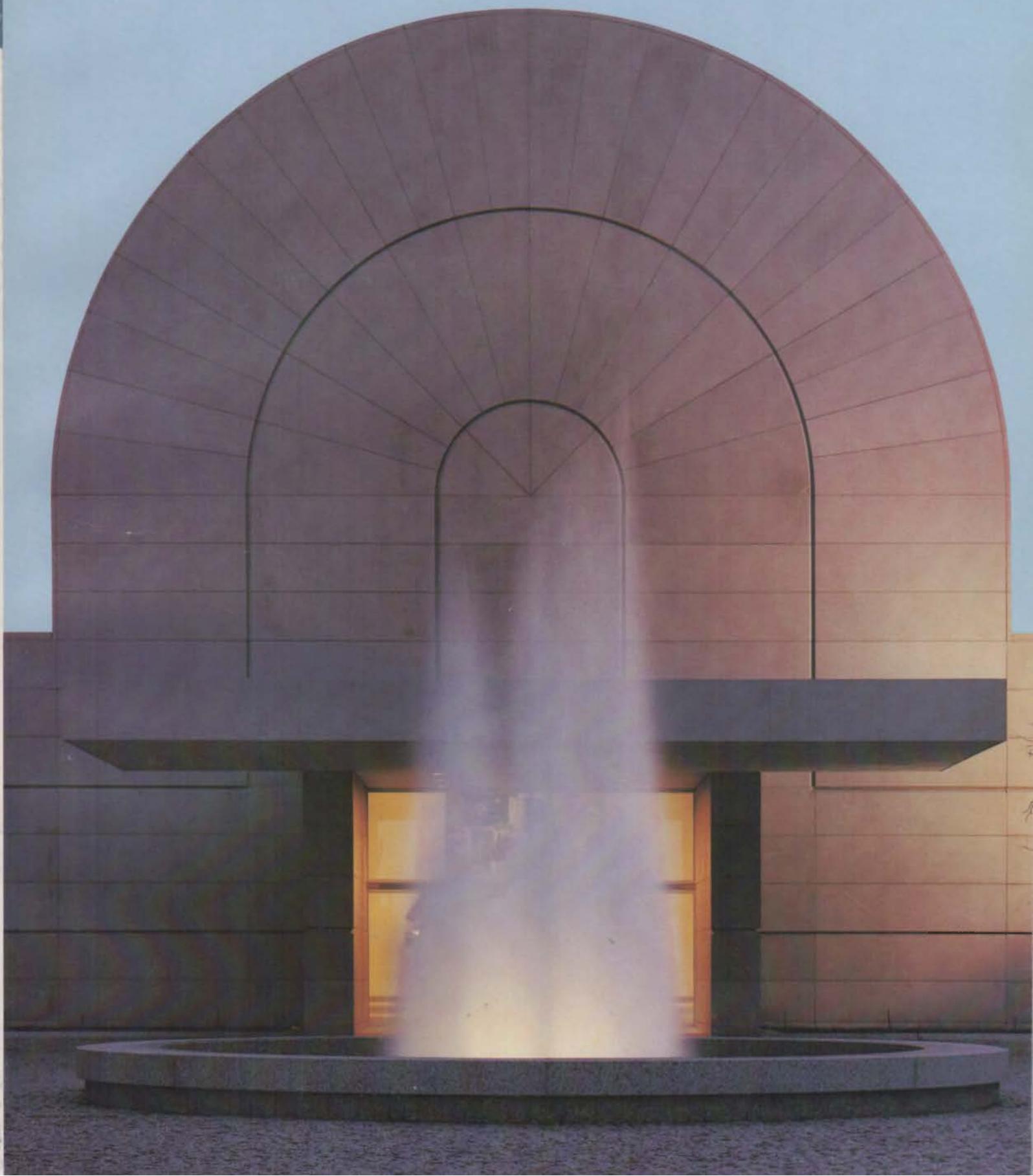


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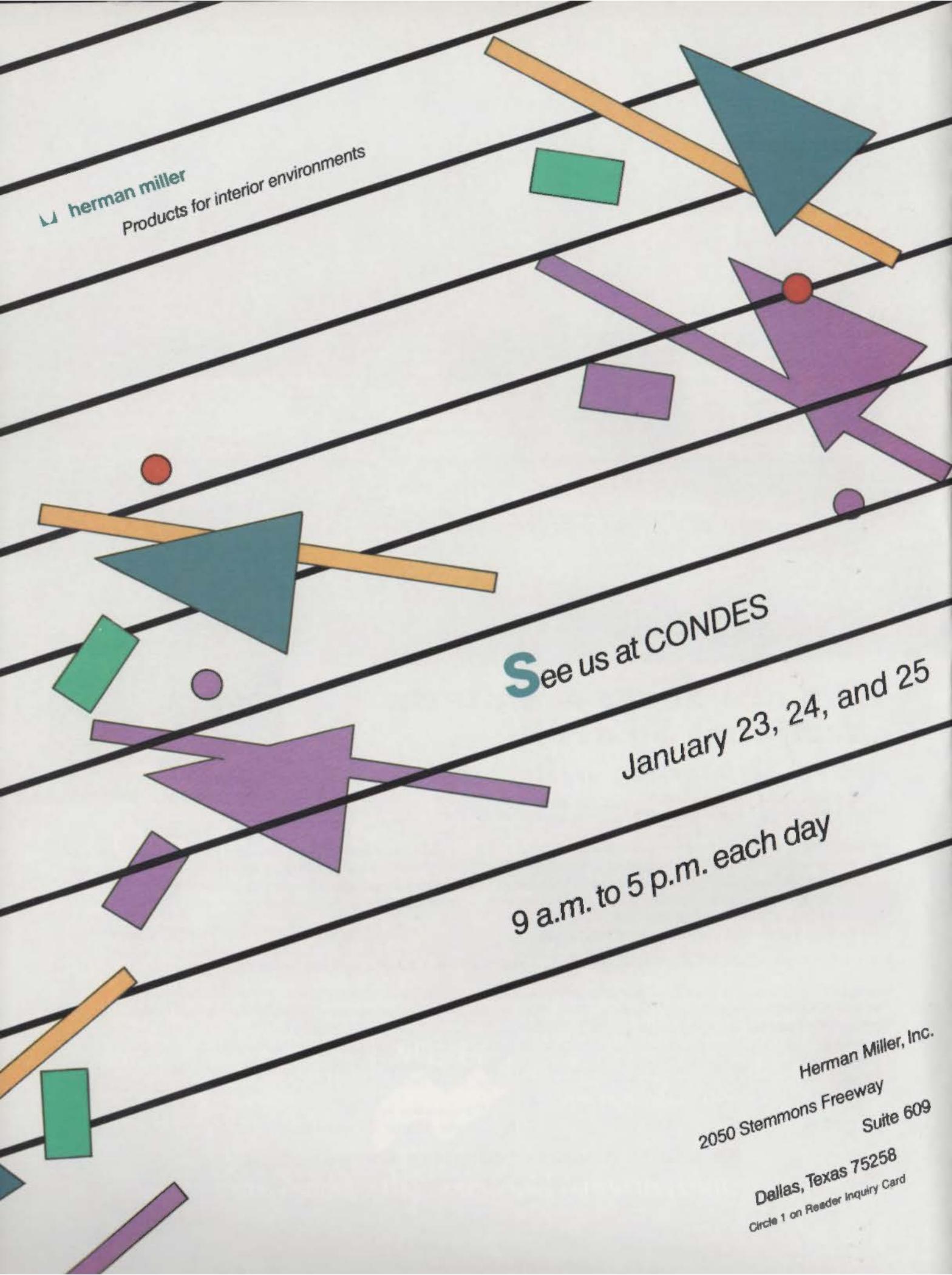
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Caudill receives AIA Gold Medal; renaissance in Dallas' West End; Allen Parkway housing threatened.

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On the first anniversary of the Dallas Museum of Art, contributing editor Peter Papademetriou examines the museum as civic architecture, as a setting for art, and as a recent link in the Modernist lineage of Edward Larabee Barnes.

MENDING LOOSE ENDS: DMA USERS' SURVEY 52

In interviews with the museum's staff, Associate Editor Ray Ydoyaga discovers an accommodating building, though not without its share of problems.

DALLAS ARTS DISTRICT: CAN IT DELIVER? 56

One of the largest developments of its kind in the nation, the Dallas Arts District is a commendable undertaking, but is being planned with little innovation, according to architecture critic David Dillon.

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Editor Larry Paul Fuller reports on a recent press tour of Saudi Arabian airports and other projects by American architects.

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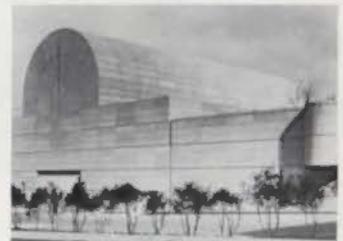
DAVE BRADEN/MUSINGS 80

COMING UP: Next issue, Texas Architect will explore the relationship between buildings and the land, including an examination of the potential and failures of Texas' urban plazas.

ON THE COVER: Dallas Museum of Art Harwood Street Plaza fountain. Photo by R. Greg Hursley.



