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**ON THE COVER:** Roberdeau Residence additions, by Lionel Morrison, Dallas. The photograph is by Blackmon/Winters.

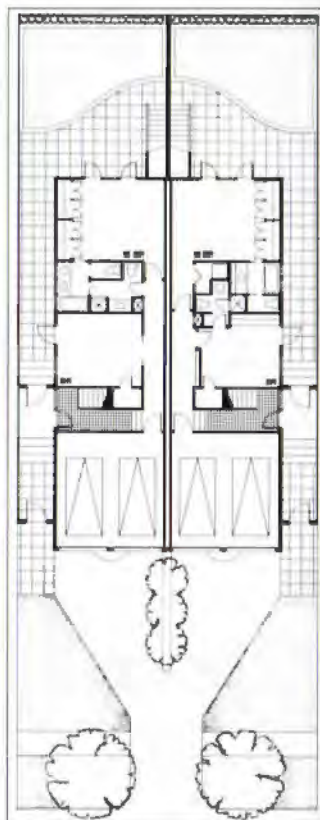
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EDITOR: You did an excellent job of summarizing a lengthy and complex issue in "A Clash of Causes in the River City" (*TA*, Sep/Oct 1987), concerning the Incarnate Word Mother House in San Antonio.

The Sisters of Charity of the Incarnate Word indeed have supported other preservation projects, most notably Brackenridge Villa adjacent to the Mother House, as you mentioned. Yet they might have been unfortunately discouraged, and influenced, by the frustration of that building's initial restoration, subsequent damaging blaze, and painfully slow reconstruction following.

I have been an employee of the Sisters of Charity of the Incarnate Word, and can appreciate their "in the world, not of the world" attitude. This is presumably the foundation for their lack of concern for their congregation's most historic building.

But their historic commitment to education and medical care in Texas, Missouri, and Latin America is proof enough that they recognize and flourish from cooperation with the secular world. Surely they can appreciate the importance of this material symbol to San Antonio, and the ability of the city's preservation community to find solutions to their dilemma.

Thanks for your fine work, and for bringing this issue to a larger forum.

*Jim Steely, Director  
National Register Programs  
Texas Historical Commission  
Austin*

EDITOR: Thanks for featuring the San Antonio Botanical Garden [*TA*, Jul/Aug 1987]. I wish I were as good, or as witty, as you have made me appear.

*Emilio Ambasz  
Emilio Ambasz & Associates, Inc.  
New York*

EDITOR: Your July/August issue—including the cover—is, by far, the best [recent] issue of *Texas Architect*. Without falling into a hyperbole trap, just let me say that this issue should be required reading.

*H. Davis Mayfield, III  
Executive Vice President  
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CONVENTION CENTER,  
Houston, Texas

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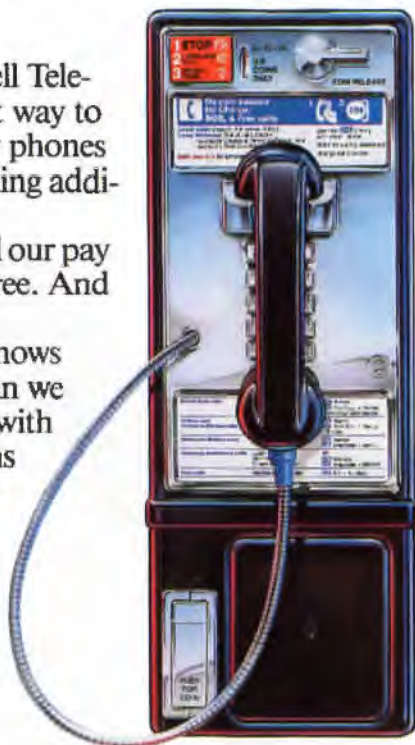
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Above photo: W. Bell and Company Building, Houston. Osborn, Vane, Sundin Architects, Inc.; Tribble and Stephens Company, General Contractor; Marlin Masonry, Inc., Masonry Contractor

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The George R. Brown Convention Center in Houston, focus of the lead News story this issue, is the site of this year's TSA Annual Meeting, scheduled for Nov. 13-15. Completion of the center has helped put a positive new spin on discussions of the local economy in Houston, and it makes a fitting setting for the annual meeting.

In this issue of *Texas Architect*, as is traditional for the issue coinciding with the TSA convention, we devote most of our pages to the winners of the annual TSA Design Awards competition. A year ago there were many more design-award winners than average. That made it hard to put the magazine together, but it was a pleasure to publish so many good projects at once. This year there are fewer winners than average, which was easier on Managing Editor Charles Gallatin and me when we were writing and laying out the portfolio of stories, but left us both feeling like something was missing.

In this issue we also present an essay by contributing editor Larry Good of Dallas, who assesses the state of Texas architecture by examining not just the winners but the whole field of entries in this year's competition. Good's article is well-argued and thoughtful. Many architects, however, are bound to find it provoking in the extreme.

Good says, for example, that this year's submissions, in their smaller-than-average numbers and in their "fussiness" portray what the design-awards jurors took to be "a civilization in decline," one that has lost contact with the *genius loci* that once informed good architecture.

To me, this may be going a bit far.

*Hazeltine Photographers*



*The George R. Brown Convention Center in Houston is site of this year's TSA Annual Meeting.*

Some people look at a half-full glass of water and see it as half-empty. Some, however, conclude that the rivers are drying up and the wells are polluted. I think Good is correct to chastise some of this year's entrants for relying on clichés. And a number of projects, while skillfully designed, were set back by poor execution. Overall, however, I found much more to like this year than Good did. In general, while citing a number of excellent projects that he thinks the jury should have examined more closely, Good agrees with the jury's overall critique of Texas architecture today.

I don't. Where this jury saw excess, I saw a real (and really surprising, given the economic situation) sense of exuberance in form, materials, color, even in appropriation of historical and regional

style. To me, this jury seemed eminently qualified, intelligent, consistent in developing a critical stance, and exceptionally articulate. As a group, though, they could not accurately be described as fun-loving. On a scale measuring high-spiritedness, they would rank somewhere between broccoli and single-ply roofing. There's nothing wrong with that, but I think it explains why they chose what they chose and rejected what they rejected.

All this discussion, by the way, takes nothing away from this year's winning projects, each of which richly deserves recognition for excellence in design and execution. I just wish there were *more* winners.

— Joel Warren Barna

*Edited by Charles E. Gallatin*

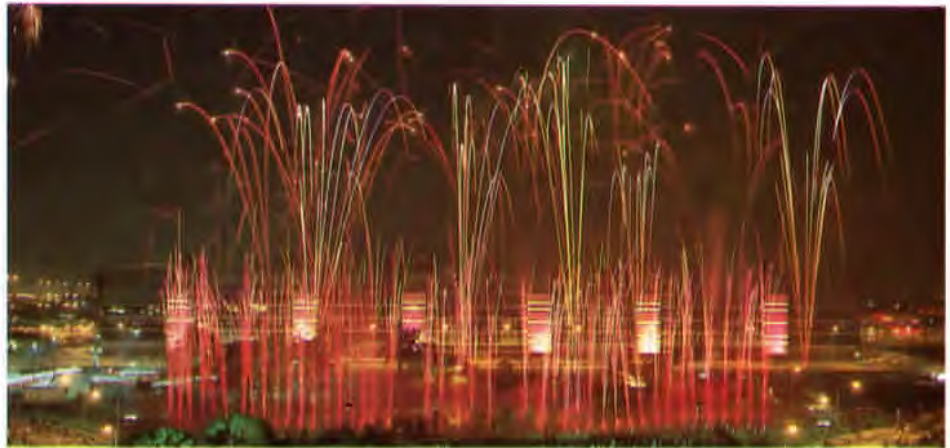
## BROWN CONVENTION CENTER OPENS IN HOUSTON

The opening of Houston's new George R. Brown Convention Center at the end of September touched off a city-wide party, as crowds converged on downtown for music, parades, and spectacular fireworks. The festivities, fittingly, were followed by figures showing that Houston, recovering in 1987 from a deep, unprecedented slump, had overtaken Dallas and Austin (both, unfortunately, still holding to a downward trend) in economic activity. Civic leaders hope that the new convention center, built in just over two years (that's ahead of schedule) for \$104.9 million (that's under budget), will become a major factor in sustaining the city's economic recovery.

Don S. Vaughn, President and CEO of the Greater Houston Convention and Visitors Bureau says, "Within the first six weeks of operation, six large conventions or trade shows will have met and used the facility. Those groups, comprising more than 36,000 people, will spend in excess of \$14 million during their stays." Some 72 groups have already booked the convention center between now and the year 2003, promising to bring billions more to the city.

The architecture of the center is by Houston Convention Center Architects & Engineers, a joint-venture firm composed of the following firms: Bernard Johnson, Inc.; 3D/International, Inc.; and Convention Center Architects (a joint venture within the joint venture, composed of Golemon & Rolfe Associates, Inc.; John S. Chase, FAIA, Inc.; Molina & Associates, Inc.; Haywood, Jordan McCowan of Houston, Inc.; and Moseley Associates, Inc.). The contractor was Blount Brothers Corporation, with Gilbane/Mayan, a joint-venture firm, as construction man-

*Jeff Debevec*



*Thousands came for the opening of the Brown Convention Center, Houston's latest downtown attraction.*

ager. It was built with city funds on land donated by Texas Eastern Corporation, following years of controversy. Other factions wanted the convention center located near city hall on the west side of downtown or near the Astrodome on South Main.

The Brown Convention Center, often compared to a ship or the Centre Pompidou in Paris, is 900 feet long and 300 feet deep, comprising 1.6 million square feet and covering six city blocks. Its features, from the biggest ballroom in Texas to the state-of-the-art exhibition and meeting facilities (unrivaled except by the over-run-plagued new Javits Center in New York), make up a list of mega-superlatives big enough for the most chauvinistically Houston Proud.

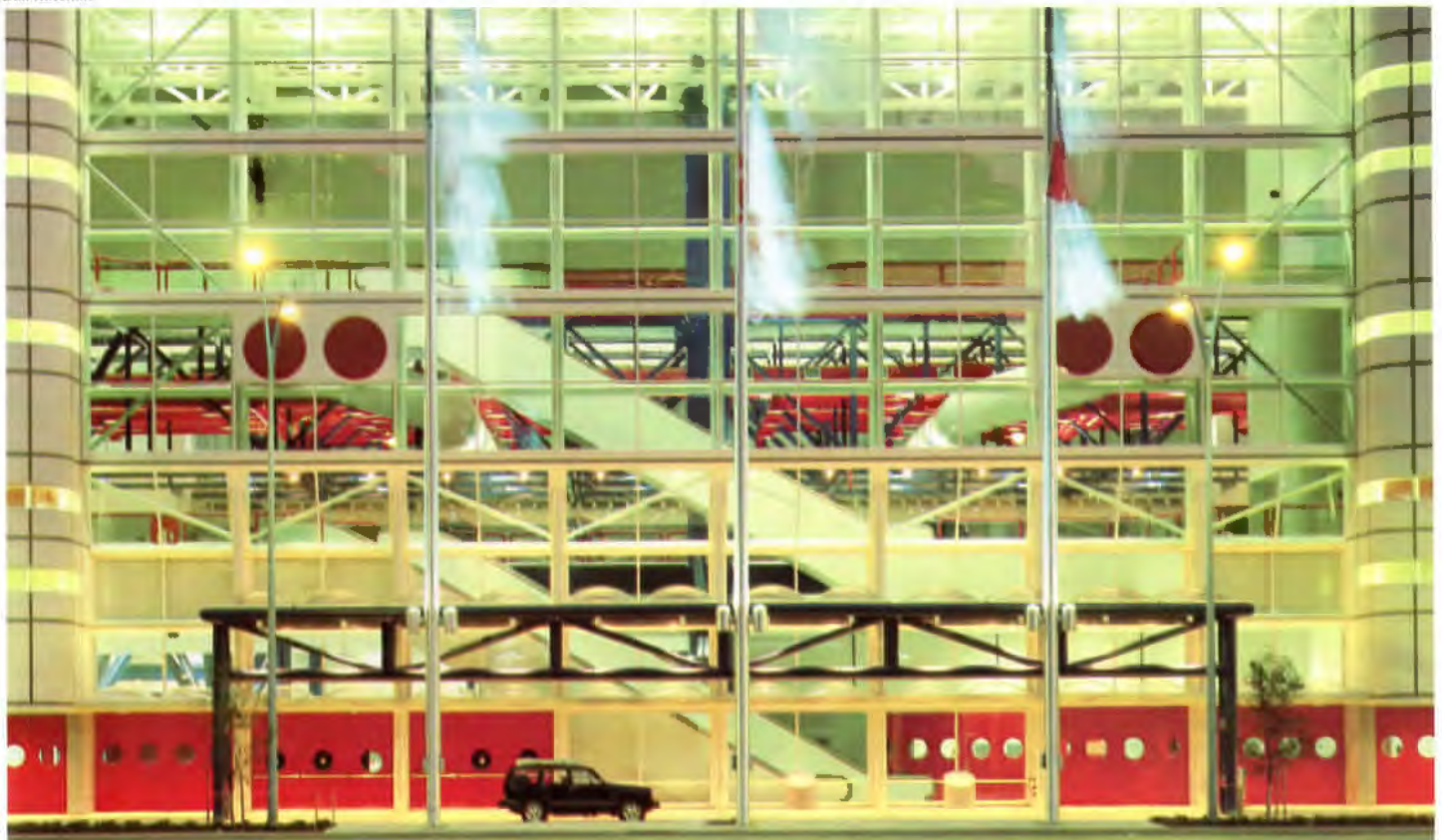
Surprisingly, given its size, its highly politicized site-selection process, and the number of participants involved, the Brown Convention Center does not look like the product of design by committee. Enormous, simple, and slick though it is, the Brown Center is a building with a distinctly open, cheerful personality—qualities bestowed by Mario Bolullo of Golemon & Rolfe, its chief designer.

The Brown Convention Center rests on



*Marchers prepare for the Parade of Landmarks, "sleeper" event of the center opening.*

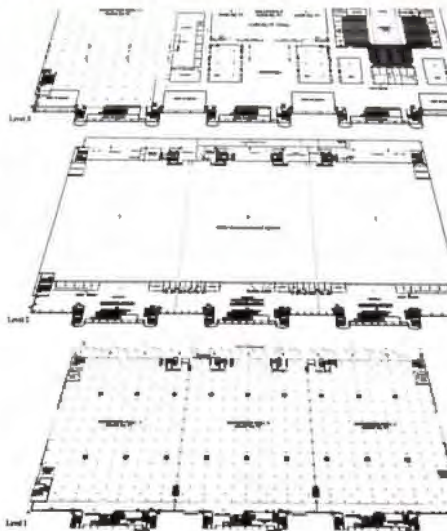
22 columns, each 95 feet high and 42 feet wide at the top, each weighing 142 tons. Manufactured in Korea, despite the protests of jobless Houston steel workers, the columns were shipped to Houston and trucked slowly to the site, where they were welded to the (locally manufactured) steel truss system. Main columns and structural trusses are painted bright blue throughout; like other features of the building it is highlighted but not dramatized. Floors are unobtrusively carpeted, while interior walls have a crisply detailed 7-1/2-foot facing of gray granite tiles. Air ducts, which flow massively through the main entry area, are painted white inside the building and red where they break through the building's glass-and-white-panel skin, flaring into highly



The Brown Convention Center sits across six blocks at the eastern edge of downtown Houston; civic leaders hope it will help diversify the local economy.

visible red air scoops on the roofline. Visibility is also emphasized on the facade, where a wall of windows, broken into bays by apse-like stairwells, allows spectacular views of downtown and makes a dynamic display of the people moving from level to level inside.

