that the optimal alignment for the first part of a Metro rail system would run from the town of Fulshear in the west along Westheimer Road through the densest enclave of middle-class multifamily housing in the metropolitan area, which clusters around Westheimer at Hillcroft, through the Galleria, then two blocks from Greenway Plaza, through the blighted lower

Montrose area, past the central campus of Houston Community College downtown (where the street name changes to Elgin), through the campuses of Texas Southern University and the University of Houston, and east to Hobby Airport before swinging southeast to Pearland and Friendswood. A second line would run from the Astrodome area in the south up Main Street, past the Medical Center, Rice University, Houston Community College, and the downtown campus of the University of Houston, then northward. A third corridor would run from downtown along West Dallas through the Fourth Ward and Allen Parkway Village before turning northward on Yale, running through the Heights, and heading northwest through the center of northwest Houston, a wide quadrant centered on FM 1960 that is almost entirely residential and that is not served by adequate freeways or public transit. On each of these lines, the eight criteria are met better than they would be under almost any other alignment.

Rifaat suggests that Metro continue constructing high-occupancy-vehicle lanes as called for in its current service plan, and even urges that such lanes be built on the entire Loop 610. The separation of the rail line from the freeway system, while using bus/vanpool lanes to increase the capacity of the freeways, lies at the heart of Rifaat's proposal. His aim, he says, is not just to engineer traffic flow, but to create a new force for shaping Houston.

Rail and Urban Growth

"A RAIL SYSTEM IS TOO EXPENSIVE to use in a low-density city like Houston just for moving people from point A to point Z," says Rifaat. "It should be thought of as a very powerful tool for creating urban form. What we tried to do in studying options was to come up with ways to get the optimum benefit for the urban fabric—new growth, more coherent land use, and revitalization all from one investment."

Freeways scatter development, he suggests, but mass-transit concentrates it, since it draws riders to stations; the concentrated traffic on a rail line is of great potential economic importance. The Westheimer line provides a case in point: land in Fulshear near a new transit stop would be connected for the first time to a flow of thousands of transit riders. It could be developed as a new town, while smaller residential clusters, or "urban villages," could be developed in open areas along the line. Vacant land adjacent to stations in, for example, the Montrose area, could be developed for retail to take advantage of the potential ridership, and so on. At the same time, it would greatly improve the accessibility, and thus the value, of the Galleria/Post Oak office and retail area and other existing centers along the route.

Rifaat, putting forth an idea that seems radical in Houston although it is commonplace elsewhere, proposes that Metro capitalize on this economic potential by auctioning off development rights on property adjacent to its planned stations and by creating special tax districts to raise operating capital by taxing existing properties that have benefited from the increased accessibility created by public investment in the rail



system. Astonishingly, although this has been applied in Washington, D.C., and elsewhere, the notion of financing part of the rail system by recapturing a portion of the economic benefit given to the private sector has never been proposed as part of the rail plans put forward before in Houston.

In Dallas, such notions are a small but important part of planning for the system. "Joint development" opportunities, in which development rights at and near stations would be auctioned off, are an integral part of the DART rail plan. Current estimates call for joint development to account for almost \$290 million of the agency's cash between 1990 and 2010.

The interest of the private sector, particularly developers, in gaining access to the potential benefits of rail ridership could spell the difference between success and failure for plans in Houston and Dallas. Developers in both cities have moved from rejection of public transit to acceptance, viewing it as a means of protecting their investments. In the future, however, developers could leave the defensive and see the possibilities for growth in a more compact, densely settled urban landscape. The financing their projects would provide would be an important adjunct to the tax revenues subsidizing the rail systems.

The alignment, technology, and financial structure of the Houston Metro system are uncertain, and many crucial details remain to be worked out for the DART plan. Nevertheless, the future form of Texas' largest cities will be different because of interventions started at the beginning of the 1990s.

TA

In their winning proposal for the future of Milwaukee (one of three first-place winners associated with UT Austin), the team composed of Milosav Cekic, Roy Mann, James Cormier, Anthony DeGrazia, and Niko Letunic said that in their response to Milwaukee's shrinking downtown they wanted "to humanize the city, not through a specific design but through . . . tools to be implemented over time, including densification, incremental small-scale infill, domestication of highways, metropolitan food production, reclaiming the street level for pedestrians . . . [and] bold civic gestures." Building on existing patterns and urban qualities, "pre-industrial town planning principles, [including] vertical zoning" would be integrated with contemporary urban patterns through "strategic urbanism." For energy conservation, the plan includes a "windmill orchard."



THE FUTURE OF THE INDUSTRIAL CITY

by Joel Warren Barna

IN 1989, THREE GROUPS WITH TIES to the University of Texas at Austin School of Architecture shared first-place honors (and a \$75,000 prize) in the International City Design Competition.

One of the three winners was UT Austin graduate student Santiago Abasolo, working with UT professors Simon Atkinson and Robert Mugeraur, and adviser Wayne Attoe. Atkinson also was a part of the second winning team, which was composed of UT students Sunalini Hegde, Meera Sanghavi, Sandhya Savant, Naila



The winning entry by UT Austin graduate student Santiago Abasolo, working with UT faculty members Simon Atkinson and Robert Mugeraur, and adviser Wayne Attoe, proposed increasing the density of downtown Milwaukee by cloaking the city's existing office buildings with new street-level structures to link workplaces with residences. "We wanted the proposals to push our ideas to the limit," says Atkinson. "Abasolo's suggestion for dealing with this left-over space was called the most contentious in the competition."

Shamsi, and Shoba Sivakolundo. The third team, led by Austin architect (and UT visiting instructor) Milosav Cekic and landscape architect Roy Mann, included UT graduate students James Cormier, Anthony DeGrazia, and Niko Letunic.

Sponsored by the School of Architecture and Urban Planning at the University of Wisconsin-Milwaukee, the competition was judged by Charles Correa of India, Geoffrey Darke of England, Amos Rapoport of Australia, Carlos Tejada of Mexico, and American architects Allan B. Jacobs, William Turnbull, and Cynthia Weese. With 250 entrants worldwide, it was the largest-ever urban-design competition.

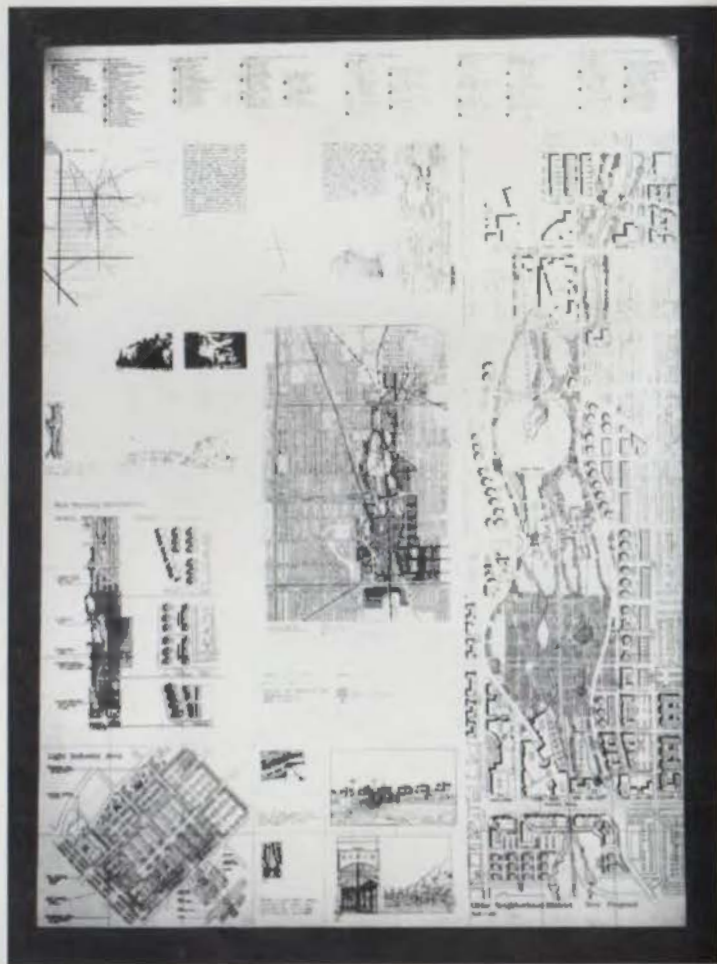
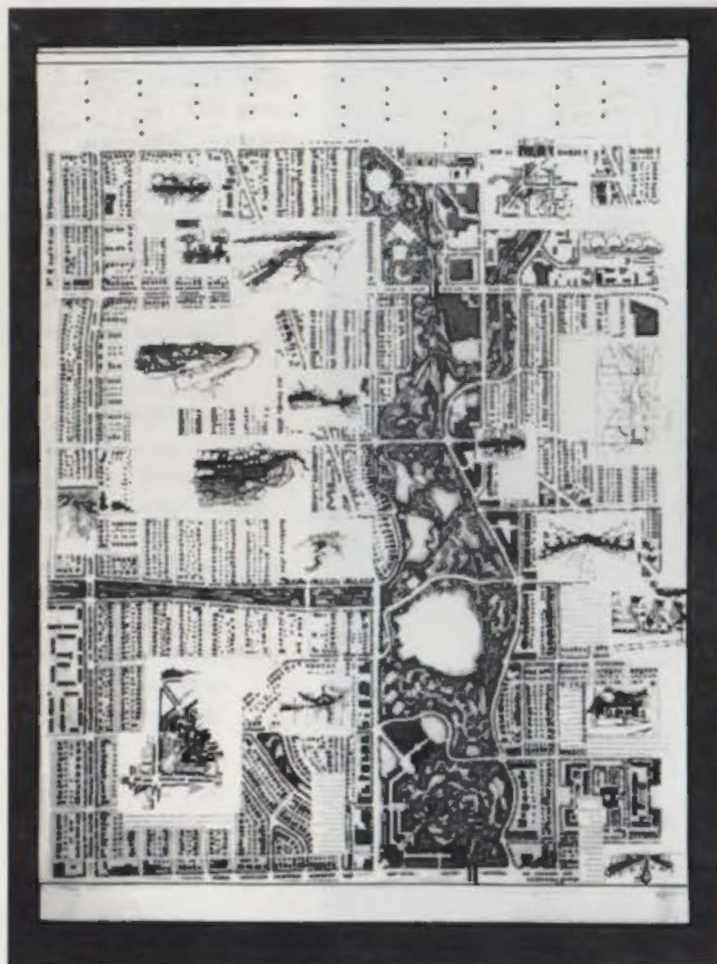
The competition took as its subject Milwaukee, which grew rapidly in the 19th and early 20th centuries and which has seen its employment base and population shrink in the last two decades while its newer suburbs grew. The organizers asked the entrants to think of Milwaukee as an example of "smokestack cities" with similar dislocations and stresses throughout North America, and to "develop innovative proposals . . . transferable to other similar industrial cities around the world." Entrants were asked to focus on three areas, which were presented as prototypical

All three winning proposals included suggestions for reclaiming the derelict train yards in one of Milwaukee's older

neighborhoods by using some or all of the space to create a new public park and by creating a hard-edged buffer between the park and

the existing neighborhood through new commercial and high-density residential development. Below left: the scheme by the

Atkinson-Hegde-Sanghavi-Savant-Shamsi-Sivakolundo team. Below: The scheme by Abasolo-Atkinson-Mugeraur.