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Masonry Design Profiles



- ▲ Eules Municipal Buildings, c. 1966
Owner: City of Eules, Texas
Mason Contractor: Walker Construction Company
- ◀ Founder's Square, c. 1984
Owner: Woodbine Development Corporation
Mason Contractor: The Granite Corporation
- ▶ Bell Plaza, c. 1984
Owner: Southwestern Bell Corporation
Mason Contractor: Dee Brown Masonry



Jarvis Putty Jarvis, a Dallas-based architectural firm, has used masonry construction in responsive designs that reflect the strength and innovation of the rapidly growing Southwest and focus on the Dallas / Fort Worth area. The evolution of the design vocabulary of JPJ is demonstrated visually by the featured buildings.

The truncated cylinders of the Eules Municipal Buildings with beige/gray brick, capped in flat parapets, define the community facilities in this emerging city.

On the other end of the continuum, the Cedar Valley Community College utilizes a new innovation, reinforced brick masonry construction beams that seem to defy gravity and span building elements, casting intricate and delightful shadows on brick-paved sidewalks that serve as connecting links.

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Respectful of the permanence and durability of masonry, Founder's Square utilizes an existing structure, walls and enclosure that have weathered the ravages of time developing a patina that is closely replicated in the Old Savannah Isenhour brick used for needed renovation.

The plurality of masonry is further demonstrated in the Collin County Courthouse and Jail facility in McKinney, Texas. Punched fenestration of sloping brick arches and precast architectural panels where brick becomes the form, confine criminals in the jail without suggesting confinement to public officials in the Courthouse. Masonry details are explored and used throughout, stressing the material's capability to its maximum potential.

JPJ used 250,000 square feet of Travertine limestone in cladding the Bell Plaza Tower in Dallas, emphasizing the solidity and magnificence of the imposing Tower. Square Carnelian rough granite paving, articulated with brick infill, bring warmth and human scale to the downtown pedestrian cityscape.

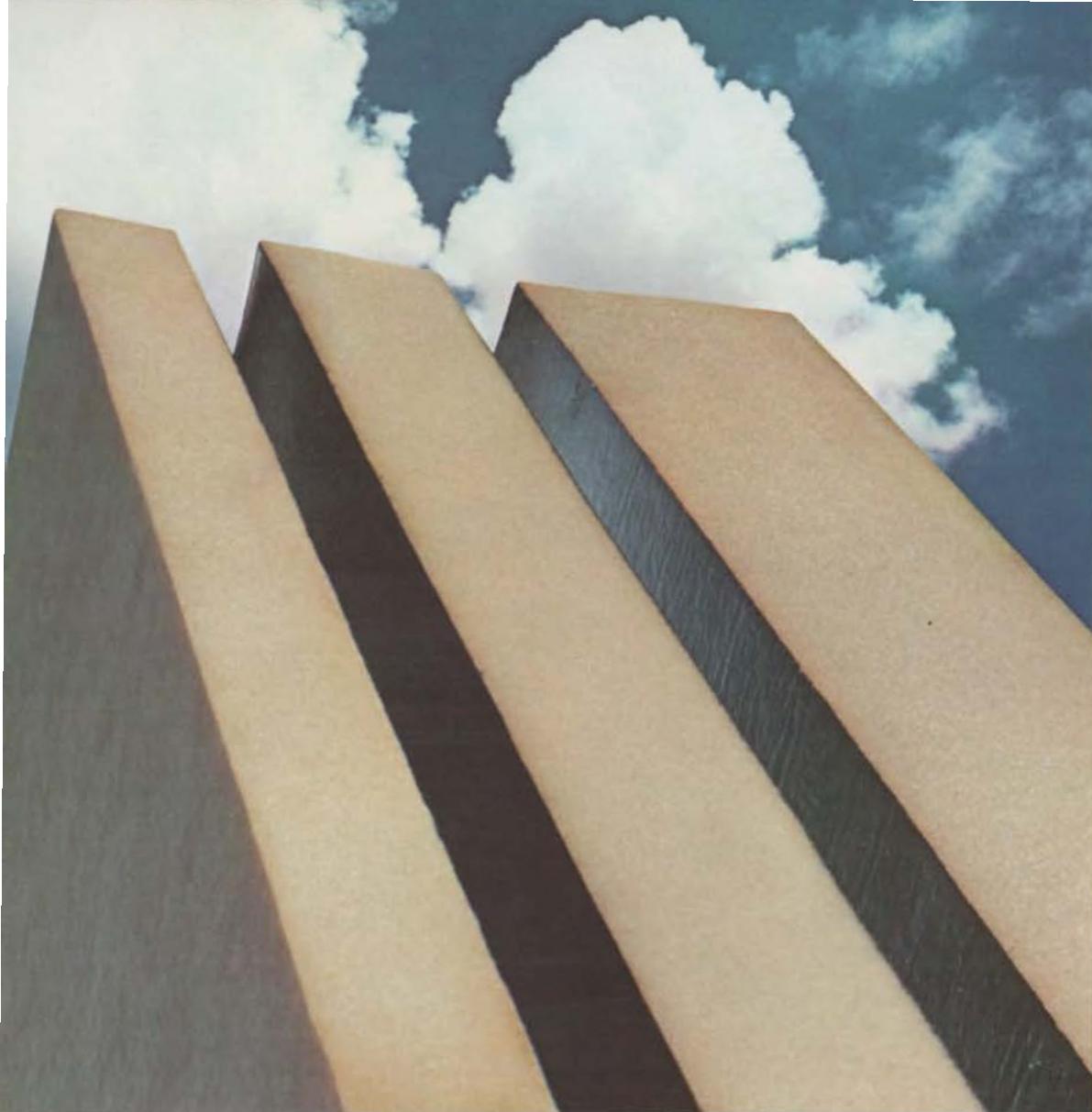
The masonry industry in Texas salutes the management and design staff of Jarvis Putty Jarvis for their continuing support of masonry construction, the industry's contractor members, and the fine workmanship of Texas Bricklayers and Allied Craftsmen. The architecture of JPJ shows a keen design vision and the ability to produce cutting-edge interpretation.