The cavernous first-floor exhibition hall, with doors on the freeway side big enough for 18-wheelers to drive through, is the most dramatic space in the building. The building's tree-like columns are exposed on this level, and they are fascinating objects. It seems paradoxical that architects and engineers, by rational study of this simple, cool building's stresses, generated these dramatically irrational-looking structures, with their thinner columns branching off suddenly to engage the longitudinal truss system, and their asymmetrically placed, fin-like stiffeners. Spread rhythmically along the echoing concrete floor of the 100-foot-high exhibition hall, the columns look for all the world like something grown, not engineered, recalling at once offshore oil rigs, the grim geometrical vistas of Boullée, and the primal "architecture of trees" propounded by 17th-century theorist Francois Blondel.



FROM TOP: third-, second-, and first-floor plans



The center is built on 22 complex pipe columns.

Not everyone is happy with the building. Peter Papademetriou, writing in *Cite* magazine, worried that changes in the street grid necessary to accommodate the center separated it too strongly from the downtown fabric. And O. Jack Mitchell, FAIA, Dean of the Rice School of Architecture, pronounced the center "timely," but wondered how it would look in time, when interviewed by the Associated Press.

For the most part, however, local critical reaction to the Brown Convention Center has been strongly favorable. It was typified by Anne Holmes of the *Houston Chronicle* who called the center a complete success, and who profiled architect Bolullo in a Sunday magazine feature, making him, some wags say, the best-known architect in the city after Philip Johnson. In addition, the center has been a big popular hit: tens of thousands toured the facility on opening weekend, and an estimated 180,000 came to downtown for the opening festivities.

For Houston architects, the highly visible role of architecture and architects in the opening festivities must have been a most pleasant side effect. The March of Dimes gala, the opening-night party for

St. Tropez Townhomes of Austin won two Grand Awards from Builder's Choice, a national design-awards program for the housing industry, for designer **Jim R. Nix** of the Austin firm **Shelfman Nix and Voelzel Architects**.

Galveston's seven **Fantasy Arches** (*TA*, Sept/Oct 1986), constructed as part of the city's 1986 Mardi Gras, are the focus of an exhibit at the Cooper-Hewitt Museum in New York through Jan. 31, 1988. They are also featured in the October issue of *Metropolis*.

**Natalie de Blois**, an architecture professor at UT Austin, has been selected to present one of a series of three lectures to the Architectural League of New York this fall. The series is entitled, "Three Modern Architects."

The Houston firm **Buday-Wells, Architects** has been selected to receive the first Servicenet Small Business Development Grant. The \$5,000 grant will allow the firm to develop a software "library," which architects can use when designing buildings by computer.

**Levy Associates Architects** was recently honored with "Best Industrial Project" in the 1987 awards program of the National Commercial Builders Council. The Houston firm won for its design of an Austin business park, Central Park on Walnut Creek.

The Austin architectural firm of **Clovis Heimsath Architects** has projects featured in the August issue of *Home*; the July issue of *Architecture*; and the June issues of *Home* and *Southern Living*. In addition, a house designed by Heimsath is featured in the new book, *Building the Slope*, just released by Arts and Architecture Press.

**Gregory Hall**, a recent graduate of the University of Texas at Austin School of Architecture, won first prize in the 1987 Lloyd Warren Fellowship, the 74th Paris Prize in Architecture. He will receive \$8,000 for eight months of travel or study abroad. An honorable mention went to 1986 UT Austin graduate, **Thomas A. Vandenhout**.

the society set that was held in the second-floor ballroom, featured "kitchens" for celebrity cooks designed by local architecture and interior design firms. Outside, where crowds had gathered to see the fireworks, architecture was getting even more attention. Danci Perugini Ware, publicist for the convention center opening, had planned a "Parade of Landmarks," in which actors walked the downtown streets costumed as well-known Houston buildings and features. It was the surprise success of the weekend: the crowds cheered lustily for walking representations of the Houston City Hall, Wortham Theater Center, Transco Tower, Nils Esperson Building, the freeway system, and others.

"Hey," one parade-watcher said later, "I never cheered for a building before."

Civic leaders hope that the George Brown Convention Center will give Houstonians another landmark to feel good about in the future.

—Joel Warren Barna

## TEXAS HISTORICAL FOUNDATION, A&M'S CENTER FOR HISTORIC RESOURCES MERGE

The Texas Historical Foundation, which has been raising and distributing funds for historic preservation since 1954, has announced that it will merge with Texas A&M University's Center for Historic Resources.

Foundation directors have signed documents officially joining the two organizations and moving foundation offices from Austin to Texas A&M's College of Architecture and Environmental Design.

"The merger seems like a natural marriage between two organizations with similar goals and interests," says architect and historian Gordon Echols, director of the Center. "By having two organizations working together, there will be greater efficiency and production," he says.

Although the Historical Foundation will continue to pursue its primary object of providing funds for historic preservation in Texas, the Center for Historic Resources will provide professional and

NEWS, continued on page 27

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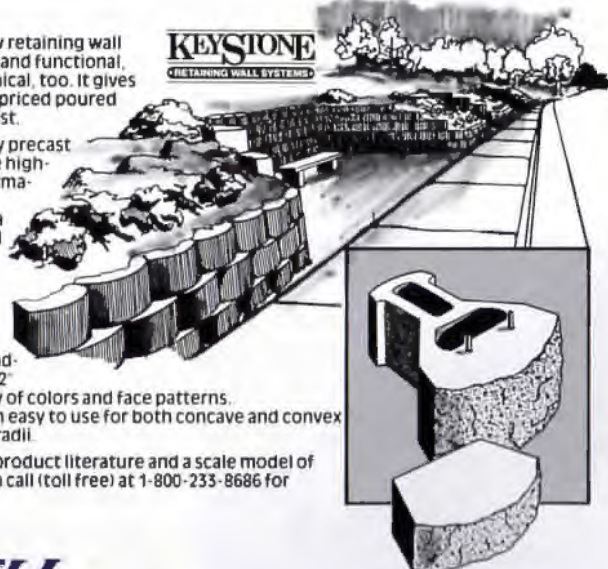
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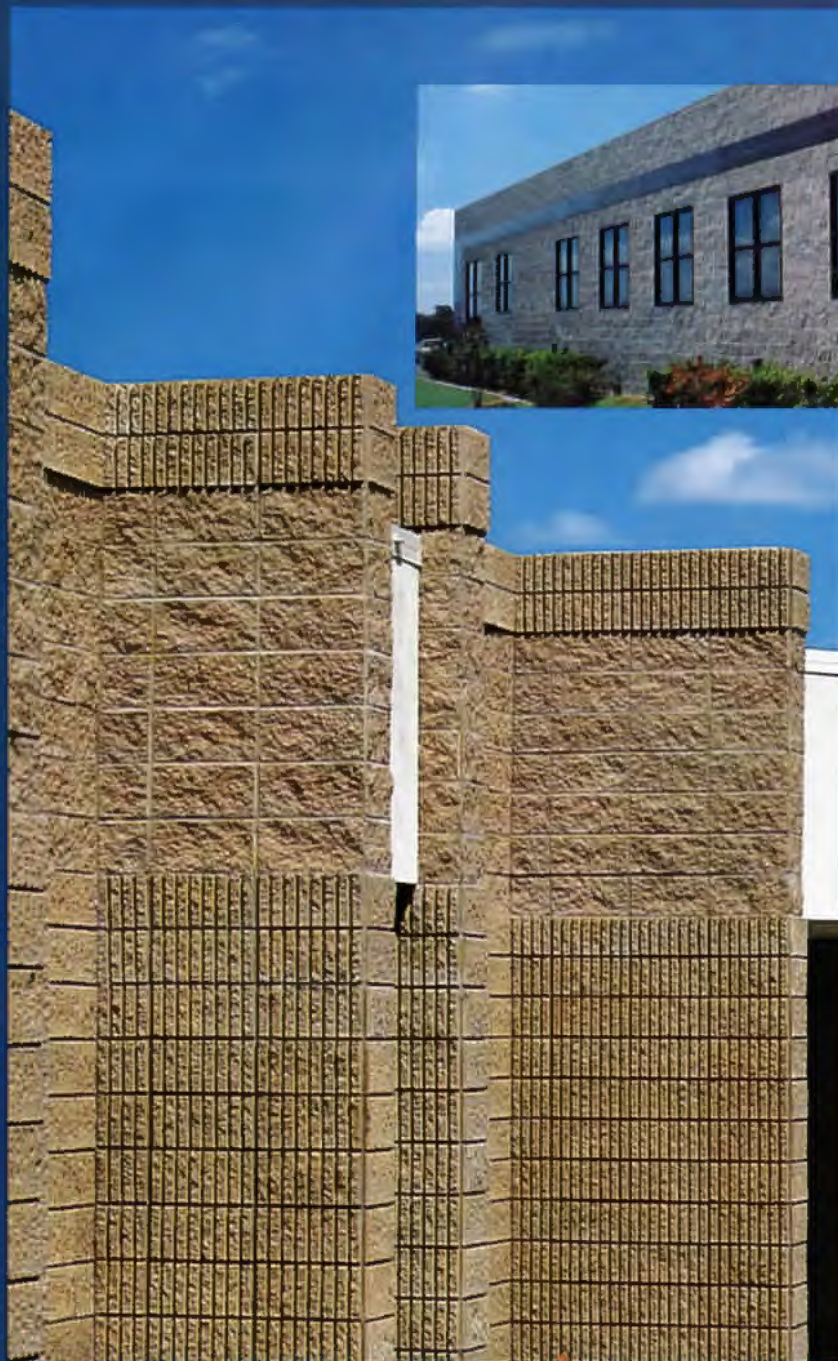
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# Houston

# 1987

LET'S CELEBRATE OUR TEXAS TRADITION

Let's celebrate at the first weekend convention of the Texas Society of Architects. Our 48th Annual Convention will be held Friday, Saturday and Sunday, November 13th through 15th in the city named for General Houston.



Hermann Park's monument to Sam Houston



Contemplate Joan Miro, while touring Houston's art and architecture

Our weekend convention promises to provide both time and opportunity to mix business with pleasure. Entertainment is available to every member of the family. Golf and tennis tournaments, architectural tours, awards programs, and office parties all add to this year's celebration.

"Let's Celebrate Our Texas Tradition"

The George R. Brown Convention Center, scheduled for completion in September of 1987, will provide a striking back drop for our convention activities.

The 1987 Convention will celebrate our newly licensed architects as they are inducted into the profession. A special Convocation Ceremony will be held to welcome the new professionals with a featured speaker and a reception for family and friends.

Sam Houston's signature, courtesy of Austin History Center, Austin Public Library  
General Sam Houston

This TSA convention will offer Professional Programs appealing to interests in all fields. Learn new ideas and trends or review proven concepts. Choose from an extensive variety of key topics and get down to business.

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Texas tradition in John Ebersson's detailing for the Esperson Building

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# JUDGES



**JAMES POLLET**  
Vice President  
Gensler and Associates  
New York, NY, Washington DC, San Francisco, and Los Angeles, CA

James Pollet has been a member of Gensler and Associates since its founding in 1966. He is a vice-president and member of the firm's management committee as well as managing principal of the firm's San Francisco office.

Mr. Pollet has served as Principal-in-Charge of a wide range of projects including approximately three million square feet of tenant developments, three million square feet of corporate headquarters and 400,000 square feet of law offices in many cities nationwide. Mr. Pollet has acted as design consultant on numerous building projects.

Mr. Pollet holds a Master in Business Administration from the University of Denver and a NCARB Certificate. He is also a registered architect in the states of California and Colorado and a member of the American Institute of Architects.



**PERRY (PETE) TYREE**  
National Fire Code Consultant  
President  
Tyree & Associates  
Colorado Springs, CO

Pete Tyree has more than 35 years of experience in the fields of engineering and code consulting. After graduating from Colorado College in 1951 with a BS degree in civil engineering he went to work for Howard, Needles, Tammen and Bergendoff of Kansas City. Over the years his career progressed into positions as Design Engineer, Structural Engineer, City Building Official and finally Regional Building Official for Colorado Springs before moving to his own company in 1982.

As a professional engineer Mr. Tyree is associated with many organizations. He is a past president of the International Conference of Building Officials and a member of the International Association of Plumbing and Mechanical Officials, Construction Specifications Institute and American Consulting Engineers Council.

In 1987 Mr. Tyree was the recipient of the Phil Roberts Award in recognition of his outstanding contributions in the field of building code development and administration.



**CHARLES SILVERMAN, AIA**  
Division Manager  
DMJM  
New York, NY, Washington DC, San Francisco, CA

In July 1987, Mr. Silverman was appointed Division Manager of the San Francisco Division of Daniel, Mann, Johnson & Mendenhall. In that capacity, he directs the activities of the San Francisco, Sacramento, and Honolulu offices.

Mr. Silverman has over 20 years of diversified experience in design and management of major capital projects and has received numerous awards for this work.

He obtained a BS from Queens College, a Bachelor of Architecture and Master of Architecture from Columbia University. He is a registered architect in California, Oregon, Washington, Nevada, Arizona, New Mexico, Massachusetts, New York and New Jersey.



**DEBBIE LARSEN**  
Director of Healthcare Interiors  
Harwood K. Smith & Partners  
Dallas, TX, Los Angeles, CA

Debbie Larsen, Director of Healthcare Interiors, has more than 10 years of experience in the ever expanding healthcare industry. Her project specific background has provided an

A to Z understanding of what insures a successful project, focusing on the design and atmosphere desired but not losing sight of the economic and management issues that are good business.

A well-rounded design background including hospitality corporate and government facilities enhance her primary interest in the healthcare arena, allowing a true understanding of the many diverse parts making up this field today and what it will take to survive in the future.

Debbie received her B.S. in Interior Architecture from South Dakota State University and has served in various offices of the American Society of Interior Design and the American Institute of Architects.



**JOHN F. BEHRENS, P.E.**  
Code Consultant  
Fire Protection Engineer  
Huntington Beach, CA

Mr. Behrens has over 35 years experience in positions relating to planning, construction, code interpretation and administration, including the position as director of

building and community development for 3 cities. He is a registered civil, structural, and fire protection engineer. He is also a certified professional code administrator and certified building official. He now brings these qualifications and extensive knowledge in the fire and safety fields to the business of consulting. Areas of consultation include: construction codes, structural and fire protection engineering, land use regulations, zoning administration and the general administration of governmental regulatory agencies.

Mr. Behrens received a BS in civil engineering from the University of New Mexico and is a member of the International Conference of Building Officials, the National Fire Protection Association, the Veterans Administration, the Society of Fire Protection Engineers and the American Arbitration Association.



**DONALD W. BELLES**  
Consulting Fire Engineer  
Nashville, TN

Mr. Belles is an independent consulting fire protection engineer operating out of Nashville. Don is a member of the Society of Fire Protection Engineers, a registered

professional engineer and specializes in the application of Fire and Building codes. He is active in the development of nationally recognized Model Building and fire codes, serving as a member of various committees.