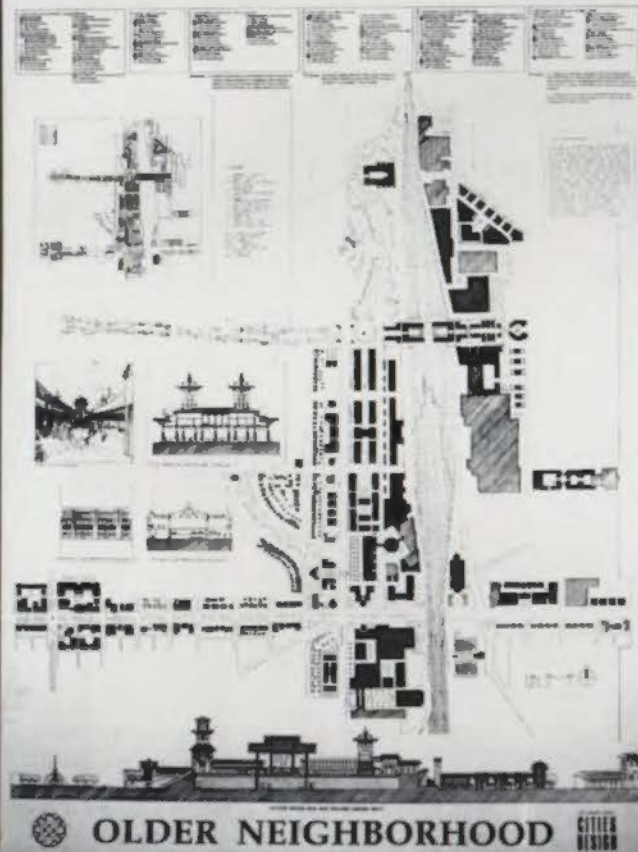
to the city type in question: the urban center with an industrial waterfront, an older neighborhood split by remnants of railroad-based industry, and a growing suburban edge based on freeway transportation. The entrants were also required to state their assumptions about the city over the next 30 years, choosing from a set of predictions for changes in population, employment, labor-force characteristics, distribution of income, energy demand and cost, racial and social relations, educational and environmental quality, use of mass transit, use of public and private resources, and a host of other factors.

"Architects and planners have had plenty of chances at reconstructing cities, and for the most part we seem to have made a mess of it," says Simon Atkinson of

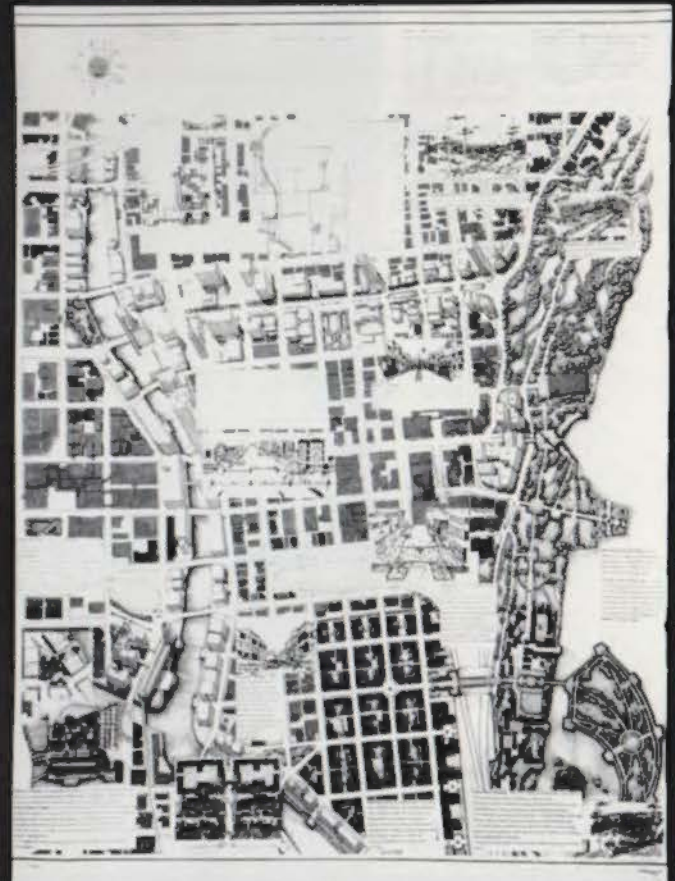
UT Austin. "The important skill seems to lie not in flashy architecture, but in designing a framework of ideas that allow for lots of future possibilities. That's what united all three of the winning projects, I think: We were all relying on a value system, not on a big-bang solution."

The winning projects all suggested that the city of the future could be made more compact and centripetal. "All the designs incorporated the idea that there will be a different set of values in the 1990s and beyond; ecological consciousness, for example, will become a central issue," Atkinson says. "The idea was also explored of moving from an amorphous city to one in which the identity of the different parts are celebrated, at the same time that working and living

Below left: the Cekic-Mann-Cormier-DeGrazia-Letunic team's proposed a new park pavilion over the tracks and denser housing options.



Below: the Atkinson-Hegde-Sanghavi-Savant-Shamsi-Sivakolundo plan for Milwaukee's downtown treats the river as the spine of new commercial and residential development, while the lakefront is the site of a new park that, in winter, would be center of the downtown's rebirth as a "winter city."



tions were brought into closer proximity."

The Cekic-Mann-Cormier-DeGrazia-Letunic team, for example, proposed to strengthen the urban center by building on its existing components: introducing vertical zoning of living and work spaces; creating bold civic landmark spaces; connecting the riverfront to the lakeshore with pedestrian spaces, and creating a park, a planetarium, a lighthouse point, and a restaurant pier; creating a parking garage under the lakefront bluff while narrowing the streets downtown and introducing electric mini-bus transit; and creating quarters for everything from civic functions to artists to an urban farm downtown.

The Atkinson-Hegde-Sanghavi-Savant-Shamsi-Sivakolundo team treated the river as the spine of com-

merce and new residential development downtown, served by river taxis; the Third Ward, south of downtown, was developed as a housing area, linked by a pedestrian walkway under the freeway interchange to a new lakefront park, which would be the city's recreational center and unique amenity, the scene of summer musical and cultural events and site of a new winter sports facility, in the negative leftover spaces of the summerfest buildings that would provide the theme of the city's redevelopment: the Winter City.