For more on Masonry Design contact Gregg Borchelt at 713/629-6949, or write P.O. Box 42097, Houston, Texas 77042.



- ▲ Collin County Courthouse/Jail, c. 1981
Owner: Collin County, Texas
Mason Contractor: Howard U. Freeman
- ▲ Cedar Valley College, c. 1978
Owner: Dallas Community College
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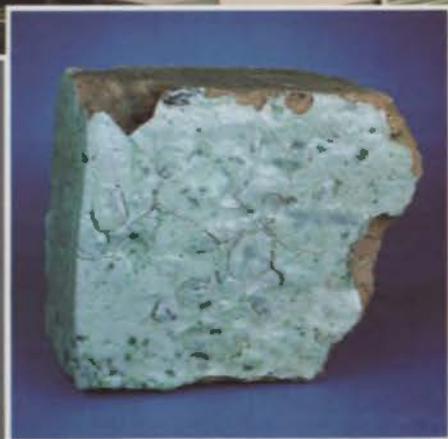
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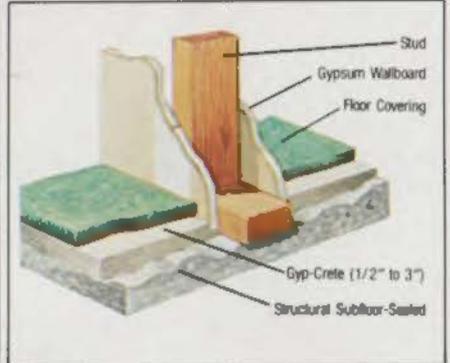
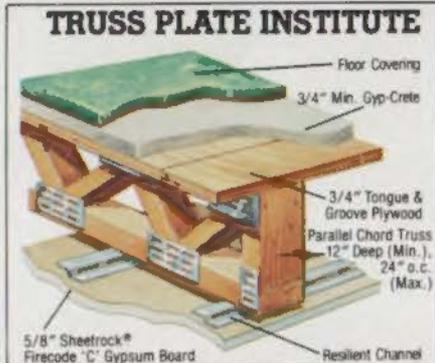
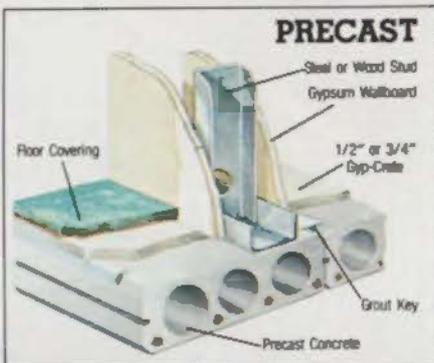
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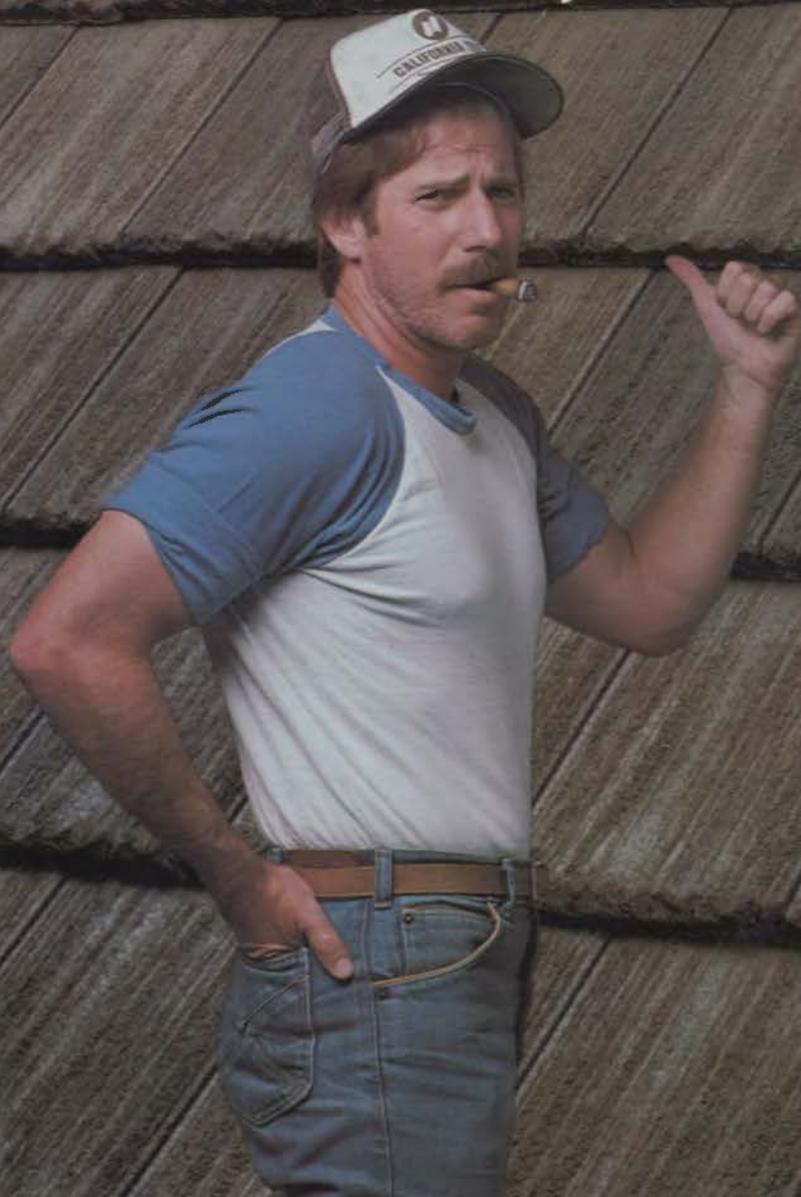
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Edited by Ray Ydoyaga