Don is active with the National Fire Protection Association, serves as Chairman of the Building Construction Correlating Committee, Chairman of the Committee on Garages and Parking Structures, Vice-Chairman of the Sub-Committee on Health Care Occupancies, NFPA Standard No. 101-Life Safety Code, and is a member of the Committee on Smoke Management Systems.

He is the author of numerous articles dealing with fire-safety, including sections of the NFPA Fire Protection Engineering and Life Safety Code Handbooks pertaining to egress design, fire-safety in health care facilities and the role of interior finish in fire development.

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# Houston 1987

LET'S CELEBRATE OUR TEXAS TRADITION

## Special Thanks To:

**Hugh M. Cunningham, Inc.,** for its sponsorship of the reception for newly registered architects.

**PRAN, Inc.,** for the audio/visual presentation at the Awards Luncheon.

**Featherlite Corporation,** for its annual golf and tennis tournaments.

**Acme Brick and Ceramic Cooling Tower,** for their annual breakfast.

**United States Gypsum Company,** for sponsoring the Saturday coffee break.

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**Bowman Tile Supply,** for its sponsorship of the TAC reception.

## Thanks to these firms that donated prizes and merchandise for TSA's Annual Products Exhibition:

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technical advice and counsel in selecting the most appropriate projects for historical preservation, says Echols. The director says the Foundation chose Texas A&M as its new headquarters because the university is the only academic institution in Texas with such a center.

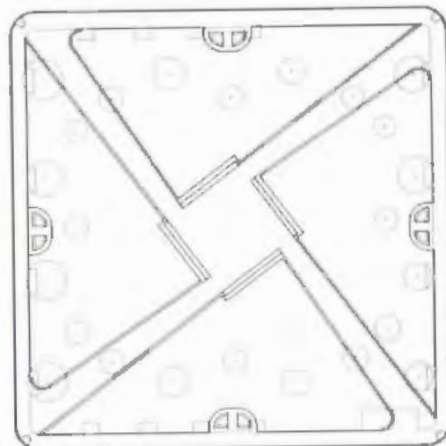
J.P. Bryan, chairman of the Foundation's board, says he believes the merger is "a wonderful combination."

The Center was created last September to serve as headquarters for state and community efforts to preserve, restore, and conserve the historical heritage of Texas structures (*TA*, July/Aug 1987). The Foundation will supply funds to support the Center's work and personnel as needed, the directors said.

## MARKET SQUARE REDUX

Action is fast approaching on the latest in a series of proposals for revamping Houston's Market Square, one of the two oldest public spaces in the city. Co-sponsoring the work are a pair of nonprofit organizations: the Downtown Houston Association, a civic group composed mostly of downtown business people; and DiverseWorks, an alternative space for art exhibition and performance.

Transformation of Market Square into a landscaped urban park has proved to be a protracted, sometimes frustrating endeavor. The budget, originally \$2.3 million, shrunk over time to a meager \$500,000, and even this money had to be raised from sources other than the finan-



Houston Market Square site plan



Photographs, such as this of the old City Hall, will be reproduced on enamel plate and used in paving.

cially strapped City of Houston. Yet stringent limitation has turned out to be a powerful stimulus, to judge from the design scheme prepared for the park by California sculptors Doug Hollis and Richard Turner, working with Houston photographer Paul Hester, Austin painter Malou Flato, and Houston sculptor James Surls.

Based on a diagram prepared for the Downtown Houston Association in 1986 by Jeffrey Karl Ochsner Associates (Gensler Associates designed a previous scheme in 1982), the Hollis-Turner proposal calls for the construction of a 50-foot-square paved plaza at the center of the Market Square block, rotated 45 degrees to the downtown street grid. From the corners of the central plaza, sidewalks radiate in a pinwheel configuration to connect with the corners of the block. Most of the site will be planted with a grid of live oak trees, aligned to conform to the rotation of the central plaza.

Of the five artists involved, only James Surls will produce a free-standing piece, a slender, 30-foot-tall steel-and-wood sculpture, which he characterizes as both tree and flower, to be installed at the center of the square. Malou Flato's contribution consists of two pairs of over-scaled seating plateaus, to be stationed at the mid-points of two of Market Square's block fronts. These will be faced in twice-fired, frostproof ceramic tiles, painted with scenes reflecting Market Square's historical role as the city's chief

public market place, creating what Flato calls "gardens of color" beneath the trees. Hollis and Turner propose to pave the hard surfaces in the square *with* history: a bricolage of scavenged paving and building materials, texturally invoking the layered historical experience embedded in the fabric of the city. Punctuating this archaeological patchwork will be "post-card titles"—photographs taken by Paul Hester and historical images he has selected to document the square's role in Houston's life. These will be reproduced



James Surls's 30-foot steel-and-wood tree/flower

NEWS, continued on page 53



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## After the Shamrock—What?

**A**s writer and part-time Houstonian Phillip Lopate said recently, "Houston has amnesia. It forgets its own history, relegating itself to perpetual doubt."

His observation, though general, is demonstrated in the seemingly blithe destruction of Houston's historic and architecturally notable structures by civic leaders. Saving old buildings can be costly, and the case for architectural preservation is not always easily made. Costs aside, there is often considerable additional debate over the architectural merit of a given historic structure, debate like that over the latest victim of Houston's amnesia, the Shamrock Hotel.

The Shamrock held a central place in the Houston psyche. Rising like a high-risk well at the edge of town, it was an emanation of that quintessential Texas wildcatter, Glenn H. McCarthy, who saw it as the start of a Texan Rockefeller Center. From the opening-night bash—still a high point in Houston's history—through the years when network radio broadcasts from the Shamrock helped give Houston an identifiable character nationwide, it was literally a place of dreams.

Now, with Houston's latest dream soured, the Shamrock is demolished, and barely a peep is heard from Houstonians, suddenly as dull as they were grandiose. Perhaps it is really not a question of architecture, but of Houston's psyche. Just how do Houstonians esteem themselves and their city? Apparently without much regard for tangible reminders of its architectural and civic past.

There are exceptions. The 1929 Federal Land Bank Building, for example: more than a fitting symbol of the role of agriculture in Houston's growth, it is a jewel of a building. Developers R. W. Wortham III, and Jeffere Van Liew had it incorporated into Heritage Plaza, designed by M. Nasr & Partners and com-

pleted in 1986, at the western gateway to downtown. The Central Church of Christ on Montrose Boulevard is to become the city's thirty-fourth branch library, due to the insistence of church members and the generosity of developer John Hansen. Consider also Kenneth Schnitzer's donation of a city park alongside Antioch Baptist Church in downtown Houston, an addition which gave crucial breathing space to a small but important Houston landmark among the towers of Allen Center. The list of such notable preservation projects should be longer, but that's how it is in Houston, at least given today's economic climate.

Preservation does not come without sacrifice, but, arguably, we sacrifice more by giving in to our collective amnesia.

So to the point. The loss of the Shamrock Hotel is significant for the city. At the same time, few would fault Texas Medical Center Inc. (TMC), new owners of the property, for taking an indisputably good deal when it was presented. But that is the past. The future of the Shamrock site remains undetermined.

I, for one, hope that the property can be made into a place that will be as significant for Houston's future as the Shamrock was for its past. At the very least, I hope that TMC will respect the site (perhaps its greatest glory) and develop a carefully thought-out master plan, if only to compensate for the abandonment of planning with the medical center itself, which has resulted in the area's problems with traffic, parking, and access.

There is concern, however, that TMC will rush into a development phase without a comprehensive plan. Texas A&M University has announced a biomedical research facility for the site. Such a facility will be a welcome addition to Houston, bringing a new opportunity to help diversify the city's beleaguered economy.

Paul Hester



*The Shamrock Hotel, which held a strong place in Houston's psyche, is gone. The author says only careful planning will allow the site's new owners to make a similarly important place for the future.*

Haste, however, no matter how well-intentioned, makes waste. To rush ahead without planning first will almost certainly destroy a wonderful opportunity. A TMC source asserts that a masterplan is contemplated. The TMC directors have only to look at nearby Rice University to see how planned development fosters humane urban landscape. In the interest of Houston, I hope the trustees of the TMC will develop and *implement* a comprehensive master plan for the Shamrock site, preferably by means of an open architectural competition based on criteria established by TMC and its member institutions.

The Shamrock's new owners should move carefully to keep from compounding the errors of the past and adding to Houston's amnesia. ■

—Charles D. Maynard, Jr.

*Charles Maynard, Jr., a partner in the Houston law firm Kennerly and Maynard, represents architects and developers.*

# CRSS DALLAS: A NEW INDIVIDUALITY

By Joel Warren Barna

Photography by Chas McGrath



Lighting accentuates textures.

The editor of Great Britain's *Architectural Review* toured Texas universities last year, proclaiming the ascendancy of "a new spirit in architecture," a school of design marked by an intense, punky neo-modernism. The new spirit, he said, would save the world from its post-modern doldrums.

Although presumably common in Europe, this "new spirit" was seldom encountered in the U.S., however. Only a handful of clothing stores could be found, places where sparse regiments of pricey tee-shirts line artfully broken-

edged granite shelves under the gaze of unsmiling salesclerks who wear black clothes and gray lipstick. In Texas, beyond one or two such stores (designed by out-of-towners), the "new spirit" has been a no-show.

Until, that is, the opening of the new CRSS Dallas office, completed in March 1987, which won an interior-architecture design award from this year's TSA jury. Diagrammatically, the 10,000-square-foot office looks simple enough: areas for meeting clients are separated from, and made to look different from, studios. The public areas have fixed partitions and house specific functions while systems furniture is used in the studios to increase flexibility. But the diagram doesn't convey the feel of the space. In the CRSS offices, violent contrasts of materials and colors create yawning gulfs and startling vistas where the visitor would expect merely paneled ceilings and humble hallways. Planes slice through ceiling and floor to mark the abrupt transition of zones, warping perspective. In the reception area, a pitted limestone wall rests unmediated by molding on a bleached wood floor. The devices of modernism prevail, although the imagery of the machine, which so fascinated early modernists, is missing. Also absent is the memory-jogging that has preoccupied post-modernists from Jencks to Stern—there is nary an aedicula in sight.

Can trendophiles rest assured that the "new spirit" has not passed Texas by? Perhaps not. The designers of the CRSS Dallas office plainly were not espousing the cause of one school or another. They were creating an of-

fice that would convey the power of texture, light, and color, in the hands of skilled architects, to liven up even the blandest lease space—to embody, that is, what the firm offers its clients.

The design-awards jury praised the CRSS offices for "breaking the rigidity of the space," "using the floor surfaces to shape volumes," and achieving "a rich individuality without intruding on the architects' work space." All in all, they said, it is "a superior project."



ABOVE: Open-plan studios allow views to the outside and employ systems furniture to increase flexibility.

RIGHT: Floor plan

FACING PAGE: A windowless reception area introduces the abrupt contrasts of material and form that characterize CRSS's Dallas office.



Changing materials mark different uses.

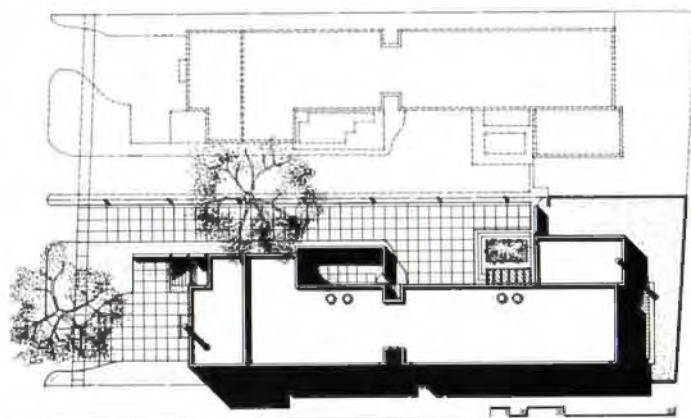
**PROJECT:** CRSS Dallas office  
**ARCHITECT and CLIENT:** CRSS (team members: Scott Strasser, Gail Dooley, design; Dave Wagner, project architect; George Budd, project director)  
**CONTRACTOR:** Constructors  
**CONSULTANTS:** Julian Rockman (mechanical, electrical, and plumbing), Suzanne Dungan (art)



# FACING DOWN A TIGHT SITE AND BUDGET

By Joel Warren Barna

**M**cCall-Harris Architects of Dallas won a 1987 general-design award for the first phase of a two-duplex cluster for a fast-growing area of Dallas. Despite a stringent budget (\$70 per square foot) and a tight site (the lot measures 50-by-150-feet), each 2,200-square-foot, two-bedroom unit was to have a separate identity. The architects met the clients' requirements with their design of a flat-roofed, wood-framed structure covered in courses of concrete brick, whose



Site plan: the first of two units fits onto a 50-by-150-foot lot.



The jury liked the way McCall-Harris Architects made the entry to each unit private and distinct.



Second-floor plan, TOP, and first-floor plan, ABOVE



Throughout the project, modest materials are used to best advantage.



A double-height living room

simple-looking exterior massing hides a surprisingly complex and commodious pair of residential spaces.

Although the materials used—painted gypsum board walls; hardwood, vinyl, and carpet floors—may not make the most-luxurious list, they are used throughout the project to maximum effect, playing warm colors and pleasing textures against the taut rectilinear geometry of windows and doors. And the architects have worked to make each square foot of space available to



The project's modest materials and taut rectilinear massing hide a surprisingly complex and commodious pair of residences.

the tenants. For example, a metal-clad fireplace is cantilevered over the two-car garage on the street front. This solution gives back to the living room the space that the fire box and chimney would have taken up, and, at the same time, it provides a striking image for the complex.

TSA's design-awards jurors praised the project as "a good expression of modest materials, with good scale and texture," and they liked the way the project "gives privacy and usable outdoor space to each unit." ■

**PROJECT:** *A Duplex in Dallas*  
**ARCHITECT:** *McCall-Harris*  
*(team members: Joe McCall;*  
*John Hayden, production)*  
**CLIENT:** *June and Oliver*  
*Mattingly*  
**CONTRACTOR:** *RPM Construc-*  
*tion Company*  
**CONSULTANTS:** *Randy L.*  
*Cooper (structural), Entenmann*  
*Designs, Inc. (landscape)*



Each unit has a small but well-planned private outdoor area.



## ALLIED BANK'S SUMPTUOUS VOCABULARY

By Joel Warren Barna

*TOP: At Allied Bank, Dallas, a conference room and a third-floor loan officer's office show how the architects used materials and forms both to echo and to contrast with the building's high-profile exterior.*

Allied Bank Tower at One Fountain Place, the water-girded green prism on Dallas's skyline, houses the banking, safe deposit, lending, and executive functions in the headquarters of Dallas's fifth-largest bank. Allied Bank chose architects Skidmore, Owings & Merrill, Houston, to make a unified space of the four floor levels occupied by these

bank functions. In completing the commission SOM fused two disparate goals into one: the architects integrated the bank interiors with the building's exterior forms and materials and, at the same time, established a separate identity for the bank. For their success, the firm was awarded one of this year's interior architecture awards.

Allied Bank Tower, designed by I.M. Pei and Partners and completed in 1985, has some of the city's most richly detailed, welcoming public spaces. But to the interior architects the building also presented a challenging trapezoidal floor plan, with not much room between the building core and the curtain wall on the lower floors. In addition, the only space





Plans of first floor, ABOVE, mezzanine, RIGHT, and third floor, BELOW.

available for the first floor banking lobby was in an isolated corner that had, instead of the many windows one expects in a first-floor space, only a single punched window area.