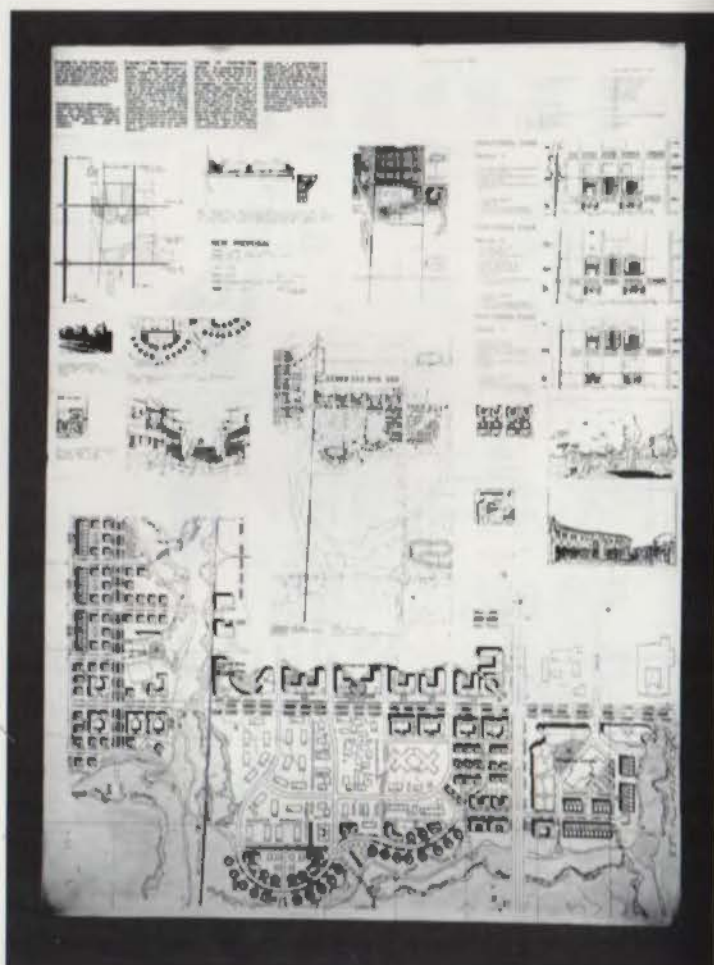
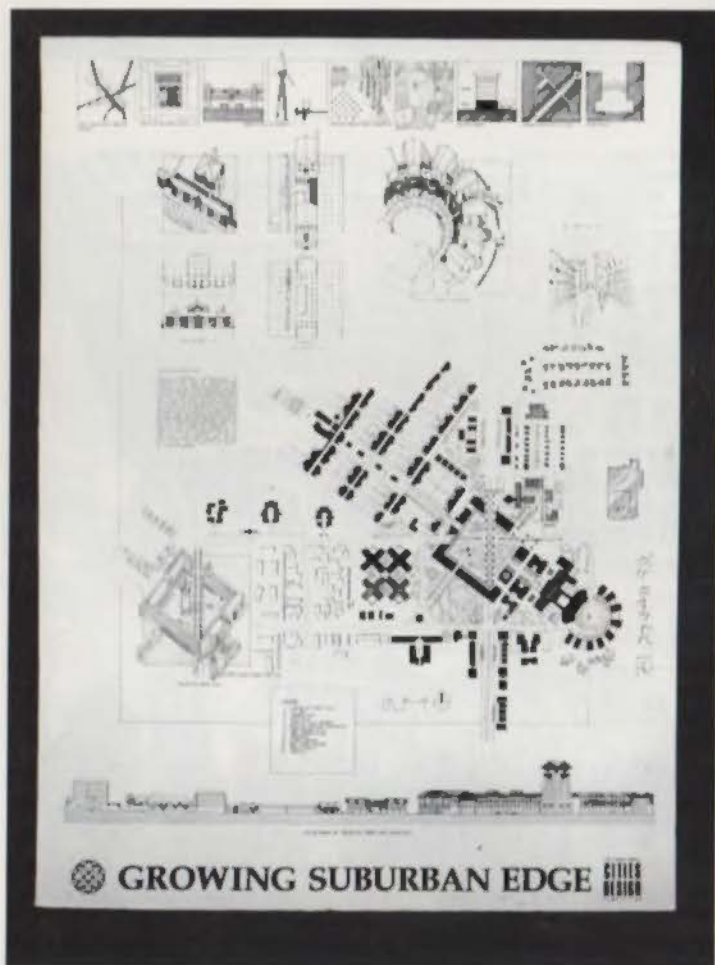
The Abasolo-Atkinson-Mugeraur plan for downtown also emphasized the linkages available through reclamation of vestigial space: in what was described by one judge as the competition's most contentious gesture, he proposed cloaking the city's freestanding

Below left: the Cekic-Mann-Cormier-DeGrazia-Letunic team proposed giving a sense of place to the suburban edge by

creating a Krieresque "trading post" market place at the area's main intersection; it would combine workplaces with a city hall.

Below right: the Abasolo-Atkinson-Mugeraur plan called for hard-edged industrial and commercial development clustered in nodes around

a new shopping center in the area and a new hotel. "Urban villas" would form a permeable edge between the street and a new linear park.



object buildings in new structures to connect residential and commercial functions.

In the older neighborhood section, all three groups created new parks in the leftover railroad siding, with housing and light industrial developments forming hard edges at the park's boundaries.

At the suburban edge, the Cekic-Mann-Cormier-DeGrazia-Letunic team proposed creating a "trading post" market place, which unites commercial space with a city hall in a decidedly Krieresque structure set as a marker over the chief intersection. Manufacturing and corporate offices would be encouraged in the area. Mid-block orchard housing would be mixed with street-hugging "farmette" compounds for groups of families, who would own and farm 10-acre tracts,

Abasolo's proposal called for hard-edged industrial and commercial development clustered in nodes around a new shopping center in the area and a new hotel. "Urban villas" would form a permeable edge between the street and a new linear park. The Atkinson-Hegde-Sanghavi-Savant-Shamsi-Sivakolundo team's proposal for the suburban edge is perhaps the most interesting, not just for its form but for the process it embodies. The team proposed conserving agricultural land by changing tax laws to tax open land at the edge at a lower rate than developed land; at the same time they proposed allowing land owners to transfer development rights to properties at development nodes, so that they would not lose economic value from preservation of a green belt to mark the city's edge.



The Atkinson-Hegde-Sanghavi-Savant-Shamsi-Sivakolundo team proposed creating a greenbelt edge to the growing suburban edge of Milwaukee through the use of innovative tax-law provisions that would tax undeveloped land at a lower rate than developed land; at the same time, agricultural-land owners could sell development rights to owners of sites at planned development nodes. This would encourage, they argued, a centripetal pull to a more compact urban form.

"Being from a third-world country, we had a completely different concept of what cities are and can be," says Sunalini Hegde. "We were surprised and gratified that our viewpoint could be taken seriously in this totally different context."

"I think the most important thing we brought to the competition was the knowledge that good ideas are not enough," says Milosav Cekic. "Cities are not just design problems: they are social and political and cultural problems. In fact, I don't think cities can be designed. What we were searching for was not a perfect form for the city, but a vision of life of which this city would be a reflection. What we tried to do was create a set of tools by which people could create that shared vision of a particular place and time."

The concepts embodied in each of these proposals, beginning with vigorous efforts to restrict the role of the automobile in shaping cities and extending to creation of densely interwoven fabrics of residences and workplaces, seem very radical by Texas standards. The cities of Texas would have to be made over completely, not only physically but functionally, for such principles to be employed. And yet, in those "planned communities" at the edges of Houston, Dallas, San Antonio, Austin, and elsewhere, simulacra of the concepts explored in the winning designs shown here are being applied in fragmentary ways. The city of the future shown in these designs may seem utopian; so did the concept of freeways and suburbs only a few generations ago.

TA





Photographs by Hal Box, FAIA

a myth for texas architecture

by Ray Don Tilley



THE PHOTOGRAPHS PRINTED HERE are part of an ongoing survey organized by Hal Box, FAIA, dean of the UT Austin School of Architecture, and E. Logan Wagner, a UT Austin alumnus and architect practicing in Mexico. The effort, begun in 1986 and continued since 1987 with Earthwatch research teams, is partially inspired by Camillo Sitte's *City Planning According to Artistic Principles*. It will extend his analysis of European public spaces to include the Spanish new towns of 16th-century Mesoamerica.

Box plans to publish a book by 1992 compiling the current work, timed to coincide with the Columbian Quincentennial. In the book as in the research, says Box, "I want to focus not just on the buildings, but on the related plaza and on the hierarchy of communal open spaces of all kinds in each village. These are mostly unfamiliar elements in English-based cultures."

Some of the common elements of the church compounds in these villages are the *atrio*, or forecourt of the church, punctuated by its central cross, the *espedaña*, or bell tower, and the *alfiz*, the square molding of Moorish origin that surrounds primary entries.

Box says the lessons he has learned from the research project have given direction to his own architectural design. In these Mexican villages, he says, lies "the 'myth' of Texas architecture in this region." **TA**





15,64
D.P.
17,63 total



Pages 36 and 37: San Nicolás Tolentino in Nonoalco, Hidalgo, Mexico (Augustinian)

Top: Santa Ana Chapiro (on feast day) in Santa Ana, Michoacán, Mexico

Facing page, top: Santuario de Nuestra Señora de la Asuncion in Zoquizoquipan, Hidalgo, Mexico (Augustinian)

Bottom: San Juan Bautista (baptistry) in Yecapixtla, Morelos, Mexico (Augustinian)

Facing page, bottom: Capilla de Hospital (hospital chapel) in Anguaha, Michoacán, Mexico (Franciscan)

INTERIORS

Two Corpus Christi churches 40

Architects Kipp, Richter & Associates and James G. Rome have met the singular needs of two very different ecclesiastical clients.

A Backdrop for Industry 42

Employing an industrial vocabulary with a calculated twist, architects BarbeePardo of Austin have matched energy with stability.



Above: a humble first building for St. Mark's Episcopal Church

Top right: a dramatic coffered barrel vault combines with versatile partition tracks for a number of seating plans.

Right: worship seating



No Small Plans

WHEN KIPP, RICHTER & Associates was approached by a new congregation asking for a church design, the firm's response was simple: "We advised the church to think big but build small," says David Richter.

The resulting multipurpose center represents one small piece of a cloistered compound of structures the congregation said it would one day need. The church's austere exterior, inspired by historic Spanish churches in the area, belies a dramatic, flexible interior constructed in

large part by parishioners. The flexible space mirrors a congregation without established traditions, yet provides a physical base on which to build. **RDT**

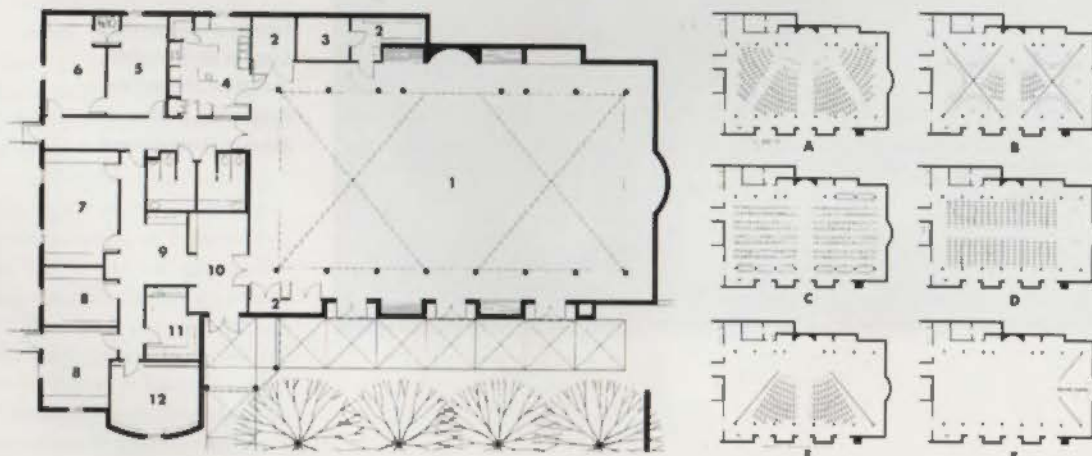
PROJECT St. Mark's Episcopal Church, Corpus Christi
CLIENT The Episcopal Church Corporation in West Texas
ARCHITECT Kipp, Richter & Associates, Corpus Christi (David Richter, Sam Morris, Elizabeth Chu Richter, Hector Baca)
CONSULTANTS Wilkerson Engineering (structural), Collins, Haggard & Associates (mechanical, electrical)
CONTRACTOR Moorhouse Construction
PHOTOGRAPHER David Richter

FLOOR PLAN (RIGHT)

- 1 MULTIPURPOSE ROOM
- 2 STORAGE
- 3 MECHANICAL
- 4 KITCHEN
- 5 CRIB
- 6 NURSERY
- 7 CLASSROOM/OFFICE
- 8 OFFICE
- 9 RECEPTION
- 10 FOYER
- 11 WORKROOM
- 12 LIBRARY

SEATING PLANS (FAR RIGHT)

- A COMMUNITY WORSHIP
- B EDUCATION
- C FELLOWSHIP DINNER
- D PROCESSIONAL WORSHIP
- E SPECIAL PURPOSE
- F WEEKDAY





Art and Architecture

EMMANUEL CHAPEL, occupying the basement of Corpus Christi Cathedral, was for many years a dank, gloomy space, used primarily as a burial place for the bishops who served the diocese. But in 1985, after the completion of renovations designed by Corpus Christi architect James Rome working closely with artist Michael Tracy and lighting consultant Bill McDougald, the chapel acquired a new life as a working, intimate location for weddings, baptisms, and other small gatherings.