BILL CAUDILL RECEIVES AIA GOLD MEDAL

Internationally respected architect, author and educator William Wayne Caudill was awarded the AIA's highest honor, the Gold Medal, in mid-December. Caudill, who died in 1983, is the 45th recipient of the award that has been granted posthumously only three previous times: to Louis Sullivan, Eero Saarinen and Richard Neutra.

"As an architect, as a professional, and most importantly, as a person, Bill Caudill was the main role model for several generations of architects," read the nomination for his Gold Medal. "Just by being himself, he proved that one can succeed in a sophisticated profession while having respect for one's roots—that an architect can succeed without posturing."

Caudill's achievements were numer-



programs.

Caudill was born in Hobart, Oklahoma, but moved to Texas in 1939 to teach at Texas A&M. His MIT master's thesis formed the basis of a book he pub-

lished in 1949 (Pena requested his name not be added to the letterhead).

The firm's first big break came with the commission for two elementary schools in Blackwell, Oklahoma, a job largely landed because of Caudill's *Space for Teaching*. After tiring of commuting to Oklahoma, Caudill developed the firm's first "squatter": setting up shop adjoining the client, thereby allowing informal input throughout the design process. As the firm grew, Caudill developed the firm's trademark practice of "architecture by team." He believed the days of the renaissance generalist were numbered, and a team of architect/client/consultant was paramount for the future of architecture.

Colliers magazine published the Blackwell schools in an article called "The Little Red Schoolhouse Goes Modern," and from that point on, CRS became a part of the national scene. Before leaving his research post at A&M,



Blackwell School, 1950



Brazos County Courts, 1955



CRS Bldg., 1968

ous. He founded CRS, one of the best-known and most frequently honored architectural firms in the world. He developed new concepts for practicing architecture, including team design and "squatters" work sessions. He was a leading proponent and developer of the open plan for offices and schools. And he worked incessantly to bridge the gap between teaching and practice by mixing students and practitioners in special

classes shortly after joining A&M—*Space for Teaching*.

After a stint in the Navy, Caudill and a university colleague, John Rowlett, opened an office in 1946 above a grocery store in Austin. During this time, Caudill commuted to College Station where he rejoined the faculty and served as a research architect for A&M's Texas Engineering Experiment Station. Wallie Scott joined the firm in 1948, and Willie Pena

produced a number of reports on school lighting and ventilation that received widespread attention. His reputation as an authority on school design led to commissions for schools, colleges and universities in 26 states and eight foreign countries.