But SOM transformed this corner space into the centerpiece of the Allied Bank headquarters. In the banking lobby, the architects have contrasted brilliant "statuary white" marble, used for flooring and for the teller's counter, against jade-green, bronze-inlaid walls that echo building-lobby details. Behind the teller's counter is a long wall intricately incised with a subtly shifting X pattern, painted in a bright, lustrous polyester enamel. "The space was small and narrow, like a bus with one window at the front and nothing else, so we used this stark white color to make it seem lighter and larger," says Debra



Lehman-Smith of SOM. New-accounts desks and other furniture were kept low and simply detailed, leaving views unobstructed to the fountains in the courtyard.

This emphasis on horizontality and unobstructed views carries over to the mezzanine, where open, low work areas for bank officers line the zigzagging perimeter of the floor. On the third floor, however, floor-to-ceiling work stations with green lacquered sur-



faces and paneling, etched glass, and fabric wall coverings bring a more comfortable, private atmosphere to the offices of loan officers and their support staff.

Design-awards juror Robert Frasca called the Allied Bank interior well-conceived and consistent, and praised the architects for "inventing a vocabulary with a sumptuous quality without retreating to a historical style."

ABOVE: In the first-floor banking lobby, the teller's counter and flooring of brilliant white marble work with a subtly detailed, lustrous wall to make the small corner space seem lighter and bigger.



Mezzanine-level bank officers' offices overlook the lobby and provide clear views of the fountain-filled courtyard.

PROJECT: Allied Bank, Dallas  
 ARCHITECT: Skidmore, Owings & Merrill (team members: Richard Keating, Debra Lehman-Smith, Steven B. Ronsen, Steve Zimmerman, Sheri Schwartzberg)  
 CLIENT: Allied Bank of Texas  
 CONTRACTOR: MAVCO

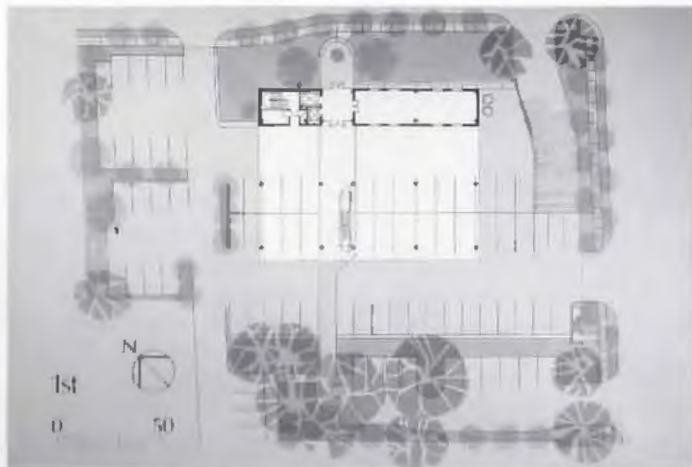
# WHERE DESIGN IS THE KEY

By Joel Warren Barna

Photography by R. Greg Hursley



The palette of materials is crisply restrained.



The first-floor plan shows emphasis on easy access from ground-floor parking.

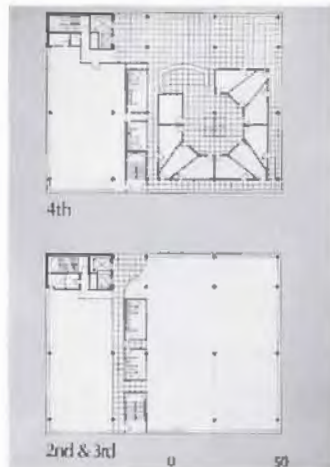
The Oglesby Group of Dallas designed the Key Cataract Center, one of the 1987 winners in general design. An office building that combines an ambulatory surgery center with lease and retail space, the Key Cataract Center is located in one of Dallas's fastest-growing near-town neighborhoods. The client wanted a building that would provide space for these three types of activity, and that, for patients and visitors, would be

both easy to find and easy to get around in.

The Oglesby Group's design for the center combines an upbeat, urban exterior with a simple, easy-to-understand layout. The 28,000-square-foot building, constructed at a cost of just over \$3 million, combines ground-floor and underground parking with three levels of enclosed space. The exterior, banded in green glass and two different textures of limestone, is



Limestone and green glass give the Key Cataract Center a cool, urbane look.



Second-, third-, and fourth-floor plans

sleekly detailed. Throughout, the emphasis is on easy access for patients and visitors. On the front elevation, the windows, half height where they open into offices, widen to full height to mark elevator lobbies on each floor, and emphasize the importance of the ground-floor drive-through entrance. Large circular windows mark retail space—appropriately, since it houses a 1,000-square-foot optician's shop. And the circular motif is echoed delicately in shallow reliefs in the metal skin



*Circular windows appropriately emphasize ground-floor retail space.*

separating limestone from windows and other openings.

Design-awards juror Robert Frasca, FAIA, said that in designing the Key Cataract Center, The Oglesby Group "used native materials in a clean way, and produced a simple, straightforward, well-detailed building with a good plan." George Hoover, FAIA, said that "the skin and expression of the structure make a simple, taut little box that is expressive of overall function."

**PROJECT:** Key Cataract Center  
**ARCHITECT:** The Oglesby Group, Enslie O. Oglesby, Jr., FAIA

**CLIENT:** Charles B. Key, M.D.  
**CONTRACTOR:** Gilbane Construction Co.

**CONSULTANTS:** Datum Structures Engineering (structural), Cosentini Associates (mechanical, electrical, and plumbing), Boyd & Heiderich (landscape)



*Careful siting eliminated unnecessary stairs and preserved a number of trees.*

# A DELICATE TOUCH IN A TIGHT SITUATION

By Charles E. Gallatin

Photography by Lionel Morrison



*ABOVE and RIGHT: The swimming pool and waterfalls add to the "forest" feel of the redesigned spaces around the house; BELOW: The north side stucco wall changes to a slender beam to pass over gates and the garage entrance.*



A 22-year-old home suffering from poor site planning was purchased by a Dallas real estate broker. After an extensive renovation of the interior, the family turned their attention to the outside, looking for ways to define more usable space. The T-shaped house, sitting well to the back and left of the narrow, angular lot, created a series of enclosed, private spaces rather than the usual large, open backyard. In order to free up more space to incorporate into the new design, a carport was removed and a through-site drive was eliminated.

In reworking the spaces around the home, Lionel Morrison drew upon the existing palette of materials: stucco, native rock, and stone pavers. He started with long, tall, solid stucco walls to define the north and south boundaries of the site, changing the north wall to a slender beam to allow it to pass over gates and the garage entrance. The southern wall follows the diagonal property line but stays parallel to the





Morrison extracted even more space from the surroundings by building different levels: mahogany decks overlook flagstone courtyards.

house by breaking and "jagging" over a few feet before continuing. East-west walls of native rock intercept and break up the stucco walls, adding visual interest and preventing them from becoming overwhelming.

Although the newly created spaces were not large, Morrison extracted even more room by incorporating different levels: decks and steps of mahogany complement flagstone courtyards. Overarching trees, curving flower beds, and planters keep the spaces from feeling overwhelmingly "paved." Also lending to the forest feel of the surroundings is the use of water—in falls, fountains, and a swimming pool.

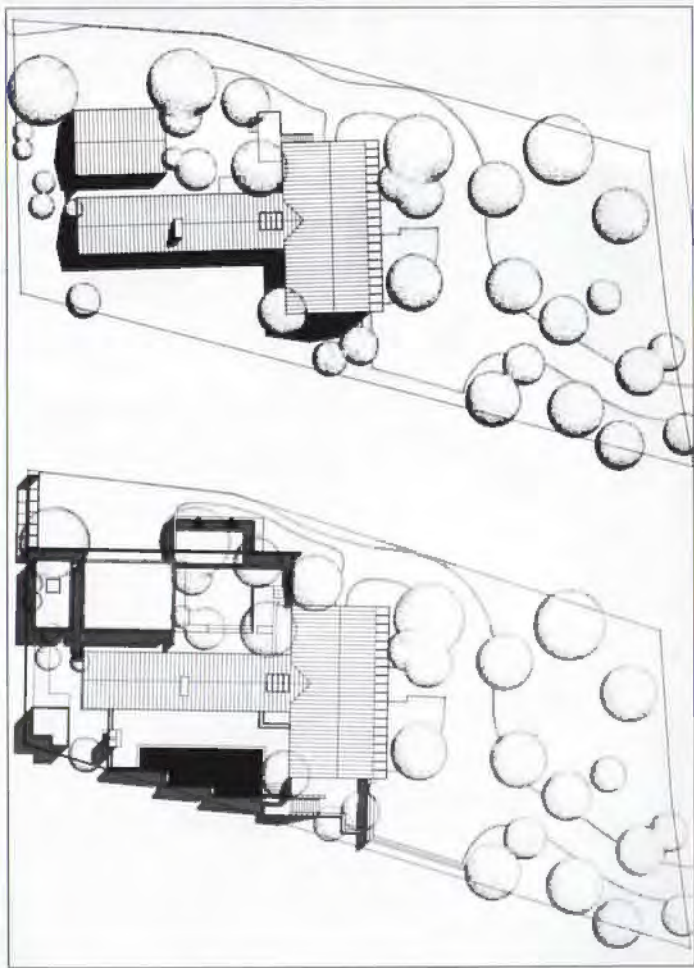
Judges admired the way Morrison took a poor plan and created a usable scheme. Robert Frasca, FAIA, said, "What the architect did was dignify a relatively old building by using the best existing elements to build up what was around it, extending the amenity the building could provide." George Hoover, FAIA, said, "He took a poor plan in land use and did something I wouldn't have expected could be done." Ron

Krueck said the well-proportioned elements showed "a delicate hand at work."

**PROJECT:** *Roberdeau Residential Additions*  
**ARCHITECT:** *Lionel Morrison, AIA; (Lionel Morrison, designer; Robert Cummings, project architect)*  
**CLIENT:** *Michael and Sandra Roberdeau*  
**CONTRACTOR:** *Bill Taylor*  
**CONSULTANTS:** *Slider and Associates (structural engineers), Nathan Gaspard (landscape)*



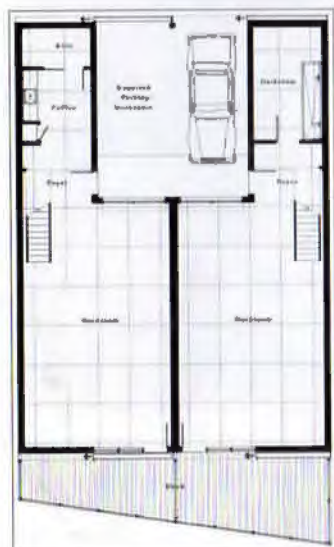
Jurors liked Morrison's delicate touch.



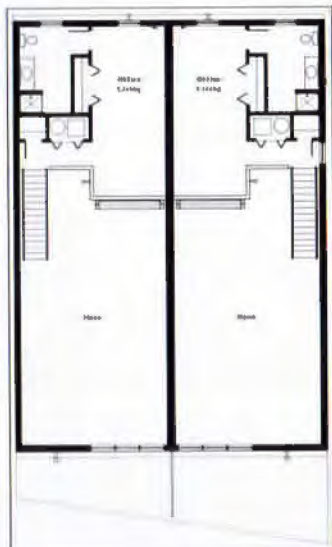
Site plans showing the property before (ABOVE) and after (BELOW).

# AN ARTIST'S STUDIO, PURE AND SIMPLE

Photography by Michael Lyon



First floor plan



Mezzanine plan

**B**arbee Pardo's clients required an aesthetically pleasing building that would provide separate large, open studios and support spaces for two artists. They also needed a space that could serve as offices or as living accommodations for a single artist.

The building needed to blend with the surrounding industrial district, which included a number of industrial metal buildings. The lot, sited on a bluff overlooking the Colorado River, had only a limited buildable area and had to provide three parking spaces required by the city.

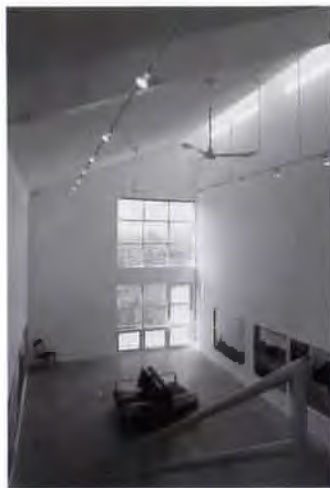
The design emerged from a decision to incorporate two of the required parking spaces into the

building itself, creating a garage that could also serve as an overflow work/storage area. The building assumes the form of a double-height volume, with the front portion of the volume divided into two levels. Below is the two-car garage, flanked by additional work space and kitchen facilities, while above is an open mezzanine suitable for office or living space. The remainder of the area is divided down the center by a 30-foot-high wall, creating two mirror-image spaces, each a soaring, light-filled studio suited to the needs of a working artist.

A rear window wall admits a flood of natural light and offers dramatic views of the river and



Design-awards jurors said detailing of the building's exterior was artfully done and "expressive of its use."



LEFT: View from mezzanine; RIGHT: The deck provides excellent river views.

trees below. Rear exits open onto a cantilevered wood deck divided by a canvas "sail" stretched over a pipe-rail frame.

The even, natural lighting essential to an artist is provided not only by the window wall, but also by a raised "light monitor" that runs along the ridgeline of the roof and houses rows of clerestory windows. These operable windows double as vents for rising warm air, allowing lower windows to draw in fresh, cooler air.

The stepped roof form created

by the light monitor, and the overall metal-building configuration, place the building squarely within the industrial vernacular and comfortably into its setting. Yet little surprises push the building beyond the ordinary. These include an entry column painted in 43 gray-and-white stripes; bright-white enameled window trim against Galvalume metal panels; and highly refined details and subtle contrasts in external cladding. In addition, the architects provided touches of "barrio blue" that lead one through the

space, from the mailboxes out front, to the steel stairs inside, to the "sail" on the rear deck.

The design-awards jury said the simple structure is a "good solution to the program," "works well in the neighborhood," and is not pretentious. Jurors also noted that the exterior "has an artful, graphic quality that is expressive of its use."

**PROJECT:** Williams-Flato Studio  
**ARCHITECT:** Barbee Pardo Architects (William Barbee and Jorge Pardo)  
**CLIENT:** Edward C. Williams  
**CONTRACTOR:** Rayco Enterprises  
**CONSULTANTS:** Porter-Donoghue (consulting engineers), Stephen K. Domigan, ASLA (landscape)



The metal building fits comfortably into its surroundings.



Simple, clean surroundings, an abundance of light, and plenty of wall space for displaying art characterize the studio as an artist's domain.



*A central spine links all three of the office modules. Fraught with ramps and escalators, it downplays corporate stratification and encourages employee sociability.*

## AN OFFICE BUILDING GETS BACK TO BASICS

*By Charles E. Gallatin*

*All photography this page by William Mathis*



*Modular construction allows Zale to add more office space when needed.*

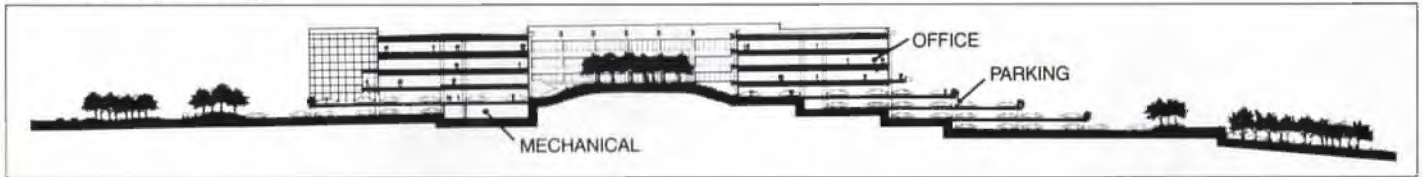
**W**hen Dallas-based Zale Corporation came to Hellmuth, Obata & Kassabaum, Inc., for design of a new corporate headquarters, the requirements were:

- Provide a dignified image without monumentality;
- Design maximum flexibility and energy efficiency;
- Create a working environment that emphasizes Zale's congenial business attitude and family-oriented culture;
- Emphasize exterior views; and,
- Make the most of limited construction funds.