In crafting the new space around Tracy's gilded altarpiece, *Retablo de La Paz Sagrada*, Rome added new columns to two existing structural concrete columns to create colonnades that frame the space and provide a warm sense of enclosure.

To provide a more direct view of the altarpiece, Rome rotated the axis of the central aisle, at the same time reducing the space needed for the sanctuary, enhancing the visual depth of the room, and opening up the choir's view to the altar. This diagonal

orientation was combined with a subtle, unobtrusive lighting system by consultant McDougald to introduce a soothing glow and invite an emotional response to the tight, windowless chapel.

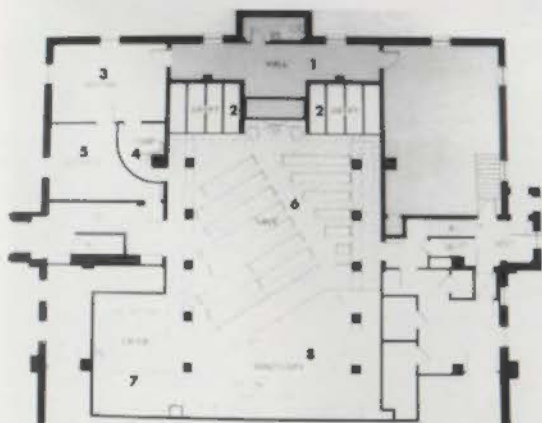
The interior was further enriched by pews that were designed by Tracy and hand-carved in Mexico. Also added were two pieces of art that Tracy selected for the chapel: a wooden crucifix probably from the 18th century and a painting, perhaps from the 19th century, entitled *Our Virgin of the Guadalupe*. **RDT**



Above right: view of Tracy's *Retablo de La Paz Sagrada* altarpiece from one of two colonnades added to the space

Above left: *Our Virgin of the Guadalupe*, with pews set along the diagonal central aisle

Left: wooden depiction of the Crucifixion, one of two pieces selected by the artist



FLOOR PLAN

- 1 HALL
- 2 CRYPT
- 3 VESTING
- 4 CONFESSIONAL
- 5 SACRISTY
- 6 NAVE
- 7 CHOIR
- 8 SANCTUARY

PROJECT *Emmanuel Chapel at the Corpus Christi Cathedral*
ARCHITECT James G. Rome, AIA,
Architects, Corpus Christi
ARTIST Michael Tracy, San Ygnacio
LIGHTING CONSULTANT
 Bill McDougald, Houston
PHOTOGRAPHER Hickey-Robertson



For Hixo's offices, the architects combined seemingly conflicting materials into a casual, efficient work space, as shown in this small conference room (left).

Series below: Spare entry foyer (top); conference/media room (center); and production area (bottom), complete with x-ray clips on the wall for pinup reviews.

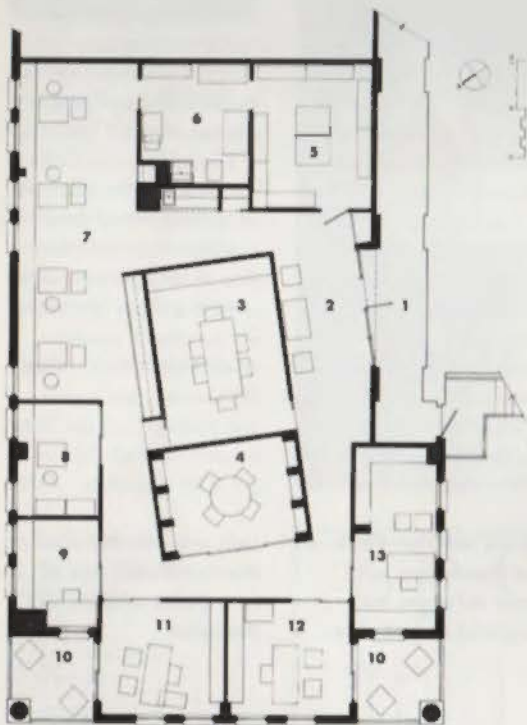


A Backdrop for Industry

THE NEW OFFICES of Hixo, Inc., share a language in materials and spatial definition with a 1987 TSA Design Award winner by the same architects, the Williams-Flato Studio in East Austin (see *TA* Nov/Dec 1987). Yet while Hixo's owners approached BarbeePardo largely because of the 1987 winner, they got a project that extends the clean industrial metaphor to the complex, frenetic advertising and graphic-design business.

For Hixo, a 12-year-old nationally recognized graphic-design firm that has remained small, the minimal aesthetic serves as a calm backdrop to the hum of creative activity in a casual but efficient work space. The plan is a 2,400-square-foot rectangle in a mixed-use retail-and-office center in near west Austin. Offices and production areas line the perimeter, their orderly geometry disrupted by a twisted central "box" that contains two conference spaces. The spare, unstaffed entry foyer shares the break from the grid.

Polished concrete floors and galvanized sheet-metal



FLOOR PLAN

- 1 INTERIOR HALLWAY
- 2 ENTRY/FOYER
- 3 PRESENTATION/CONFERENCE
- 4 LIBRARY/CONFERENCE
- 5 ARCHIVE
- 6 CAMERA
- 7 PRODUCTION
- 8 ART DIRECTOR'S OFFICE
- 9 PROJECT COORDINATOR'S OFFICE
- 10 BALCONY
- 11 MANAGING PARTNER'S OFFICE
- 12 PARTNER'S OFFICE
- 13 BUSINESS MANAGER'S OFFICE

PROJECT Offices for Hixo, Inc., Austin

CLIENT Hixo, Inc.

ARCHITECT BarbeePardo Architects, Inc., Austin (William C. Barbee and Jorge Pardo)

CONTRACTOR Live Oak Development

PHOTOGRAPHER Paul Bardaghy

panels in the production areas give way to carpet and painted gypsum board in offices and meeting spaces. Black plastic laminate and accenting red furniture and fixtures com-

plete the collection of tactile surfaces.

As a final refinement, strips of x-ray clips with continuous rubber grippers line many walls, providing for easy pinups. **RDT**



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In this Special Advertising Section, Texas Architect looks at leading manufacturers, distributors, and consultants in kitchen-and-bath design today, with interviews of Texas architects and designers.



KOHLER

For Harriet S. Schneider, principal of the interior-design firm Harriet S. Schneider Design of Austin, Kohler fixtures and accessories have become a recent staple of her burgeoning residential practice. "[Kohler's] products just fit beautifully into the projects I'm doing," she says. For one of those projects, an art deco-inspired bathroom with mirrors on all surfaces, even cabinet fronts, she used Kohler fixtures like those pictured above.

WILSONART

Gay Fly, ASID, CKD, of Houston says she uses plastic-laminate products from Wilsonart (shown below) over solid-core surfaces for flexibility and other benefits. "Wilsonart is durable for [kitchen and bath] areas," she says. "It offers a large color range, in specific tints and tones of each color." Fly says she also appreciates the imaginative ads Wilsonart uses to educate clients. "Their name is more credible to the public," she says.



Kitchens & Baths



Victor Chu, AIA & Noel Davies
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Kitchens & Baths



SIEMATIC

"We use all the little bells and whistles that go with the European style of kitchen cabinetry," says John Wheeler, a partner in the Dallas firm Shepherd Nelson Wheeler Architects, about SieMatic cabinetry. "We usually steer our clients toward

[SieMatic] because it offers high-density storage cabinets." Wheeler says working with SieMatic representatives is especially helpful for making the most of storage. "We don't know the product as thoroughly as they do," he says.



WOOD-MODE

Houston architect and developer Ronald Domingue says he sees no comparison between factory-built and site-built cabinets. "Wood-Mode cabinets are constructed of solid woods—maple, oak, and cherry—and totally prefinished under strict quality control standards that in no way could be duplicated on a job site," Domingue says. He also notes that Wood-Mode offers a variety of styles, from country to traditional to the latest European contemporary.

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PIONITE

Pionite plastic-laminate surfaces, says intern architect Catherine Long with Heights Venture Architects in Houston, are not just for kitchens and baths, but for a variety of commercial and retail applications.

"We're working on our store number 50 [for Randall's supermarkets] now, using Pionite surfaces in store fixtures, such as video areas and photo areas within the store," says Long. "In one photo area with a lot of

laminate, we're taking off on Kodak's colors. Pionite has enough range in color that we can get pretty carried away." In addition, she says, their millwork subcontractor prefers working with Pionite products.