Moving to Houston in 1958, CRS expanded its scope and evolved into CRS Group, a publicly-owned corporation with divisions in architecture, engineer-

ing, project management and construction. Caudill served as director of Rice University School of Architecture during the '60s, transforming the school into a nationally-ranked program. In 1972 CRS received the AIA's Architectural Firm of the Year Award.

Before he died at age 69, he had written or co-authored 12 books. He did not live to see his firm's merger with J.E. Sirrine, which doubled the size of the firm from 1,500 to 3,000 employees.

Caudill has received honors in nearly every endeavor he tackled. He was elevated to the AIA College of Fellows in 1962 and was awarded the Association of Collegiate Schools of Architecture's Gold Medal in 1978. During the past three decades, CRS has received more than 300 awards for design excellence and innovation.

TSA Awarded Caudill its highest recognition, the Llewelyn W. Pitts Award, in 1980. CRS has won more TSA Design Awards than any other firm, earning at least one every year since 1962.

DALLAS' OFFICE BOOM SPURS RENAISSANCE IN THE WEST END

With Dallas' recent announcements of grand redevelopment schemes, it's easy to conclude no one in the city thought of urban renewal projects before 1980. What with all the media attention on the plans for the Arts District, Fair Park, Deep Ellum Warehouse District, City Place, and the McKinney Avenue corridor, civic leaders may have neglected the lessons of the West End Historic District, a thriving near-downtown area targeted for redevelopment more than a decade ago.

A 20-block area bordering Woodall Rodgers Freeway, the West End was the city's first developed area which grew in the late 1800's as Dallas emerged as a transportation and manufacturing center. With the exception of Dealey Plaza, Philip Johnson's Kennedy memorial and El Centro College, the area became dormant as the rest of the city boomed.

In 1975 the area was designated a historic district, and the city appropriated over \$1 million for public improvements. The area is now unique in Dallas, a com-

pact low-rise district in a downtown of soaring skyscrapers, and one of the few active pedestrian zones in a mostly car-oriented city.

Many of the former warehouses have been renovated as prime office space with ground floor retail. Although few of these buildings are of landmark status, with the main exception being the Old Red Courthouse, the composite picture of turn-of-the-century structures, cobblestone streets, gas street lights and quaint bistros is attracting droves of suburbanites into downtown after dark.

In terms of architecture, designers working on buildings in the area have learned to respect the integrity of the



The Brewery.

simple warehouses. Renovations made during the '70s did not preserve the warehouse style with many buildings redone in bright colors amid flashy signs announcing their establishments. The buildings' few expressive details, such as double-hung windows, were replaced with single panes of tinted glass. More recently, however, architects are demonstrating their affection for the area's vernacular: brick exteriors, timber or concrete frames, canopies, loading docks, and the original bold commercial sign bands advertising everything from farm implements to furniture.

Blackland Properties, probably the most aggressive developer in the area, and its architects, Demarest & Wells, are responsible for two of the most successful rehabilitations, The Brewery and Market-Ross Place. Despite its awkward location across Woodall Rodgers freeway, the former Dallas Brewery keeps its large parking lot filled day and night. The four-story 122,000 square foot building houses two restaurants, two nightclubs, four retail shops and three floors of office space in an industrial structure that has the feel of a miniature version of San Francisco's Cannery.

The Brewery is also the home of the most famous, if not notorious, establishment in the southwest, the Starck Club. Named after its architect, Phillipe Starck, the club is the first American project by the French architect of Les Baines Douche, Paris' infamous disco. Starck, currently "restoring" the Elysee Palace for Mitterand, has designed for Dallas a heavy-draped, dark club, that has become, seemingly overnight, the stage set on which the Yuppie generation prefers to party. Like Studio 54, on any given night long lines form while a god-like doorman decides who will have the honor of paying a \$10 cover. One of the club's owners, Blake Woodall (other owners



Market Ross Place.

include rockers Grace Jones and Stevie Nicks), describes the dress code as "not the clothes but they way they are worn." Waitresses clad in Japanese originals serve drinks in crystal while a septilingual DJ plays the latest in new wave tunes from around the world. The club has garnered a *de facto* seal of approval from such leading trendmakers as *Vogue* and *Gentleman's Quarterly*.

The lines at the door and the "Starck attitude" would not be possible if it weren't for the architecture. The interior, of dark gray, unpleated drapes, black terrazzo floors and walls, massive stone columns, low-voltage lighting and Starck-designed white couches, is nothing less than at the forefront of the avant garde. Co-ed bathrooms, until recently one of the Starck's chief claims to notoriety, have been eliminated and replaced by communal lounges preceding segregated stall areas. The faucets, however, remain touch-free, operated by concealed electronic eyes. On weekends, Dallasites come to watch the mixture of celebrities, punks, transvestites and the Dallas chic as they queue up to enter. The Starck has also opened its doors for such eclectic special events as a *Women's Wear Daily*

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fashion show, a live performance by punk rocker Grace Jones, and a political rally during the recent presidential election given by the children of George Bush and the Dallas Young Republicans.