HOK responded with a straightforward building that earned praise from the 1987 design-awards jurors as restrained and elegant. The structure, located on a 50-acre tract in Las Colinas, is composed of three modules connected by a long, glassed-in lobby. Ramps and escalators crisscross through the space, creating an opportunity for employee sociability the company is known for and wishes to foster.

The modular construction is a mainstay of the building, allowing Zale to add more modules as growth requires. In keep-



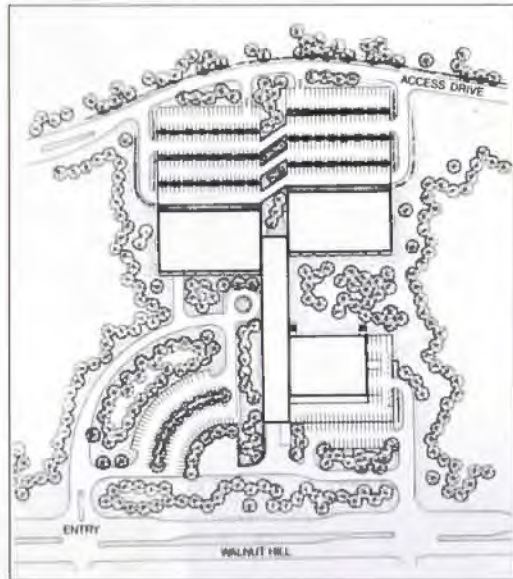


A section through the site shows how parking starts out under the office modules and "flows" downhill.

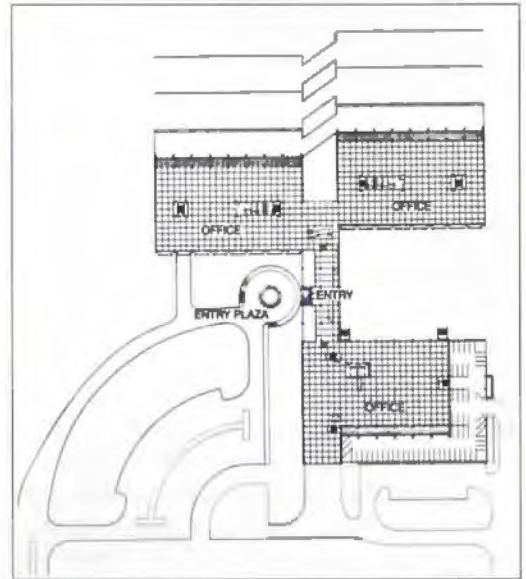
ing with the limited construction funds, the structural frame and interior and exterior finishes are made entirely of precast concrete. In order to liven up the expanses of concrete, designers skillfully used quality materials such as glass block, mesquite flooring, and polished stainless-steel pipe.

Outside, designers added what turned out to be a jury favorite: precast sun screens on the south-facing facades, an energy-efficient touch that also livens up the otherwise plain surface. In order to minimize site impact and retain as much of the mesquite woods as possible, terraced parking is located below the office modules.

In what turned out to be an overriding concern of the jurors throughout the judging, all three noted that the building's simplicity and rationality contrasted nicely with other, more "overwrought" projects. According to Robert Frasca, FAIA, it is a "clean, rigorous plan, with the *brise-soleil* system expressed well. Overall, the building solves design problems in a clear way." Ron Krueck said, "I think the screen walls are the most successful part. The lightness of the screen offsets the heavy wall behind it." George Hoover, FAIA, praised the use of the intersection of the wings to create an entrance.



Site plan showing entry and access drive



Level one plan showing entry location



Jurors praised the functional and decorative aspects of the solar screens.

**PROJECT:** *Zale Corporation Headquarters*  
**ARCHITECT:** *Hellmuth, Obata & Kassabaum, Inc., Dallas; Larry D. Self, principal in charge (design)*  
**CLIENT:** *Zale Corporation*  
**CONTRACTOR:** *J.W. Bateson Company, Inc.*  
**CONSULTANTS:** *HOK Planning Group; Robert Bernardini (HOK Graphics); Ellisor & Tanner (structural engineers); Blum Consulting Engineers (mechanical, electrical, and plumbing)*



Precast sun screens provide a distinctive touch to an otherwise plain facade.



Jurors preferred the building's simplicity to more "overwrought" projects.

# THE STATE OF TEXAS ARCHITECTURE 1987

By Larry Good

In the modern age, Texas architecture at its best has been daring and bold, born out of the marriage of a frontier spirit with wealth and economic vitality. The work at Texas Instruments in the 1950s by the late O'Neil Ford, FAIA, is an example. So are Caudill Rowlett & Scott's Jones Hall, finished in 1966; the DFW airport, designed by Hellmuth, Obata & Kassabaum and Brodsky, Hops & Adler and completed in 1973; NorthPark shopping center, completed between 1965 and 1975 by Omniplan Architects Harrell + Hamilton; and the houses of Frank Welch, FAIA. The same spirit influenced outsiders Louis Kahn and Philip Johnson to produce in Texas what is arguably their best work.

These projects are admirable because of their concern with *essence*. By contrast, however, most submissions to this year's TSA Design Awards program (completed in July and juried by Robert Frasca, FAIA, Ron Krueck, and George Hoover, FAIA; they judged both general-design and interiors categories) rely on excess and effect instead of essence.

By giving awards to only seven outstanding buildings and interiors (works of particularly spare, clean design) the jurors sent a message to Texas architects. Beware, they said, of making architecture that suggests a civilization in decline; beware of losing discipline and restraint and tending toward the pretentious and showy.

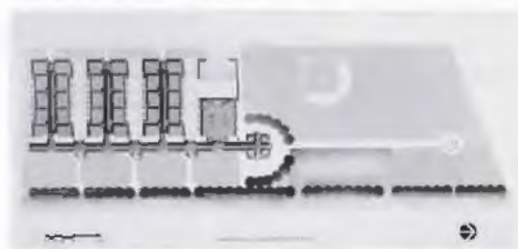
"The buildings seem to be *throwing* themselves at us," commented juror George Hoover. "You are not very abstract down here," said Ron Krueck. Robert Frasca said the entries presented "a 'look-at-me' society."

The observations of the jurors suggest important and disturbing questions for Texas architects. Are we merely following trends, rather than showing originality and maturity in design? Have we lost contact with the *genius loci* that animated the best work of the past?

This year's TSA design awards, like those preceding them, offer a benchmark for appraising the overall quality of architectural design in the state. Most would agree that all the entries, not



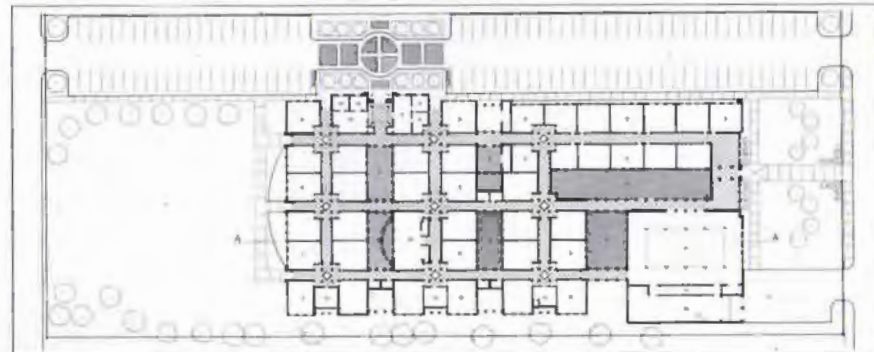
Gardendale Elementary, facade



Gardendale Elementary, by Reyna Caragonne: plan



Stafford Elementary, facade



The plan of Stafford Elementary shows the disciplined organization admired by this year's jury.

just the few winners, provide the fullest basis for an informed assessment. With 273 entries, the 1987 competition had a lower total than the average over the last several years. The interior-design category, surprisingly, showed an even greater decline than the general-design category. Less building simply means fewer design opportunities.

Unfortunately, even though Texas architects had more time to study the projects they *did* complete, the result was not more clarity but a greater reliance on design clichés. Self-confident work with a strong central concept was appropriately recognized by the jury. Just as ap-

propriately, the jury rejected fussy, overwrought work. For example, one of the day's longer debates concerned the Providence Tower in north Dallas, a granite and pre-cast mid-rise office building, designed by Morris\* Architects (formerly Morris\*Aubry Architects) of Houston. The vaguely collegiate-gothic tower, with its 10-story arch, initially drew praise from the jury. "At 60 miles per hour, on an urban-design scale, it may say something to us," one juror said. In the end, however, the jurors were puzzled by the arch's lack of connection to anything else in



Lionel Morrison's Armstrong Townhouses merit a closer look. ABOVE: site plan



Armstrong Townhouses: entry

the landscape; they dismissed the project as pretentious and expensive.

As is typical of design-award programs everywhere, the jury had to review entries quite rapidly and some excellent architecture was simply overlooked. William F. Stern Associates' multi-family housing in Houston, the Meridian Court by Cunningham Architects of Dallas, the Armstrong Townhouses by Lionel Morrison, and the bold and colorful interior of Urrutia Associates' office in San Antonio, designed by architect Davis Sprinkle with Judith Urrutia, all were deserving projects.

Also, given the crush of projects, it was inevitable that some *complex* architecture of lasting value would be mistaken for merely *complicated* work and rejected. An example is the Sesler Residence in Dallas by Cunningham Architects. The plan for the house, inspired by Mies's unbuilt villas of the 1920s, features long, powerful brick walls that extend into the landscape, forming "base lines" from which all the indoor and outdoor spaces are organized. The jurors were initially taken by the house as a diagram but later dismissed it as "too messy." This is unfortunate, for the architects solved many problems skillfully and the house is both inspiring and livable. Still, even this strong house is symptomatic of what appears to be a statewide tendency to overcomplicatedness—there are perhaps too many materials, shapes, and ideas in this one project.

Aspects of some non-winning projects drew high praise. Among them were the floor plans of several elementary schools in San Antonio designed by Reyna-Carragone. Said one juror: "Are these by the same architect? These are such strong plans, but shabbily built." Indeed, the clean, skillful organization found in these schools was weakened, it seems to me, by interiors loaded with Gravesian detail. Busyness of facade and form were the downfall of much of the other work the jury reviewed. Often-seen clichés, familiar from recent magazines, included wainscots of tile or block in a stair-stepped motif on facades, stepped-back tower



Welch Associates' additions, exterior



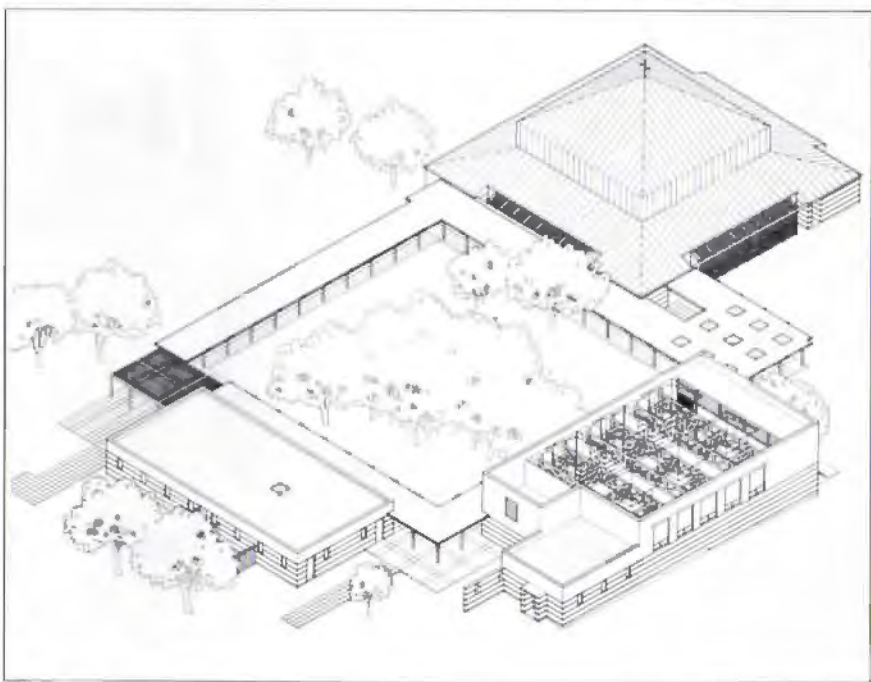
Welch Associates' parish hall



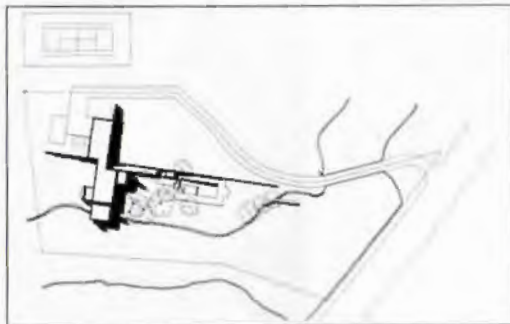
Pergola in church additions

shapes with hipped and gabled roofs, wall sconces of every variety, and neon lighting that raced across interior and exterior alike.

The jury believed that the best Texas work should not have to rely on superficial design gymnastics and made their selections accordingly, opting instead for projects with a clarity, directness, and elegance in selection and use of material. In so choosing, the jury also pointedly and repeatedly rejected our brand of regionalism. Some 35 entries in this genre made our regionalism look synonymous with rubble limestone and standing-seam zinc-grip roofs. Juror Frasca called regionalism simply an excuse to build bad architecture. His criticism had a point that Texas architects should heed. If regionalism reveres the making of a culture and a place, and if architecture is a means of expression of that culture, then much of the recent work that purports to express Texas' culture is superficial and has been reduced to cliché. After reviewing Lawrence Speck Associates' Ranch House in Burnet County (one of the finer houses in the competition), juror Ron Krueck concluded, "I



Jurors liked most of Frank Welch Associates' additions to an Episcopal church. ABOVE: plan

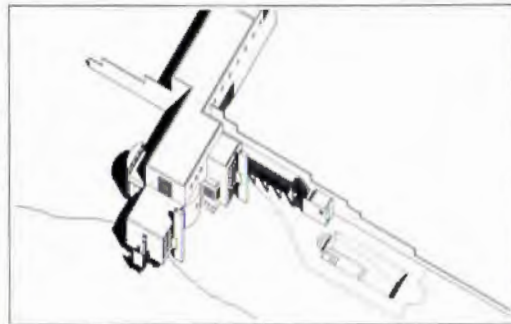


Sessler house, site plan

Complex, not complicated: Cunningham Associates' Sessler house is based on a Miesian scheme.



James F. Wilson



Sessler house, axonometric

understand what he's trying to do, but it never comes together as art. It is a fabrication of a ranch house with a fabrication of a tower. We are being barraged by regional signals."