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AVONITE

As a synthetic stone, Avonite provides "a more durable, richer look than plastic laminate, without paying for actual stone like granite," says Bob Kilduff, an architect and the vice president of Donna Vaughn and Associates in Dallas. Like intern Long, he has found that a fine countertop for kitchens and baths is often the right surface to use on other project types. "For bank projects," he says, "we typically use it for teller counters as well as check desks." Kilduff acknowledges that there are a handful of other manufacturers to choose from, but says Avonite's stone-like product has more depth, richness, and "life." A particular use that he finds advantageous is sandwiching several layers of Avonite to create visual interest through color play that can be exposed at special edges.

POGGENPOHL

Appealing to the higher-end range of residential kitchens, say its representatives, Poggenpohl epitomizes the sleek, clean European look that clients often prefer in cabinetry, not only in the kitchen, but in entertainment centers, bath "suites," and master bedrooms. Promoted for its advanced styling, Poggenpohl has also met the American demand for easy maintenance and for including innovative storage units utilizing baskets, glass shelving, and pullouts, among other options, its representatives say.

New to the Poggenpohl line are black-stained, rose-stained, limed-ash, and light-oak finish treatments. A new variety of metallic inserts and hardware, along with lattice, glass, and mesh door inserts have also

Kitchens & Baths

been introduced to open up new design possibilities.

Poggenpohl also offers a series of companion appliances designed to integrate with its cabinetry so that architects can achieve what the company calls the "Total European" look.

Poggenpohl has two showroom dealers in the state: Cabinet Studio in Houston and Kitchen Designs in Dallas.

URBAN KITCHENS & BATHS

Phil Rudick, a registered architect as well as the president and co-owner of Urban Kitchens & Baths (locations in Austin and Houston), says the services his business provides are as diverse as the clients he serves. "We work with different people in different ways," Rudick says. "We work with professional designers on commercial work as a professional consultant. We get involved in the preliminary design phase of a project to work with the client and to give the in-depth expertise that is required on many projects, just as if an architect were to go to a landscape architect or an engineer for consultation."

But their professional services are not just for other professionals, says Rudick. "We also have clients who are doing work and come by themselves to talk to us, be it wet-bar situations, home entertainment centers, or any other cabinetry work. We can even do a turnkey job" for an entire building project, he says.

Service is not the end-all of Urban Kitchens & Baths reason for being in business after 10 years, however. Rudick readily admits, "We're only as good as the selection we have available. The product makes the service possible. And our products are very stylish." The two locations carry both American and European brands across a wide range of prices and styles. From these they work to meet each client's needs.

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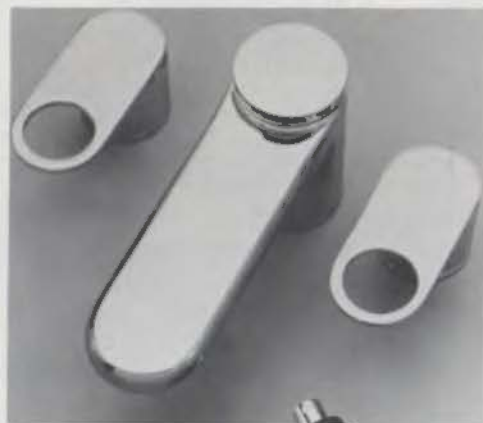
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SOUTHWEST KITCHEN & BATH SYSTEMS

Southwest Kitchen & Bath Systems is a Certified DuPont Corian fabricator (for more about Corian, see facing page).

According to Houston architect Lars Bang, "Clients love [Corian]." One of Bang's largest projects was a multi-million-dollar, 17,000-square-foot residence in Houston, which required some intricate thermaforming and seaming. "[Southwest Kitchen & Bath Systems] did a good job on all the installations that included a Corian cabinet base for a 15-foot by 20-foot center island in the kitchen."

Another certified fabricator is Godall Distributors, Inc., of Dallas. Working with David Viosca Architects on a Dallas "Street of Dreams" home last year, Godall's DuPont Corian work received particular notice from the program's professional judges, who selected the Viosca-designed kitchen as "Best of Show."

The DuPont certification program provides a 10-year labor warranty for installers who meet the manufacturer's rigorous certification standards.

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TKO Associates, Inc., specializes in quality products that work within commercial and residential projects. The firm promises to provide specification services for small and large projects. Its projects, the firm's representatives say, encompass the entire U.S. and Mexico: "We have no limitations." Dornbracht fittings offered by TKO are available in a wide variety of out-of-the-ordinary combinations. The latest addition is a line of accessories carefully matched to Dornbracht fittings.

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it comes in various sized sheets and is available with integral and separate lavatory bowls and kitchen and bar sinks. Prefab shower and tub surround kits are also available. Introduced in white, Corian now offers a variety of designer solid pastels including the 1990 peach,



ELEGANT ADDITIONS

Elegant Additions is a plumbing hardware and architectural-trim supplier in Houston. Founded in 1984 by Julie MacLaren, Elegant Additions caters to the needs of architects, designers, and custom contractors. The company carries more than 60 lines of faucets, fixtures, and hardware, including Kroin, Gemini, Hansgrohe, Dornbracht, Watercolors, Roborn, and Baldwin. Focal Point, a full collection of architectural products, including ceiling domes, stair brackets, niches, and crown moldings encompass a large portion of the company's business.

Below: a Corian countertop in a 1989 Dallas "Street of Dream" home designed by Viosca Architects

Below left: a Sierra Sandstone Corian tub deck and double shower enclosure



misty green, pearl grey, frosty white, and taupe, along with four Sierra granites.

"Color is what first alerted me to Corian," explained Jerry Williams of Brooks/Collier in Houston. "The Sierra granites were especially attractive to me for our commercial projects since it has a strong, elegant appearance that is pleasing to the general public.

"I feel that Corian's main supporting features, which make it ideal for health-care facilities, are durability and flexibility."

INTILE DESIGNS

Schan Scruggs, director of interiors for KSA Architects in Houston, says her firm has called on Intile Designs for a number of recent lobby renovations and mid- to high-rise projects. The porcelain tiles the firm specified were "very durable," Scruggs says, adding, "[Intile Designs] carries a good range of samples and, since we work pretty quickly on some projects, it helps that they are responsive and knowledgeable about the product. They provide literature and installation suggestions, so that we don't have staining. And they do a lot of research, too, if necessary."

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3. Kitchens, commercial or residential, must be located in Texas.
4. Project cannot be entered simultaneously in any other Texas kitchen competition.
5. Submit at least five (no more than 10) 35mm slides, duplicates only-no originals. First slide should be a Title Slide. Slides to include a line drawing; brief description of kitchen; its components and design. Include complete name, address and phone number on EACH slide.
6. Entries to be judged for aesthetics, function and originality.
7. Deadline for receipt of entries is midnight, August 10, 1990. All entries become the property of the Conrad Company.
8. Questions regarding the competition should be directed to:

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St. Mary's Episcopal Church 56

ARCHITECTURE The first phase of a new church compound begins well with site geometry as a formal generator.

Lena Pope Home Chapel 57

IN PROGRESS Architect Fay Jones, FAIA, has designed his first chapel in Texas, a soaring brick structure in an atypically urban setting.

Title Luther Loving 59

FIRM PROFILE Title Luther Loving of Abilene has been a significant force in Abilene and West Texas for 33 years.

Risk, Ruin and Riches 62

BOOKS Author Jim Powell's book profiles deal makers, and a few architects, in real estate since the 1950s.

Student Design Competition 63

SCHOOLS Jurors recognize six students statewide in the third annual Texas Society of Architects competition.

New Products and Literature 66

Sketching Behind the Wheel 68

ON PAPER For Kimberly Kohlhaas, driving alone for 14 hours means getting ample opportunity to sketch the road ahead.



A church's complex anchor

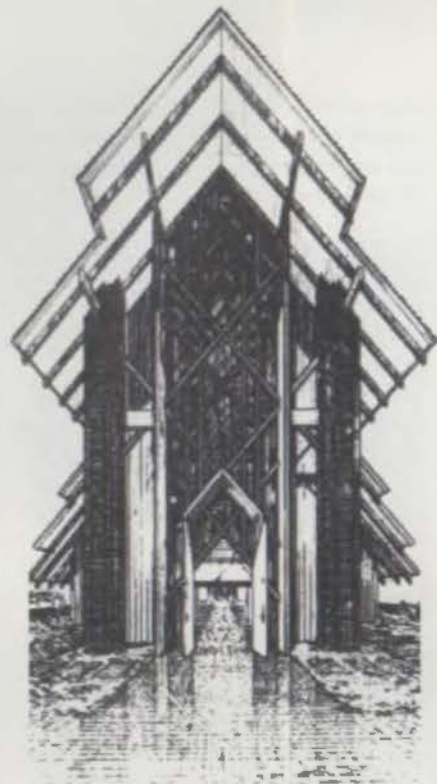
A HUMBLE, SIMPLE ASSEMBLAGE of spaces, the first phase of St. Mary's Episcopal Church in the small northwest Harris County town of Cypress derives its slicing form from a simple 11-degree splay in the boundaries of its site. With this angle, the architects generated a dramatic intersection in the roof above the sanctuary, which marks the main entry and allows light to pour in through skylights inserted over the axis that runs from entry to altar. The

angle also orders the locations of a future bell tower and future buildings, which will eventually enclose a courtyard. Economical materials inside and out are used sensitively to create layered compositions that constantly change with viewpoint. The pulpit and baptismal were cut from the elevated pulpit of an old Welsh church and serve, along with antique chancel furnishings, as familiar objects in a comfortable, but unfamiliar space. **RDT**



Top: St. Mary's Episcopal Church offers a rich combination of colors and forms.

Above: The church's axes cross directly above the altar.