All the national attention surrounding the Starck is attracting more visitors to the West End and spurring more development. The success of the Brewery has enticed Blackland to renovate another property on a full block in the heart of the West End. Market Ross Place, also



Home Furniture Warehouse.

designed by Demarest & Wells, links three early 20th century buildings with an atrium leading to 95,000 square feet of office space. On the ground floor are four restaurants and six shops. The buildings have been carefully redone, leaving original timbers and bricks intact, and replacing the double-hung windows with near-exact copies.

An even larger project is being planned by Blackland at the edge of the district. The former Home Furniture Warehouse, containing over 300,000 square feet, will be converted into an urban mall.

The city's commitment to spend \$1 million on street improvements and \$3 million on new water and sewer lines will undoubtedly attract further notice from speculative developers. But there is little to fear that the vernacular of the district will change. Such exemplary projects as Corgan Associates' Interstate Trinity Building and 2019 Lamar, The Group's White Swan Buildings and Demarest & Wells' Brewery have set the simple, old-world style for the district, and the Starck has generated a much-needed sense of excitement. Although the giant-scaled developments like the Arts District may consume the city's efforts and attention in the next decade, many hope the West End will continue to be nurtured as a vital zone in the city's plans for Dallas.

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CRYSTAL COMPUTER PALACE OPENS TO END-USERS IN DALLAS MARKET CENTER

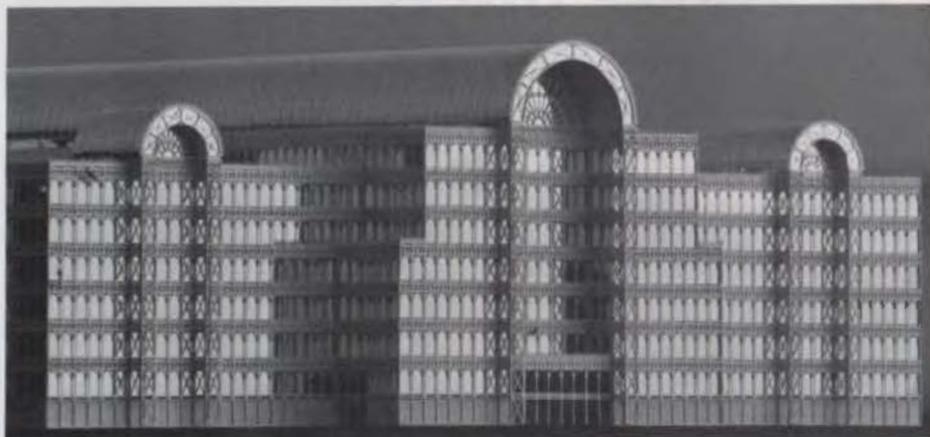
Given much notice when it was still on the drawing boards, Infomart, the first computer market center in the country, will open for business in January. The Trammel Crow project is the latest addition to the sprawling Dallas Market Center containing 7.6 million square feet of showroom and exhibition space. Modeled after London's Crystal Palace of 1851, the first phase of Infomart will encompass 1.5 million square feet in eight stories.

After debating the idea of a computer mart for 19 years, the Crow family decided the microchip was ready to join the trading of clothes, furniture and other goods on the 150-acre campus bordering Stemmons Freeway, which brings in a staggering \$5.5 billion in sales annually. The Crows had initially decided that Infomart would be realized as another of the anonymous, industrial-looking buildings in the DMC. But the Crows, who have always disdained Modernism, eventually went on to build a gleaming eccentric design in one of the last remaining unbuilt parcels of land in the complex.

The Crows kept telling their architect, Martin Growald, that Infomart had to reflect the computer's revolutionary effect on society. Growald presented several designs to no avail; the Crows kept sending him back to the drafting board asking for more. He said the idea of the Crystal Palace finally entered his mind one day while he was taking a shower. The Crows thought the notion of copying the design of the most influential building of the industrial revolution would have great symbolic as well as aesthetic appeal for a building that would signal the arrival of the information revolution.

Instead of the cast-iron and glass curtain walls, Growald specified over 600 factory-glazed panels of porcelain enamel on steel. Although certainly the most handsome building in the market center, the Infomart does not reflect any new engineering techniques as did the Crystal Palace. It is the concealed elements in the building, the communications hardware, that is revolutionary.