The jury gave an award to the Roberdeau gardens, pools, and house addition by Lionel Morrison of Dallas, and cited them along with the *brise soleil* at the Zale headquarters as appropriate responses to regional influences of climate and light. They also recognized that the taut limestone skin of the Key Cataract Center utilizes a historically important Texas material in a truly 20th-century detail. These projects show regionalism not as a style, but as a sensibility about building in a specific place.

As might be expected, some of the best work of regional sensibility was tossed out along with lesser examples. The Cowboy Artists Museum in Kerrville by Ford, Powell & Carson didn't even make the first cut. Presumably the jurors had had their fill of limestone by the time it was shown. Again, this was an unfortunate oversight of an inventive project. Massive dry-stacked limestone-block walls and brick *boveda* domes with clerestory skylights convey the central Texas *genius loci* as none of this year's other projects could. The quality of the materials, such as hand-carved oak doors and end-grain mesquite flooring, was lost on the jurors. Certainly, the building relies on no clichés of form or material.

The same could be said of Frank Welch's addition to an Episcopal church in San Antonio, originally designed by O'Neil Ford. The jury admired the directness and refined detailing of the covered walkway and semi-enclosed cloister designed by Welch, but later eliminated the project because they found trusses in



Jurors found Sessler entry too "busy."

James F. Wilson



The Palo Alto campus's "domes"

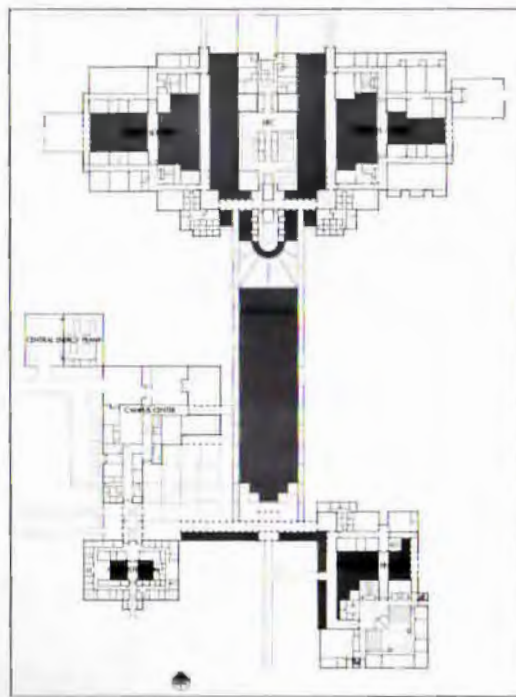
Richard Payne

the parish hall "heavy handed."

The regionalist work with the strongest sense of place was the Palo Alto Community College in San Antonio by architects Jones Kell and DeLara-Almond. To create a welcoming atmosphere, the architects took a playful approach, combining simple forms in an almost childlike way. Images are drawn from Spanish missions, adjacent housing, and the outdoor lifestyle traditional to the area. The resulting village of buildings works well in many views. The jurors, initially favorable, became more critical later, however. "Some parts are strong, others weak," said one juror. Another, referring to crossed wall planes curved at the top and meant to give the illusion of a dome found on some of the roofs, said "That 'dome' is awful. It reminds me of Venturi. [It's as if the architects said:] 'Let's not make a real dome—let's do it like we built it the first time around.'"

The exchange illustrates the jury's predilection for straightforward execution, shown particularly in their approval of the Williams-Flato Studio in Austin designed by Barbee-Pardo, and their choice of the CRSS office in Dallas (an interiors entry), as the unofficial "best of show." In this last example, the use of quality materials, spare detailing, and muted color produced an outstanding project.

We should study the state of Texas architecture through TSA's annual Design Awards program, going beyond the premiated work to get a real sense for the health of our profession. Currently, it seems, the direction of Texas architecture is muddled. Although the award winners are of high caliber, on a "grass-roots" level we may have traded a confident design spirit for a fussy, tentative one. ■■■■■



The Palo Alto College plan pleased jurors, but details didn't.

Contributing editor Larry Good is a partner in the Dallas firm Good, Haas & Fulton.



Ford, Powell & Carson's Cowboy Artists Museum, plan



The museum walls are of heavy, stacked limestone.

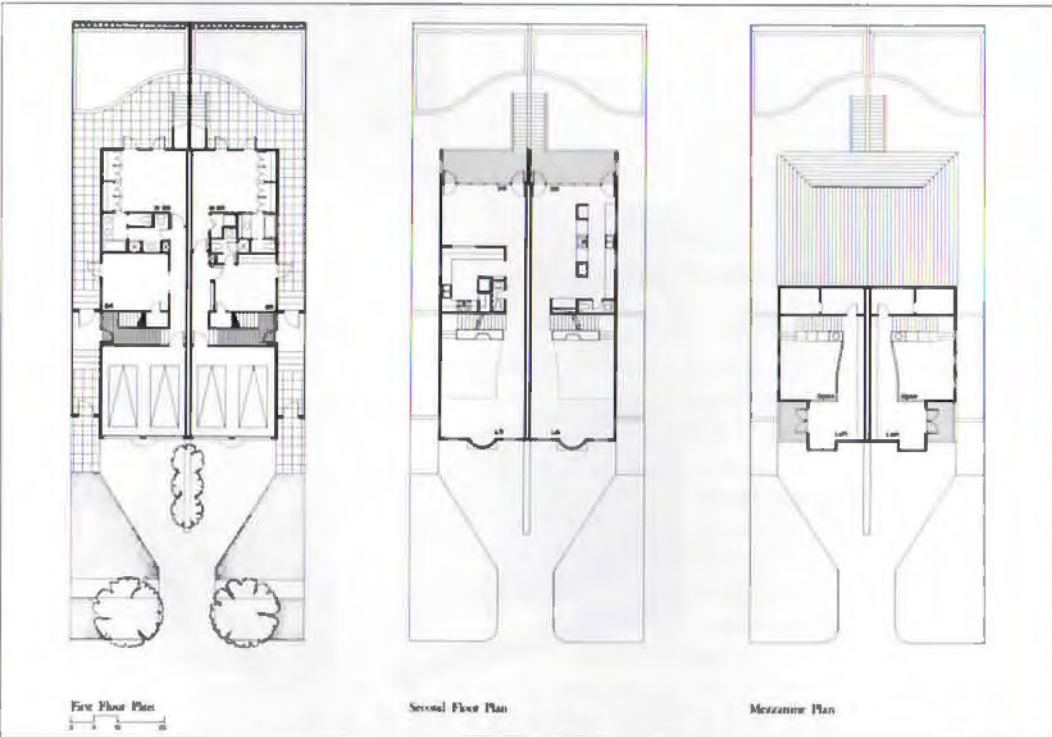


Brick boveda domes and skylights convey a regionalist elan.



Interiors at William F. Stern Associates' Albans Townhouses are full of varied spaces.

Paul Heiser



William F. Stern Associates' Albans Townhouses, ABOVE, are among the multi-family projects passed over by this year's jury. LEFT, floor plans

Paul Heiser

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*The Environmental Memory: Man and Architecture in the Landscape of Ideas*

by Malcolm Quantrill

Schocken Books, New York, 1987

214 pages, \$19.95, hardcover

Architecture and memory have served one another faithfully throughout history, each sometimes using the other as a device for explaining itself. The Roman author Quintilian, in his *institutio oratoria*, described in considerable detail how imagined buildings could serve as mnemonic devices for orators, the rooms, passages, and other architectural features serving as mental storage places for points to be covered in a speech. John Ruskin made memory one of his "Seven Lamps of Architecture," extolling the power of architecture to conquer forgetfulness. "We may live without her and worship without her, but we cannot remember without her," Ruskin wrote. More recently the subject has been given new currency in the brilliant writings of Gaston Bachelard and Frances Yates, both of whom figure prominently in *The Environmental Memory*, the new book by Texas A&M Professor Malcolm Quantrill. But whereas Bachelard and Yates both use architecture as a trope for delving into more purely philosophical issues, *The Environmental Memory* is squarely about and for architecture.

Quantrill, who has previously published major studies on Alvar Aalto (1983) and Reima Pietila (1985), approaches his subject from a historical perspective, forming a complex mosaic from such diverse sources as scripture (the evolution from the Garden of Eden to the first city), the archaeology of the Nabatan monuments at Petra, and the competition in 1763 for the design of the Russian city of St. Petersburg, as well as from the designs of Alvar Aalto and the contemporary writings of Aldo Rossi. He uses historical argument to critique our present-day sense of architecture and city form and to demonstrate how memory can be a powerful source of inspiration for archi-

itects and urban designers. The synthetic nature of contemporary life has separated us from a sense of real time and real place, Quantrill contends, forcing us to live, like the characters in Orwell's *1984*, in "...a fixed moment in time, a sort of eternal present that has no meaningful reference to history or precedent."

The author makes a distinction between theoretical knowledge about architecture and real encounters enacted with the "body of architecture," contending that the domination of the former in the schooling of an architect is like "a medical student acquiring pathology without actually dissecting a corpse or examining the cells under a microscope." The analogy offers good advice, and when the author heeds it he makes some excellent observations, including:

"As I write in a small hotel where I can look down on the west porch of San Marco in Venice, I am not at all reminded of Las Vegas. San Marco is no 'painted shed' as Robert Venturi suggests. It is an urban work of art which radiates its splendor....Through what distortion of history or memory could Venturi see this monument as a source of comparison with the tawdry illuminations of Las Vegas?"

But there are also some unsettling lapses, where the shape of the argument dissipates into unsupported or rhetorical distractions, such as his pronouncement that Houston is an example of a *mirage city*, "a skyline without a supporting city form, a private abstraction which parodies the patterns of the computer print-out." Such comments leave this reader wondering at what can happen when a clever turn of words becomes the master of the thought. In one truly jarring metaphor, imbedded in a fairly cogent explanation of the differences between Renaissance and medieval public spaces,

the author says, "Today we arrive in the urban theater with front-row seats and expect the performance to begin. But the script has been eaten by the word processor, and neither the architecture nor we ourselves seem to remember the plot." It's the kind of quote you expect to find in the *New Yorker*, under the heading "Block That Metaphor."

Quantrill is at his best when he is explaining and describing, using his considerable talents to interpret and reformulate disparate information into a coherent story. His explanation of Aldo Rossi's theory of urban form and urban ritual is superb, and his discussion of Aalto's use of urban fragments in his buildings of the 1950s offers a real alternative to the image-drenched excesses of post-modern buildings of Venturi, Graves, and Moore.

The book is rather less successful in coalescing its argument. There is perhaps too much of "significance" in *The Environmental Memory*. It reminds me of a design professor trying to explain to a recalcitrant student some idea that seems simple enough in concept but is somehow just not getting through. The professor applies first one explanation, then another, then several analogies, an anecdote or two, a few favorite quotations, and some illustrations—which lead in turn to their own series of stories, analogies, and commentaries. In the end the student may not know exactly what was being explained, but having listened to only half of it, he or she would have learned many marvelous new things.

—Bruce C. Webb

Bruce C. Webb is Professor of Architecture at the University of Houston College of Architecture.

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on enamel plate and inserted into retaining walls and the paving of walks. Skidmore, Owings & Merrill is donating its services for the preparation of construction drawings and construction management.

The references in the new park will draw on the history of Houston's everyday life, not its heroic or exceptional moments. This is not to everyone's taste—some find it not "designed" enough, while others find it too much like an art park—but on the whole the design comes ingeniously to terms with what can be done at Market Square.

In early 1987, the Downtown Association coordinated demolition of a mock-pastoral landscape, which had occupied the square since 1976 and which had actively discouraged public occupation. As part of this phase, new infrastructure was installed and the site's trees were removed to temporary storage. Almost all the work involved was donated by Houston contractors and engineering and design consultants. DiverseWorks (housed in a nearby Victorian building) has formed a steering committee and a special council to procure funds to finance the second phase, the realization of the Hollis-Turner scheme. To date the Brown Foundation and the Cultural Arts Council of Houston have contributed funds to the project. It is hoped that construction on the second phase improvements will begin in 1987.

—Stephen Fox

## VISIONS FOR DALLAS

In 1986 Dallas undertook the formidable task of developing a new zoning ordinance. The unprecedented building boom that started in the late '70s had slowed, and that, combined with an increase in the political influence of the city's neighborhood associations, left the scene ripe for change.

The decision to revise the city's 1965 development code proved highly volatile, and by the summer of 1986 the battle lines were clearly drawn: homeowners on one side, seeking a predictable and com-

patible land use plan; and developers and commercial property owners on the other, with a vested interest in maintaining property values through preservation of floor area ratios and height envelopes.

As a result of the ongoing battle royal, some civic leaders felt too much time was being spent on zoning issues and not enough time on planning. One such organization was the Greater Dallas Plan-

ning Council, a nonprofit civic organization composed mostly of business leaders who promote quality growth through planning. Zoning, in their view, was only a tool to achieve a grander plan. Yet in Dallas, the "grand plan" was missing.

At the request of the Planning Council, the Dallas Chapter/AIA formed a task force of architects and planners whose primary goal was "to initiate, promote



**JAMES F. WILSON**

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"Visions" supports preserving the uniqueness of Dallas neighborhoods, such as Deep Ellum, ABOVE.

and stimulate the adoption of a vision for Dallas's future," according to task force chairman Brent Byers of Corgan Associates. Larry Good, Dallas Chapter/AIA President in 1986 when the task force was organized says, "We wanted to change the notion of the zoning debate. We wanted to do something faster with shorter-term benefits." The result of their efforts is a report and accompanying slide show entitled "Visions for Dallas."

The final report, distributed to architects, developers, and city planners, is a kind of urban-design primer written specifically for Dallas. It reflects on the contrast and character of Dallas neighborhoods and suggests zoning to heighten these contrasts, as an alternative to the suburban homogeneity characterized by the new growth-policy document. The report is divided into three interrelated chapters: 1) neighborhoods, 2) urban activity centers, and 3) urban networks. Urban design concepts are illustrated by simple sketches or diagrams ranging in scope from the type of neighborhood analyses done by urban planner Kevin Lynch to illustrations promoting upper-story building complexity in high-rises.

According to Byers the final report "doesn't have the strength of any singular idea, but rather relies on a pluralistic idea." In other words, small notions that can be applied on a broad basis.

A slide show version of "Visions for Dallas" was presented to the City Planning Commission earlier this year, where it drew a cool response from Commission members, who perhaps viewed the Greater Dallas Planning Council, and hence the "Visions" task force, as being



The report suggests using street closures to keep through traffic out of neighborhoods.

too closely aligned to the developer camp. The city planning staff was also initially concerned that the Visions group would oppose the city's new growth-policy plan. Some hands-on use of the ideas presented in the report, however, has changed their minds. Now city planners see the report as complementary to their own efforts: where they are dealing with growth policy on a "macro" scale, "Visions for Dallas" focuses on the smaller-scale urban-design issues as they concern neighborhoods, networks, and high-den-

Gerald Moorhead



"A Man's Home is His Castle," won third place for Morris\*Architects in the sand castle competition.

sity commercial centers. According to city planner Ray Stanland, the report is "an excellent resource for those who want a good visual sense for what an area could be."