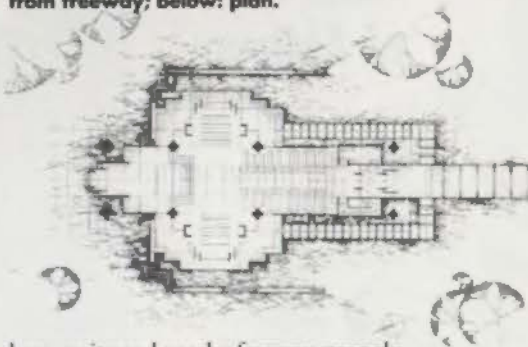
With Leonard Chapel, Fay Jones has applied his soaring, delicate liturgical architecture to urban surroundings in Fort Worth. Left: entry; above: view from freeway; below: plan.

Jones's urban chapel

RECENT AIA GOLD MEDALIST Fay Jones of Fay Jones + Maurice Jennings/Architects, Fayetteville, Ark., has undertaken his first soaring chapel in Texas: the 150-seat Martyr V. Leonard Community Chapel under construction atop a broad hill next to Interstate 30, west of downtown Fort Worth.

The chapel, which is being built for Lena Pope Home (a residential treatment center for abused, neglected, and emotionally disturbed youth between ages 10 and 17; Kirk Voich Gist of Fort Worth is associate architect), combines recognizable quotations from Jones's other noted designs, in particular Thorucrown Chapel in Eureka Springs, Ark., and Pinecote Pavilion in Pica-yune, Mich., yet it is unique. It is the first of Jones's chapels with a traditional Roman-cross plan and the first to incorporate brick as a significant structural element. Eight brick piers rise from a massive masonry foundation and combine with a system of exposed wooden cross braces extending the length of the chapel and lining the side walls. The post-and-beam wooden structure differs from the elaborate truss systems used in his other chapels, yet its network of X-braces, with trademark discontinuous crossing connectors, will impart Jones's complex repetitive structural aesthetic.

Leonard Chapel exemplifies Jones's site-ordained approach, although its



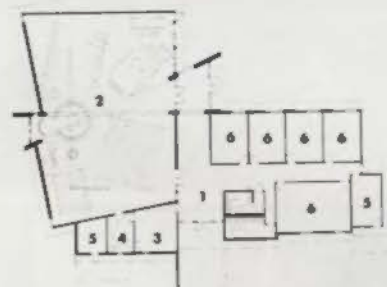
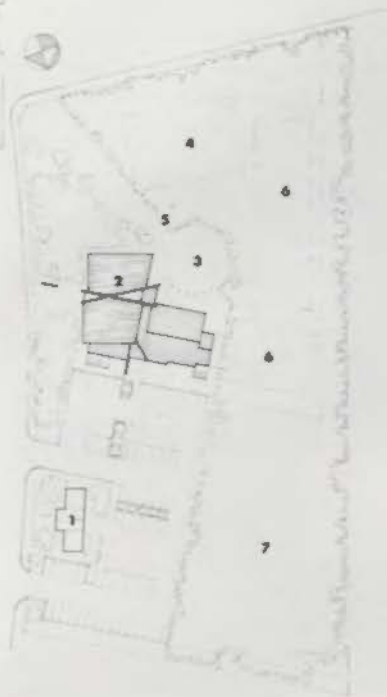
barren site and nearby freeway strongly contrast with his other chapels' densely wooded surroundings. The new chapel will be comparatively insular, its side walls opened with glazing only at the corners of the transept and the north end of the sanctuary, offering glimpses of sky rather than expressway. On the exterior, an assertive 65-foot-high cantilevered north wall relates to the freeway. The serrated, steeply pitched roof dips low over the transept and stabilizes the structure's vertical thrust.

For all the Leonard Chapel lacks in scenic backdrop, Jones may be able to compensate with interior pyrotechnics. On entering the chapel, one progresses from the compressed entry under the loft to the sudden release of a 52-foot-high interior. A glass skylight extending nearly the length of the sanctuary will flood the chapel with daylight. Jones anticipates that the play of light and shadow within will create ever-changing patterns on the interior walls.

The interior character will be further enhanced by Jones's Wrightian obsession for designing all furnishings, fixtures, and wood-trim details.

Completion of the privately financed \$1.2-million nondenominational chapel is expected in July. **Barbara Koerble**

Barbara Koerble is a writer in Fort Worth.



SITE PLAN (TOP)

FLOOR PLAN (ABOVE)

- 1 EXISTING CLASSROOMS, OFFICES
- 2 SANCTUARY, CLASSROOMS
- 3 COURTYARD
- 4 FUTURE SANCTUARY
- 5 FUTURE BELL TOWER
- 6 FUTURE CLASSROOMS, OFFICES
- 7 FUTURE PARKING

- 1 NARTHEX
- 2 SANCTUARY (FUTURE PARISH HALL)
- 3 VESTING SACRISTY
- 4 WORK SACRISTY
- 5 MECHANICAL
- 6 CLASSROOM

PROJECT St. Mary's Episcopal Church, Phase I, Cypress
CLIENT St. Mary's Episcopal Church, Cypress
ARCHITECT Gregory Harper Associates with Gerald Moorhead AIA, Houston
CONSULTANTS Cunningham Engineering Co. (structural), Olive Engineers (mechanical, electrical, plumbing), David M.Y. Millikan (civil)
CONTRACTOR Brookstone Corporation
PHOTOGRAPHER Gerald Moorhead



Title Luther Loving's projects at Abilene Christian University include the College of Biblical

Studies, left, and the precast-concrete modular Sherrod Apartments, below left.

Abilene Air Terminal, below right, won Title Luther Loving a TSA Design Award.



Title Luther Loving of Abilene

NOW IN ITS FOURTH DECADE, the small, well-established firm Title Luther Loving of Abilene has been a significant firm in its home city and throughout West Texas.

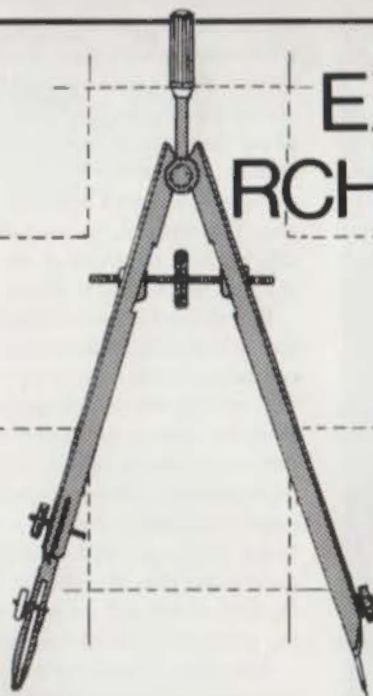
James D. Tittle (b. 1927; FAIA, 1984) and John J. Luther (b. 1928), began the

firm of Tittle and Luther in 1957, after both graduated from Texas A&M University, where they studied under Bill Caudill, John Rowlett, and Ernest Langford. George H. Loving (b. 1933; FAIA, 1975), joined the firm after receiving his degree from the University of Oklahoma, where he studied with Bruce Goff. Robert N. Lee, an engineer and graduate of the University of Texas, joined the firm in 1962; until his departure in 1971, the firm was Tittle Luther Loving and Lee.

The design of houses has been a staple of the firm's work from the start. Notable examples include the Cree House, Abilene (1958), Dunigan Ranch, Kiva, N. Mex. (1968), the Haynie House, Denver, Colo. (1974), and the Lajet House, Abilene (1981).

The firm's institutional work can be found on the campuses of Abilene Christian University, Hardin Simmons University, and Hendrick Medical Center, all in Abilene. The College of Bib-

"Firm Profile," continued on page 61



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Far left: the Lajet House, Abilene (1981)



Left: Taylor County Courthouse, Abilene, won an Abilene Chapter award in 1972.

"Firm Profile," continued from page 58

lical Studies at ACU (1988) and the Logsdon School of Theology at HSU (1988) are two of the more recent additions to these campuses.

The Abilene Air Terminal and the Nelson Park Zoo won TSA design awards for the firm. Chapter awards include the Taylor County Courthouse (1972), Abilene/Taylor County Law Enforcement Center (1987), Mabee School of Business at ACU (1985), the American National Bank, Abilene (1983) and Fairway Oaks Country Club in Abilene (1981). The firm continues to design projects including hospitals, schools, and commercial, industrial and religious facilities, primarily in Abilene and West Texas. Notable exceptions are buildings at Texas A&M University. Tittle Luther Loving pioneered the

design of precast modular dormitories at ACU, and has now completed 11 modular dormitories on the A&M campus. The McKenzie Air Terminal at A&M's Easterwood Field has just been dedicated. An addition to the A&M School of Architecture designed by the firm is under construction.

Members of the firm have been highly active in professional affairs. Loving was president of TSA in 1979 and chairman of the Texas Architects Committee for several years. Tittle was a vice president of TSA and served as one of TSA's AIA directors from 1985 to 1988. Both Tittle and Loving are past chairmen of the Texas Board of Architectural Examiners. Luther was a founding member of TSA's West Texas and Abilene Chapters and has been influential in chapter affairs since.

Tittle is Vice President of the Abilene Chamber of Commerce, and the 1988 recipient as Abilene's Outstanding Citizen Award. He has just been appointed to a six-year term to the Texas Commission on the Arts.

As a sideline, Tittle, Luther, and Loving are partners in the El Dorado Cattle Company.

The firm's name changed to The Tittle/Luther Partnership in January 1989, when Loving left the firm; he now heads George Loving Architect in Abilene. Besides the founders, partners include Jack Harkins, Gary Pullin, Ruppert Rangel and Ron Sipe.

Along with its 33-year impact on the architecture of Texas, Tittle Luther Loving helped train scores of young architects who interned with the firm before starting successful careers. *TL*

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DOMAIN

DESIGN

AWARDS

1990

CALL FOR ENTRIES

The editors of Domain, the lifestyle magazine of Texas Monthly, invite architects, artists, decorators, and craftspeople from around the state to submit examples of their best creations to the Second Annual Domain Design Awards Competition.

The winners of the Domain Design Awards and their entries will be featured in Domain's July/August 1990 issue and honored at a benefit party for the Design Industries Foundation for AIDS (DIFFA).

THE CATEGORIES

Accessories: From light fixtures and tableware to faucets and fences.

Furniture: Indoor or outdoor.