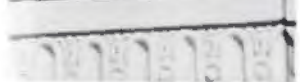
The task of mapping and identifying all the districts in the city, an effort that was begun by the Visions task force, is a job that will have to be taken up by another group. The work of the task force is complete, and the already strained city planning staff cannot tackle the job. Despite this pause in the project's momentum, however, "Visions for Dallas" promises to become a timely and valuable tool, not only helping to refocus attention on broad planning issues, but also illustrating achievable urban-design goals in the interim.

—Willis Winters

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This was the suffocating environment at the utter east end of Galveston Island, the edge of the earth chosen for the First Annual Sand Castle Competition. Organized by architect Bruce Simoneaux and sponsored by the Interior Architecture Committee of the Houston Chapter/AIA and Steelcase Stow Davis, the competition attracted 200 heat-crazed architects



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in 19 teams to risk sunstroke and blisters while dredging images of fantasy from the sticky sand.

A seminar in sand castle construction techniques was given prior to the event, so the contestants hit the beach on Saturday, Aug. 15, fully equipped with buckets, shovels, trowels, spoons, form boards, coolers, radios, bikinis, baggies, and sun block. Most of the morning was spent in the laborious process of consolidating a firm mass of sand by soaking successive layers of sand with sea water, usually with the aid of wood forms, until a workable size and consistency was reached. The salty Galveston Gulf sand proved to be a suitable medium and, through the afternoon, forms of castles, dragons, pyramids, sphinxes, an ocean liner, a Winnebago, a Houston skyline, a Texas map, and a living room complete with fireplace, TV, dog, cat, and beer-clutching owner emerged to take their places in the sun.

To set the example for the sweaty, salty sand constructors, the experienced judges built their own pinnacled and spired Mont Saint Michel-like castle by

General Moorhead



SHWC, Inc., won first place in the nonprofessional category for its technically difficult fluted column.

the sea. Gerry King, Gary Kirk, and John Casey of Sand Sculptures International (the judges are all professional sand sculptors) are listed in the Guinness Book of World Records for creating the world's largest sand sculpture.

As the day's heat peaked and sand art became dry and fragile, the judges toured the new community of apparitions and named four winners. First place in the

professional sand sculpting category went to Sons of the Beach, from South Padre Island, with a turreted castle built more of air than sand. In the nonprofessional category, first place went to SHWC, Inc., for an 8-inch-high broken fluted column which was chosen for its technical difficulty. The Whitney Group received second place for a Disney Fantasyland castle encircled by a vast spread-winged

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dragon. The living room suite entitled "A Man's Home is His Castle," by Morris\* Architects, received third place.

The great success and simple-hearted fun of this blistering day in the sand will ensure an encore next year, so get out the bucket and shovel and practice in the yard with the kids. Do some sketches (several teams, being architects, actually had working drawings), stock up on sun block, and prepare to hit the beach for the Second Annual Sand Castle Competition next year.

—Gerald Moorhead

### SAN ANTONIO CHAPTER/AIA SELECTS WINNING PROJECTS

Nine projects by eight firms have been selected 1987 Design Award winners in the San Antonio Chapter/AIA annual competition. Of the 55 projects submitted by local architects, four received honor awards and five others were selected for honorable mentions. The only multiple winner was Andrew Perez, who individually or through his firm won an honor award, participated in another project that won an honor award, and also won an honorable mention.

#### Honor Awards:

- Palo Alto College, San Antonio, a joint venture of JonesKell Architects, and DeLara-Almond Architects, Inc.
- Farmers Branch Manske Library, Farmers Branch, by Larry O'Neill and Andrew Perez
- Minton Ranch House, Falfurrias, by Andrew Perez Associates
- Urrutia, Inc., Offices, San Antonio, by Davis Sprinkle Architect

#### Honorable Mentions:

- Ferguson's Map & Travel Store, San Antonio, by Chumney/Urrutia
- Lakehouse, Lake LBJ, by John J. Grable Architects, Inc. (formerly Adams, Grable & Kraus)
- Office building, San Antonio, by O'Neill Conrad Oppelt Architects
- The Education Center, New Braunfels, by Andrew Perez Associates
- Design Studios, San Antonio, by Reyna Caragonne Architects

Judges for the annual competition were Roy Graham, Texas State Capitol architect; Buzz Yudell, principal of the firm Moore, Ruble & Yudell of Santa Monica, California (architects for the San Antonio Art Institute); and Gary Cunningham, principal of the firm Cunningham Architects, Dallas.

—Charles E. Gallatin

### UTAUSTIN, RICE ARCHITECTURE DEANS QUIT POSTS

Continuing an astonishing shakeout of the deans of Texas schools of architecture, Harold Box, FAIA, dean of the architecture school at the University of Texas at Austin, and O. Jack Mitchell, FAIA, dean of the architecture school at Rice University in Houston, both announced recently that they are stepping down.

Over the last few months new architecture deans have been installed at three



*Palo Alto College, San Antonio, by JonesKell, Inc., and DeLara-Almond Architects, won an Honor Award.*



*Ferguson's Map & Travel Store, San Antonio, by Chumney/Urrutia, won an Honorable Mention.*

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Harold Box, FAIA

universities: Texas A&M, Texas Tech, and UT Arlington. The recent announcements mean that at the six accredited schools of architecture in Texas, only William R. Jenkins, dean of the school of architecture at the University of Houston, remains. Jenkins says he has no plans to leave and will be continuing in his position for the foreseeable future.

Under Box, who became dean in 1976, the UT school of architecture established a research facility (the Center for the Study of American Architecture), added one of the nation's largest architectural drawing collections, brought graduate enrollment up 25 percent, added three new graduate degree programs, and increased endowed faculty positions from zero to \$3.2 million. Box, who announced his resignation in August, says he will return to teaching and research, which is currently focused on communal open spaces in Mexican architecture.

Mitchell, who will leave his position as dean at the end of the 1987-88 academic year, served as dean for the past 10 years, and as director of the school from 1974 to 1978. Like Box, he will also continue as a member of the faculty and will "devote increased time to teaching and professional activities," according to a press release.

— Charles E. Gallatin



O. Jack Mitchell, FAIA

### GALVESTON'S WASHINGTON HOTEL RETURNS

After four years and \$4 million in restoration work, Galveston's Washington Hotel Building, in the historic Strand District, has reopened, literally rising from its own ashes. The original building was almost completely destroyed in a fire on Aug. 26, 1983.

The Washington Hotel, originally the Cosmopolitan Hotel, was built in July 1873 by architect P.M. Comegys for John Parker Davie. Davie, a tinner and copper-smith who came to Galveston from Wales in 1838, was the owner of a successful hardware business. The 60-room Cosmopolitan was built of brick coated with stucco and scored to resemble stone. Its detailing was simple and followed the late Greek Revival style so popular in

Galveston during the latter part of the 19th century. The narrow windows of the upper floors were topped with plain hoodmolds, while on the ground floor French doors topped with fanlike transoms set in arches reflected an 18th-century architectural style.

After Davie's death the building stood vacant for several years, occupied primarily by transients, until the Galveston Historical Foundation purchased it in 1978. George and Cynthia Mitchell, developers responsible for renovating several structures along the Strand, acquired the Washington in 1982 with plans to renovate it.

After the fire in 1983, project architects Ford, Powell & Carson, San Antonio, were able to rebuild an exact replica of the original structure through the use of photogrammetry, a process developed for aerial surveys.

The procedure requires two cameras, which simultaneously take pictures of the building from different angles, to provide for triangulation. When projected, the two images produce a three-dimensional effect, enabling draftsmen to establish points from which a computer can then



West facade of the Washington Hotel in Galveston



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draw the image accurately and to scale. Fortunately the architects took pictures of the hotel just prior to the fire for possible restoration and to provide historic context for another project they had going at the same time: the Hutchings-Sealy Building.

"If it (the Washington Hotel) hadn't burned down, we could have used other methods, but since we only had the photographs, there was no other way to replicate the building accurately," says Carolyn Peterson, principal with Ford Powell and Carson.

Today, the four-story, 39,000-square-foot building stands completed, with a law firm occupying the top two floors and a courtyard area in the back. Unfortunately this may be the last example of the use of photogrammetry in Texas because the firm that did the work, the only one of its kind in the state, no longer uses the procedure.

—Anthony Cornealius

## MUSES AND HEROINES — ANN TYNG LECTURES IN AUSTIN

Ann Tyng, an architect and architectural theorist whose work spans several generations, lectured in Austin recently on the cycles of history, women, and human creativity.

Tyng's lecture was sponsored by Austin Women in Architecture (AWA). It was given in conjunction with AWA's second annual exhibition, "Work and Play," which included work by Tyng and was on view through September at Austin's Arts Warehouse.

Currently a professor of architecture at the University of Pennsylvania, Tyng is best known for her work between 1945 and 1974 with Louis I. Kahn. She also has a growing reputation as a theorist who combines interest in the psychological theories of Carl Jung with knowledge of architectural history. From these bases she has developed ideas about cyclical patterns in human creative life and the respective roles of men and women in these cycles.

Tyng drew a connection between

architecture and the patterns of personal and cultural transformation and rebirth described by Jung. In the built environment, as in human nature, she said, action counters entropy, substituting order and stability for decay.

"Human creativity...is the repeated assertion of...new forms of contained energy over forms that dissipate energy," Tyng said. Throughout history, according to Tyng, this process has been shown through changes in architectural forms and motifs, each reflecting a phase in the cycle. She illustrated her argument with examples ranging from Alberti's Pitti Palace to Quarino's Palazzo Carignano. "The clear changes in style are not brought about by whimsical shifts of architectural vocabulary, but are found in the directing energy of underlying archetypes...acting as the bridge between creativity and the collective unconscious," she said.

Women have played an important but often-underestimated part in such development, Tyng said; most often they have taken the role of "muse" to a man who draws on their unrealized creative capac-

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ity. Two such women were Maria Schindler, who acted as muse to Mahler, Kokoschka, Gropius, and Werfel; and Lou Andreas Salome, who influenced Rilke, Freud, and Nietzsche. By comparison, Tyng said, Alvar Aalto played the muse to his wife Aino, who was the "heroine"—the managing director of the design and furniture firm they founded.

Tyng's lecture, though demandingly complex at times, gained power and poignancy from the fact that Tyng herself was part of the collaborative and creative team that produced such masterpieces as the Kimbell Art Museum and the Salk Institute. It was an inspirational reminder that architecture is a manifestation of more than just form and function.

—Heather McKinney

Architect Heather McKinney is a member of Austin Women in Architecture.

## RETAIL DEVELOPMENT DEFIES SAGGING ECONOMY IN DOWNTOWN SAN ANTONIO

Despite the economic woes confronting most Texas cities, downtown San Antonio is bursting with activity. Projects worth close to \$1 billion are either planned or underway, at a time when other communities around the state are struggling with the effects of a sagging economy.

As often happens in a city where development bumps up against a dense historic fabric, one project has aroused controversy that includes opposition from the powerful San Antonio Conservation Society.

### HEMISFAIR AND LA VILLITA

Fireworks exploded over San Antonio this summer when developers unveiled a \$25-million plan to revamp a portion of Hemisfair, the former site of the 1968 International Fair. Presented by nationally known developer James Rouse, former owner of the Rouse Company and now president of the Maryland-based Enterprise Development Company, the plan called for the conversion of the southwest corner of Hemisfair into a "festival marketplace" similar to those developed by Rouse in Boston, New York, Baltimore,

and many other U.S. cities.

Hemisfair has plagued city officials and perplexed urban planners for almost 20 years. Everything from amusement parks to world trade centers has been proposed for the 90 acres of prime real estate in the heart of downtown, but no agreement on a plan has ever been reached between the many interested community groups who would be affected by new development. The latest proposal came in the form of a city-financed master plan calling for a water-and-sculpture park, a hotel, an expanded convention center, and two universities—all in addition to a retail district.



The eventual success of the Hemisfair plan may depend on the success of Rivercenter Mall, ABOVE.

While the planning for Hemisfair proceeded, the old houses in nearby city-owned La Villita needed repair. One of the oldest parts of the city, La Villita is a quiet historical village that was first restored by the late O'Neil Ford, FAIA, in 1939. While it was intended to be a low-rent haven for artisans, by the late 1970s La Villita had become a lifeless tourist attraction and a costly burden on the city.

In June 1986, the San Antonio City Council hired the Enterprise Company to develop a plan for the retail district. The resulting project encompasses 15 acres, 48 buildings, and 173,000 square feet of restaurant, retail, and office space. Although most people applauded the proposed improvements to the Hemisfair area, portions of the plan calling for using part of La Villita as an entryway to the Hemisfair retail district generated controversy. Officials of the San Antonio Conservation Society, which owns a piece of property that would have been affected by an early version of the plan, decried it as "commercialization," charging in a prepared statement that "La Villita and Hemisfair have been linked in the Enter-



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prise plan in a way that is neither realistic nor desirable. La Villita must not be the sacrificial lamb for the rebirth of Hemisfair."

Jim Zien, project director for the Enterprise Company, responded that for a retail development to work in the Hemisfair area, a link with San Antonio's "front door"—the tourist-populated River Walk—had to be established. The plan called for a stairway that would lead from the river level through a portion of La Villita to Villita Street, which would get a facelift with new lights, pavers, banners, and vendor carts.

The developers, according to Zien, approached the project as a sequence of events, dividing areas into "activity zones" of streets, plazas, and markets. "We were trying to knit together two substantial spaces and to create a sense of activity that is quite varied from one end of the project to the other," says Zien. The axis begun by the stairway would continue to a redesigned Maury Maverick Plaza at the southeastern corner of La Villita. A new one-story building would house boutiques, while an outdoor cafe

would be served by Mexican specialty stands. A covered walkway cutting diagonally through the plaza would direct pedestrians to an elaborate traffic circle at Alamo and Nueva Streets.

In Hemisfair, two "streets" of retail shops, street vendors, restaurants, and boutiques would intersect. Existing historic houses in Hemisfair would be renovated and incorporated into the design. Lights, vendor carts, entertainment areas, banners, flags, new pavers, fountains, and sculpture would enliven the streets and plazas, converting the area into "a district of lively commerce," according to Zien. In both areas, merchandise and food would reflect San Antonio's Latin and European roots.

But first the plan must be approved by City Council, which has asked Enterprise to reassess and possibly rework the plan following a public hearing in which several people expressed concern. The Enterprise Company, Zien says, "became a catalyst for discussion about what La Villita should be. Theoretically, that discussion should have happened before we started."

## RIVERCENTER MALL

The eventual success of the Enterprise plan, if approved by City Council, may depend to a large extent on what happens around Hemisfair. Nearby, the \$200-million, 500,000-square-foot Rivercenter Mall, developed by the Williams Realty Corp. is scheduled to open in early 1988. The mall will include Lord & Taylor, Dillard (formerly Joske's), 135 specialty shops, and a 1,000-room Marriott hotel, which, at 42 stories, will be the tallest building in San Antonio.

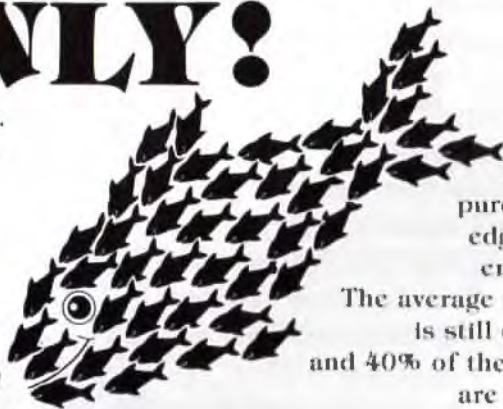
With the help of a federal Urban Development Action Grant, the city has invested \$15.7 million to extend the River Walk to the project. Pedestrians will be able to leave the river, which will flow through the project, for an enclosed food court. The historic Menger Hotel next door is also adding a wing, with an entrance to the mall.

—Blair Calvert Fitzsimons

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**PROJECT: Houston Child Guidance Center Renovation and Additions, Houston**

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The Houston Child Guidance Center (HCGC) at Caroline and Francis streets in Houston, was founded 57 years ago by Houston philanthropist Ima Hogg. It provides counselling and guidance to children and minors in Houston, a much-needed alternative to hospitalization for children troubled by drug abuse or family or behavioral problems. As part of the center's day-treatment program, clients attend daytime classes taught by teachers from the Houston Independent School District, returning to their homes on evenings and weekends.

Houston architects Ziegler Cooper have designed a new building for this program. Called the Day Treatment Center, it is a two-story, 22,000-square-foot brick building that will provide classrooms, a library, and office space.

Ziegler Cooper has employed a design that connects the Day Treatment Center with three other buildings in the HCGC complex. The oldest of these is the Dillingham House, a 19th-century Greek Revival structure whose architect is unknown. The firm Bolton & Barnstone designed a one-story addition to the house in the mid-1960s. In 1976, a two-story structure designed by Wm. F. Cannady and Associates was added, along with a one-story structure connecting it to the previous buildings.

Ziegler Cooper's design ties in with the varied architectural styles of the center's other buildings. It incorporates brick and other materials used elsewhere in the complex, and echoes window proportions, and other elements, such as an articulated base and roof. The brick detailing throughout is reminiscent of the turn-of-the-century construction common in the area. A colonnade breaks down the scale of the building.

The new building and the renovations of the previous buildings address both the public nature of the HCGC and the importance of maintaining a relationship with the surrounding neighborhood. Sloped roofs and divided-light windows

also evoke the residential character desired by officials of the HCGC.

Perhaps most important, says project architect Israel Grinberg, are the changes to the interior of the existing structures. Ziegler Cooper, he says, unified circulation throughout the complex, connecting structures on both first and second floors.

The HCGC wanted an enlarged, uni-

fied and functional facility that is stylistically consistent in its mission and its location. Ziegler Cooper's solution satisfies these desires in an economical, energy-efficient way, blending in with the surrounding area while greatly increasing the size of the built space.

— Joel Warren Barna



Ziegler Cooper's additions and renovations unify the Houston Child Guidance Center.

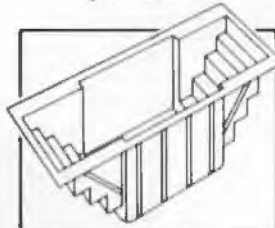


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Two **Texas Tech University** architecture students from Laredo won honors in a competition sponsored by Acme Brick. Xavier Ed Gonzalez, Jr., took first place with his design of a branch library, and Homer Paez, Jr., won an honorable mention for his design of a Benedictine monastery.

The Department of Architecture at **Texas A&M University** has announced a \$1,000 grant from James R. Foster, a partner of the firm Marmon Barclay Souter Foster Hays of San Antonio. Foster is a 1966 graduate of the department and served as the first assistant dean of the College of Architecture and Environmental Design from 1969 to 1972.

The School of Architecture at the **University of Texas at Austin** has announced a number of special programs for the fall semester that are open to the public. On Nov. 11, visiting critic Coy Howard, an architect from Santa Monica, California, will lecture on "Fallacies in Architecture," 4 p.m., Jessen Auditorium.

On Nov. 18, Otto Antonia Graf, professor of art history at the Academy of Fine Arts in Vienna, will lecture on "The Circle of Isis," 4 p.m., Jessen Auditorium. Also, the exhibit, "New Trends in Modern Architecture," will be on display from Nov. 13 to Dec. 11, at Battle Hall 200. The exhibit will feature examples of recent work by 34 American and European architects, and is sponsored by the French Cultural and Scientific Attache.

December 4 is the deadline for entries in the first annual Wendy Haskell Meyer Student Design Competition. The competition is open to all **Houston-area interior design and architecture students**. Cash grants will be awarded to first place designs in these categories: best individual interior design, best team interior design, best individual architectural design, and best team architectural design. For more information call Siri Roark at 713/961-9292.

**Nov. 10:** The Austin Chapter/AIA, along with the Austin Women in Architecture and the City of Austin Cultural Affairs Division, will sponsor "Art & Architecture: The Integration." Participants include Kent Bloomer of Yale, an architect, author, sculptor, and teacher; Charles Moore of UT Austin, an architect, author, and teacher; and Claire Wickersham with the City of Austin, coordinator for art in public places. No charge for admission. For information call 512/477-3447.

**Nov. 12:** "Selecting Art With Your Client," a Sack Lunch Seminar by Carol Neuberger, president of The Arts Connection, at Decorative Center Houston. Cost of \$5 per person includes sack lunch and seminar. Open to the first 100 callers at 713/961-9292.

**Nov. 13-15:** The 48th Annual Meeting of the Texas Society of Architects will convene at the George R. Brown Convention Center, Houston. Featuring the TSA Products Exhibition, an excellent selection of professional programs, perennial

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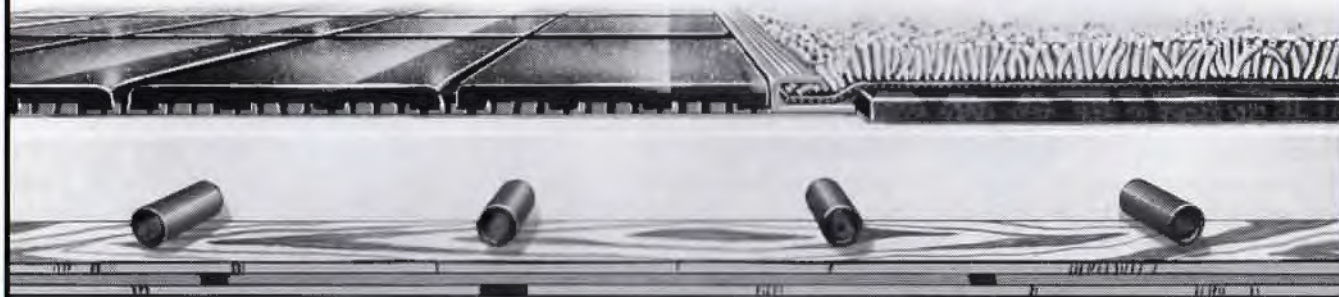
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favorites such as the golf and tennis tournaments, and the first-ever annual convocation of newly registered architects. For registration information call 512/478-7386.

**Dec. 3:** Roofing Seminar conducted by the University of Texas at Arlington at the Arlington Hilton. Focus will be on re-roofing and roof maintenance, with a survey of re-roofing systems, including the various generic single-ply, sprayed urethane foam, metal roofing, and BUR. For registration information call 817/273-2581.

**Dec. 10:** "What Was Hot and What Was Not," a Sack Lunch Seminar panel discussion at Decorative Center Houston. Cost of \$5 per person includes sack lunch and seminar. Open to the first 100 callers at 713/961-9292.

**Jan. 14:** Registration deadline for the 1988 Architectural Registration Exam (ARE) seminar sponsored by the Austin Women in Architecture. The seminar is designed to assist ARE candidates in preparing for the exam. Lectures will cover each of the nine exam divisions, with problem-working sessions for some sections. A Mock Site Design Exam is also scheduled. For prices and other information call Carol Warkoczewski at 512/263-5541.

**Jan. 15:** Deadline for entries in the "Great American Aluminum Challenge," a national brainstorming session aimed at generating new ideas for the application of aluminum sheet and plate. First prize award is \$3,500, second prize is \$2,500, and third is \$1,500. For more information call 800/255-3706.

**Feb. 1:** Deadline for entries in the tenth annual "Innovations in Housing" design competition. Competition calls for the entrant to design a move-up home with a flexible floor plan in 2,000 square feet or less. The home must incorporate wood products and systems and be able to be built economically. For more information write Innovations in Housing, P.O. Box 11700, Tacoma, WA 98411, or call 206/565-6600.

## PRODUCTS AND LITERATURE

Over 200 building and interior product manufacturers, distributors, and representatives are scheduled to display the latest in building technology and interior furnishings at TSA's 48th Annual Products Exhibition, Nov. 13-14, at the new George R. Brown Convention Center in Houston. The 99,000-square-foot exhibit hall will be open for viewing from 3:30 p.m. to 7:30 p.m. Friday evening, and 9:30 a.m. to 3:30 p.m. on Saturday. The Opening Night Party, Friday evening, will feature a "Parade of Houston Landmarks" down the aisles of the exhibit hall. There will also be free refreshments and prize drawings.

On Saturday, 18 seminars on a variety of topics will be presented in the meeting rooms adjacent to the exhibit hall. Lunch will be served from noon until 2 p.m., and prize drawings will continue throughout the day, culminating with the final drawing of several top prizes, including a \$3,250 custom art deco console donated by Robert Shaw Manufacturing; a 5-day, 4-night trip anywhere Southwest flies, donated by Southwest Airlines; and a \$1,700 Herb Rather original watercolor, donated by Jack Meier Gallery and Herb Rather, artist. (See page 27 for a list of other prizes.)

As part of TSA's public outreach program, some 60-70 children ages 8 to 18 will participate in a celebration of architecture. Events include a presentation of "The Built Environment of Texas," Draw Your Neighborhood contest, and a guided tour of downtown Houston, including the offices of an architect.

Students from Texas' six accredited schools of architecture will participate in a two-day design charrette. Four students from each school will work in teams to solve a design problem given to them early on Friday, with the teams presenting their work on Saturday. Other special exhibits will include the Young Architects Task Force Exhibit, the schools of architecture displays, and the TSA Scholars Program presentations.

New this year is the Convocation of New Architects, scheduled to take place at 3:30 p.m. Saturday, right after the Products Exhibition. The convocation, jointly sponsored by the TBAE, will rec-

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Following is a sample of products from this year's exhibition:

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The Structural Plan Review Manual is the newest in a series of code-related educational matter published by the **Southern Building Code Congress International**. The book discusses the fundamentals of the structural requirements contained in the *Standard Building Code* and



includes a sample plan review. To learn more about the building codes and educational publications of the SBCCI, as well as the benefits of professional membership in the organization, come by booth number 509 or circle number 83 on the reader inquiry card.

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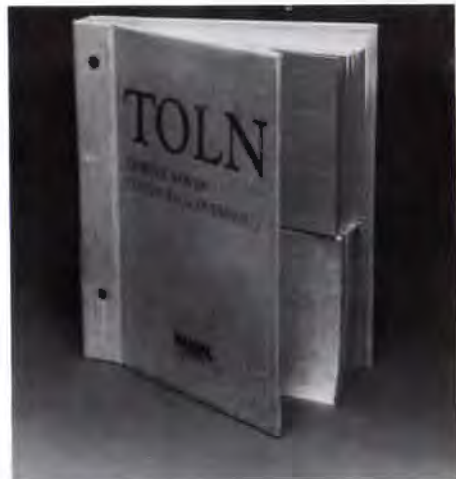


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Guest Speaker at TSA Business Meeting  
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By Milosav Cekic

As architects and planners, we tend to accept the myth that design—finding particular solutions to particular problems—is the most important formative influence on the world around us. Such a view is erroneous. Designers are only the last phase of a continuum of forces that shape buildings and cities. The whole culture's relationships, patterns, values, motivations, and aspirations are not outside the design process. These are the heart of the matter. And, more than anything else, it is the extent to which the society as a whole reflects this awareness in shaping the environment that defines the culture and differentiates it from others. Only a great culture can sustain great architecture.

If we find alienation, impersonality, and superficiality in the built environment, these qualities do not come from inability to design. They come from something deeper: our society's ideas about nature and technology, about human existence and its meaning. This may sound a bit too global and amorphous to designers, focused as we are on problems and solutions. But I am convinced that until we incorporate a deeper understanding of the whole process, our designs will only contribute to the fund of alienation and superficiality in the world.

Today, most of the American architectural experience is driven by developers who are motivated by money—maximizing profits on each individual deal. Architects, within such a process, allow themselves to be trapped by the technical, functional, or aesthetic aspects of their projects. Deeper philosophical or social issues are seldom addressed within such a value system. The privatization and monetarization of the process is so complete that it has turned city planning into an instrument for recording, not directing. It has made the public domain, in its broader sense, all but non-existent.

This situation will continue and worsen until we change it. And to change it we must start with ourselves, broadening our awareness and deepening our perception of the world and our role in it. What makes a great architect is not the ability to draw, to use form and structure. It is the ability to see, to understand what underlies architectural content. As architects we can't express what we don't have inside us.

Consider two projects that illustrate my point: The Kimbell Art Museum in Fort Worth, by the late Louis I. Kahn; and the Stuttgart Art Gallery in West Germany, by James Stirling.

The Stuttgart Art Gallery is, in many ways, great architecture. It shows masterful handling of materials and forms within a demanding site and it creates a memorable urban experience. But Stirling's museum never transcends the world of architecture. At the Kimbell, by comparison, a powerful new dimension is introduced. We feel dignity, simplicity, and timelessness as immediate presences. Structure and materials bring us an awareness of light, its fundamental importance, and its multiplicity of roles. The Kimbell brings us to ourselves. It connects us to connectedness.

It is important, for our own understanding of the nature and purpose of architecture, to learn the lessons of this experience. First, that beyond the world of forms and materials there is an intangible content of invisible, immeasurable principles. Second, that physical objects and spaces, if they are used to show these hidden principles, can contribute to higher levels of consciousness throughout the entire society. Realizing these lessons, I believe, is our fundamental responsibility as architects.

*Milosav Cekic is an architect and planner practicing in Austin.*

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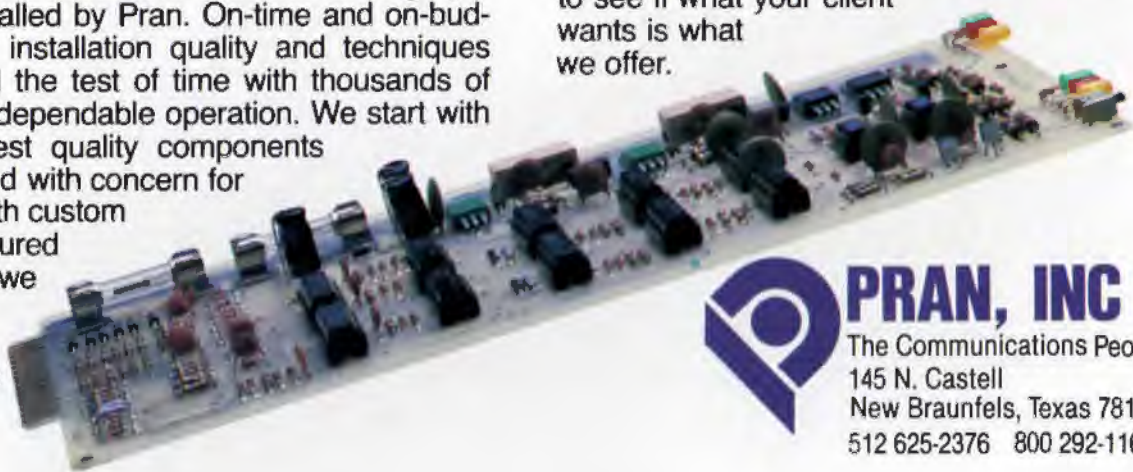
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