Textiles: Fabrics and floor and wall coverings.

Rooms: Single residential spaces from kitchens to closets to courtyards.

THE RULES

1. One-time entry fee of \$50, payable to *Domain*, covers an unlimited number of entries. (Twenty percent of the entry fee will be donated to DIFFA.) 2. Applicants must reside in Texas. The contest is open to students and professionals. 3. Entries submitted for consideration must be in Texas and must have been designed or produced in the last three years. Commissioned pieces and prototypes are permissible. 4. Entries must not have been published in a newspaper or magazine, including *Domain*, with the exception of trade publications. 5. Send 35mm slides (duplicates only, no originals), with your name marked on each slide, to Domain Design Awards, Austin Centre, 701 Brazos, Suite 1600, Austin, Texas 78701. Include your address, your day and evening phone numbers, and a statement specifying the category(ies) you are entering and any information explaining your submission(s). Only slides will be accepted. *Domain* reserves the right to publish submitted slides. 6. Submissions must be received by April 2, 1990. Late or incomplete entries will not be considered. Slides cannot be returned, and all entries become the property of *Domain*. Winners will be contacted by May 25, 1990.

Circle 62 on the reader inquiry card.

BOOKS

Stories of deals and deal makers

Risk, Ruin & Riches: Inside the World of Big Time Real Estate

by Jim Powell

MacMillan Publishing, New York, 1986
376 pages, \$22.50 hardcover

THIS BOOK, by turns interesting and ludicrous, promises the story of "daring entrepreneurs along the frontiers of real estate . . . who, with just a single building, create more net worth than a chief executive at . . . any *Fortune* 500 company will earn during an entire lifetime." Powell profiles real estate figures of the past 30 years ranging from Samuel Bronfman, Gerald Hines, and Trammell Crow, to Donald Trump and William Zeckendorf, along with architects John Portman, Cesar Pelli, I.M. Pei, and Philip Johnson.

Powell's tone is marked by a breathless worshipfulness that often interferes with his ability to discriminate between facts of significance and distracting factoids, as in his description of Rouse: "As I discovered for myself, Rouse has a gift for conveying his ideas with eloquent missionary zeal. Without a doubt, he has a greater impact on retail design than any critically acclaimed architect. . . . He's an enthusiastic cook whose favorite dishes included terrapin, mock terrapin (made from muskrat), grilled quail, and cornmeal pancakes. Taking a cue perhaps from the joyous James Beard, Rouse uses lots of fresh creamery butter."

Trammell Crow and Gerald Hines are dealt with in similar style. Various Dallas and Houston architects have bit parts, mostly as also-rans to Johnson and Pei.

Just when one is losing patience, however, Powell uncovers something fascinating, for example in chapters on Trammell Crow surviving a cash crisis in 1976, on how the Reichmanns pulled together the financing for the World Financial Center, or on Chicago City Councilman Ed Vrdolyak working to kill a Rouse development just to spite Harold Washington. Best of all is a chapter tracking responsibility for the design flaw that caused the Kansas City Hyatt tragedy. Powell has plenty of stories to tell, and his book, though rough in spots, is often illuminating. **JWB**

TSA names student design winners

THE JURY AND ANNOUNCEMENT of winners in the third Texas Society of Architects Statewide Student Design Competition occurred last October at the TSA Annual Meeting in Fort Worth. Six winning students were honored (their presentation boards are reproduced on this and following pages) from among 28 who entered.

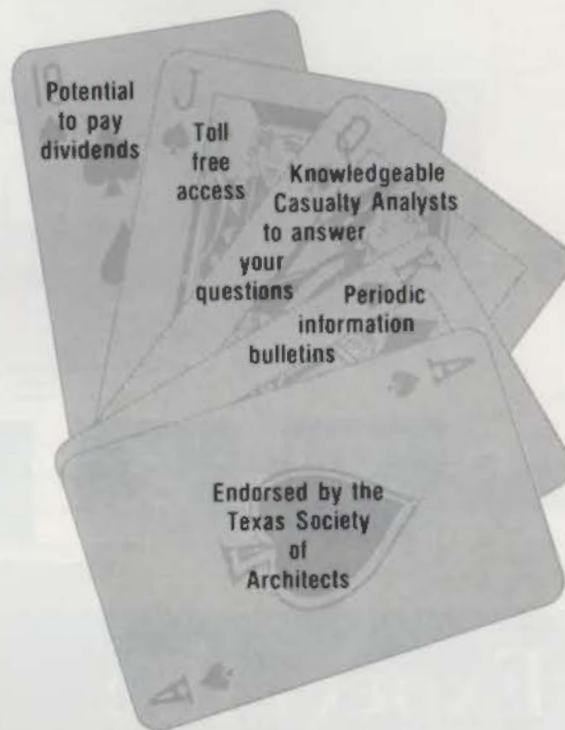
Jurors were Henri Bernabe, president of Moyer Texas Champagne Co., Austin; and architects Stanley Saitowitz of San Francisco, Ron Bechtol of San Antonio, and Harwood K. Smith, FAIA, and Gary Cunningham of Dallas.

"Schools," continued on page 64



Merit Award (\$300)
Mohd Zamberi Kusa
 UT Arlington
 3rd-year student
 Professor: Bill Boswell
 Faculty Sponsor: George
 Gintole

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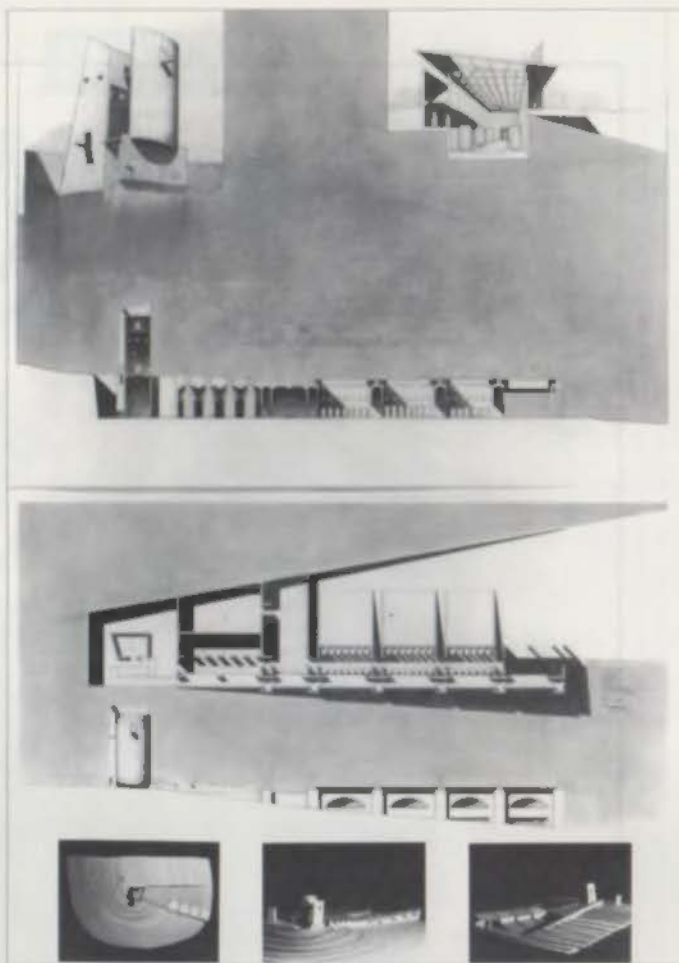
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SCHOOLS

Right:
Honor Award
Patrick Doan
Texas A&M University
4th-year student
Professor: Lauren Kogod
Faculty Sponsor: Julius
M. Gribou

Facing page, left:
Honor Award
Douglas S. Hankins
UT Arlington
1st-year graduate
student
Professor, Faculty
Sponsor: George
Gintole

Facing page, right:
Honor Award
Scott Palermo
University of Houston
4th-year student
Professors: Ed Eubanks,
John Perry
Faculty Sponsor: John
Perry



"Schools," continued from page 63

The TSA Student Liaison Committee, headed by architects Fred D. Cawyer and Brett B. Boaz of Dallas, presented the students a five-week project for the design of "A Texas Winery," based on discussions with Ed and Susan Auler, owners of Fall Creek Vineyards in the Hill Country town of Tow, and the space allocation and production flow of an earlier Napa Valley, Calif., national competition. Moyer's president Bernabe provided the client's viewpoint.

In their general comments, the jurors said they were impressed with the creativity and sophistication shown in the students' projects. They felt additionally, however, "that the beautifully rendered entries sometimes did not properly communicate the overall design concept in clear enough language."

Following the competition's announcement reception, the six winning presentation boards were displayed in the Annual Meeting exhibition hall. The 1990 Student Design Competition is scheduled to be held during the upcoming fall semester, with judging in Dallas at the 1990 TSA Annual Meeting in October. **RDT**

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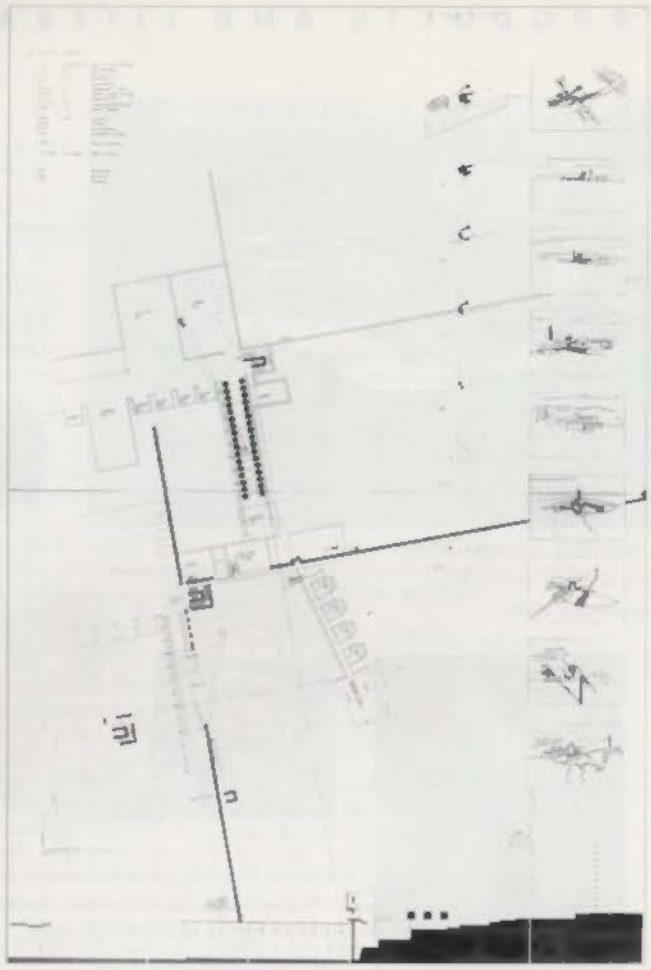
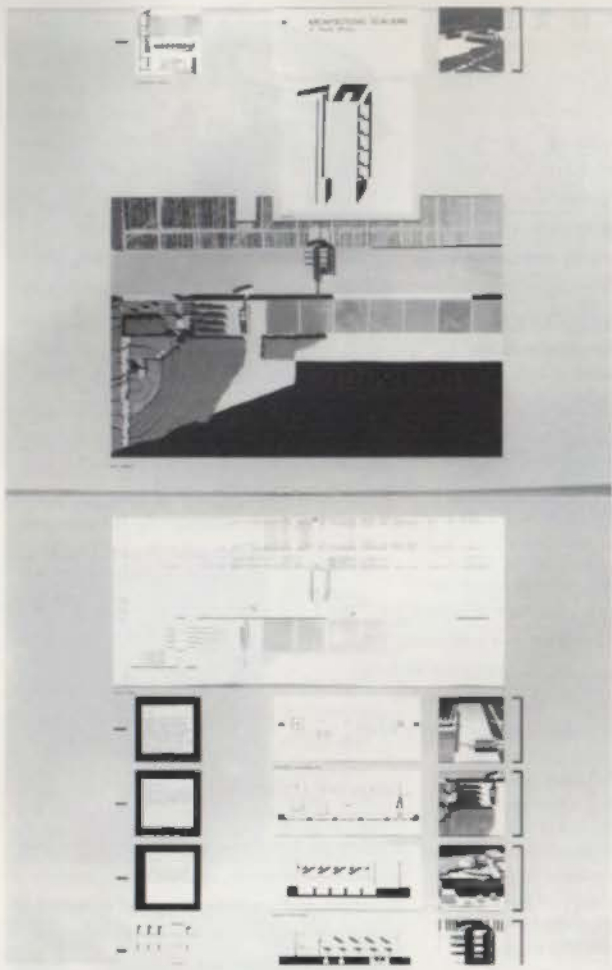


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Merit Award
Wendy Wells
UT Arlington
1st-year graduate
student
Professor, Faculty
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Merit Award
John Herrera
Rice University
4th-year student
Professor, Faculty
Sponsor: Paul
Kennon, FAIA



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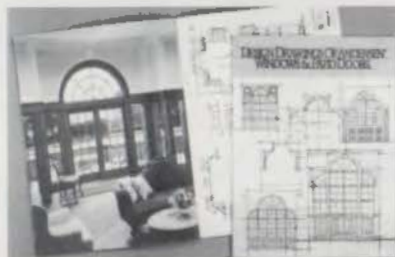
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Sourcebook II: Specifications Guide, an aid for designers that has been published by the **Society of Environmental Graphic Designers**, presents an outline and specific examples of documentation and specification sections that follow the CSI format.
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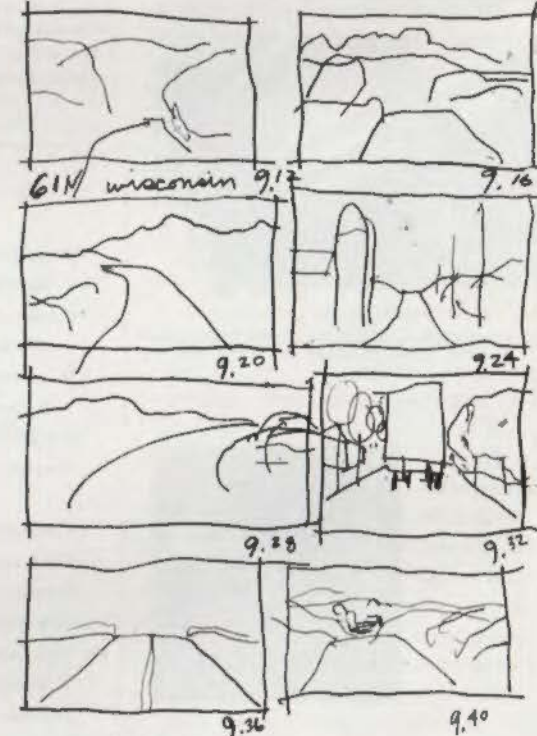
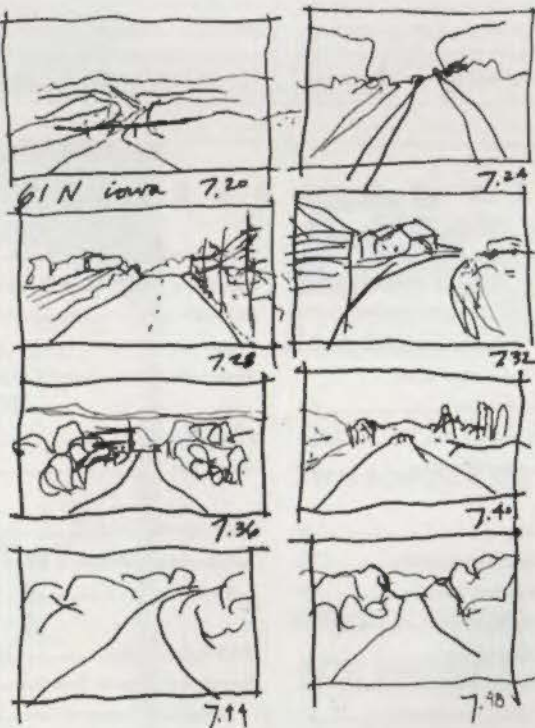
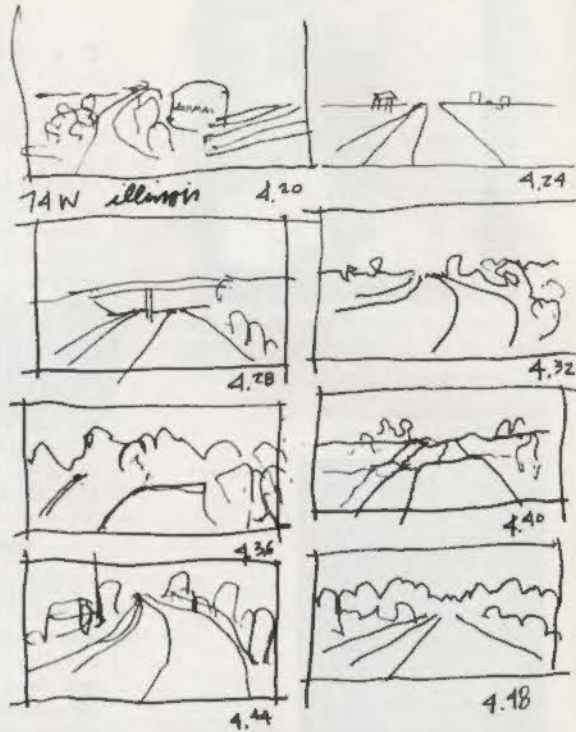
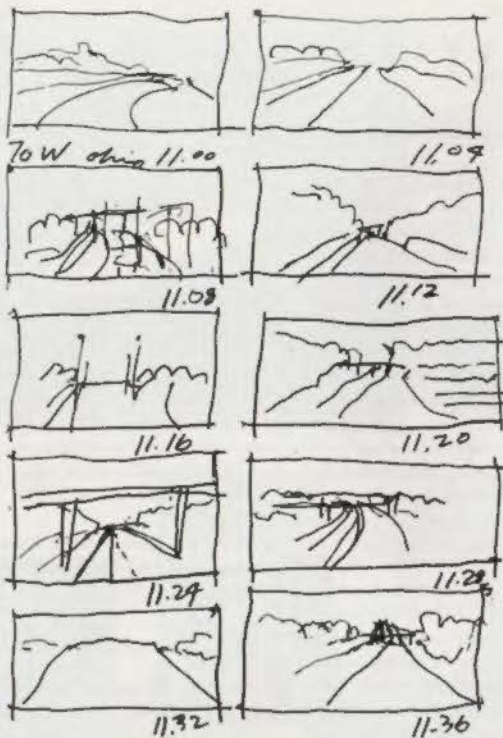
Driving on the right side

ANY DESCRIPTION of these travel sketches must begin with a disclaimer: *Not recommended by the Texas Department of Public Safety.* The sketches were made by Kimberly R. Kohlhaas of RTKL Associates Inc., Dallas (a winner in the first *Texas Architect Graphics Competition*), during a 14-hour drive from Columbus, Ohio, to St. Paul, Minn., just before the Fourth of July in 1988. Alone in her car, with no cruise control but with a sketchbook, Kohlhaas broke the monotony by sketching at four-minute intervals the constantly shifting "picture plane" in front of her. "I wanted to see how the view would change from state to state," she says. "I found that, in the Midwest at least, America is America. The state boundaries are pretty meaningless."

What she did discover was the conflict between right-side (creative) and left-side (cognitive) thinking. "While I was sketching, I thought I was keeping up my speed, but then I would look down and notice I was only going 40 miles an hour," she says.

The sketches, at first careful and confined within their frames (added after each sketch), quickly became freer and more expressive. In Wisconsin, as the sun went down, they began to lose detail, owing to restricted vision and perhaps fatigue.

For Kohlhaas, the sketches were a record of the trip, a way she passed the time, and, as she says, "the ultimate mind game."
RDT



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