Inside walls, imbedded in floors and connected below ceilings, the wiring in



Infomart: a user-friendly attitude in an eccentric package.

the building probably makes it the smartest of "smart buildings." Satellite-beamed conferences, laser holographic displays, touch screen video retrieval, closed-circuit cable networks and a labyrinth of computer ducts allow almost any possible demonstration dreamed up by the building's high-tech tenants—nearly every major computer corporation in America has leased space in the building. The city had to build a special transformer to accommodate the building because it's expected that Infomart will become the single biggest user of electricity in Dallas.

The marketing approach for the building is unusual for a Crow mart. Infomart does not limit access to retail buyers. For a \$25 fee, end-users—computer lingo for "everyone"—can enter the mart. Instead of seasonal trade markets, Infomart will stay open year-round and will sponsor special educational theme sessions

called Indexes. The first market, co-sponsored by *Inc.* magazine, is scheduled January 19–22 and will focus on personal computers.

Two gargantuan exhibit floors, one in the basement and the other on the first level, total over 200,000 square feet. Floors two through six are tenant levels, some of which will be designed by the nation's foremost architects. The seventh floor will serve as a special functions area that can be subdivided into a number of configurations. All floors overlook a Galleria-like atrium with see-through escalators reminiscent of Growald's Tandy Center in Fort Worth. Infomart will gear future Index functions around specific professional users such as retailers, lawyers, bankers and manufacturers. Infomart is designed to expand vertically, and the building should double its existing size within the next two years.

FIELD JOINS TEXAS ARCHITECT AS ASSOCIATE PUBLISHER

Robert B. Field has joined *Texas Architect* as advertising manager/associate publisher.

A native Texan, Field comes to TSA from the Florida-based Textile Rental Services Association of America where he was advertising manager for a monthly and a quarterly magazine, and design director for *Texas Rental Magazine*.

In the past month, Field was awarded two first place Excellence in Graphics



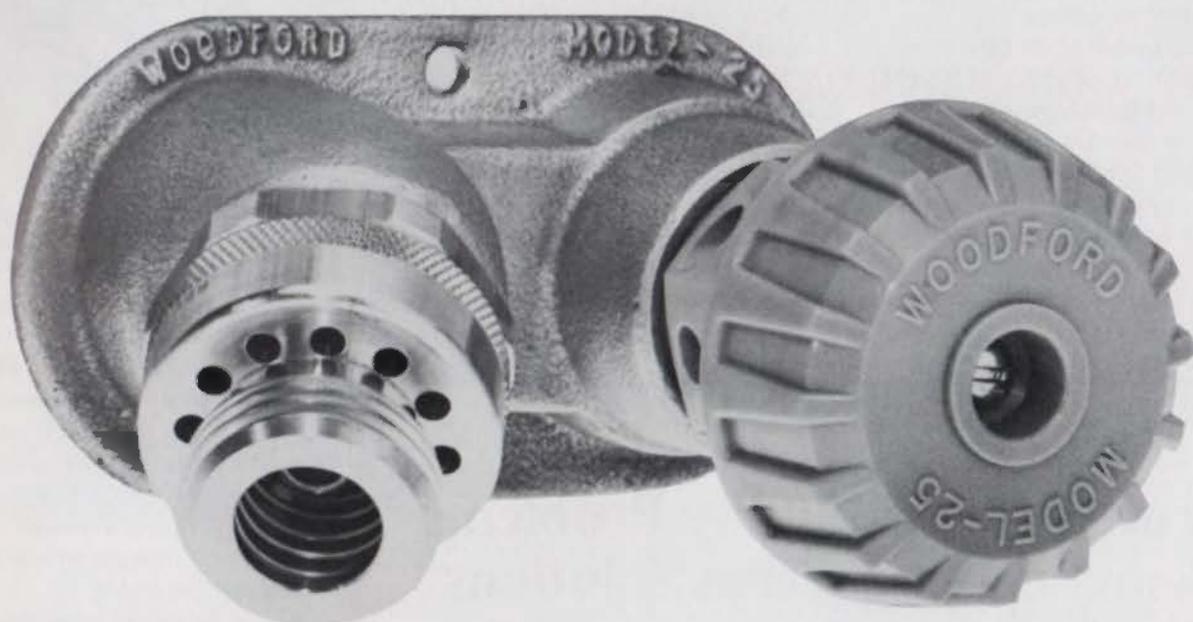
awards by the American Society of Business Press Editors for magazine redesign and contents page design. He holds a degree in journalism from Oklahoma State University.

He also received a second place award from the Florida Magazine Association in magazine cover competition and a certificate of merit for the magazine's media kit.

"We're fortunate to obtain an associate publisher with his broad skills," TSA Executive Vice President Des Taylor said. "He is a first-rate addition to our staff and we welcome his experience and demonstrated competence to this key position within the Society."

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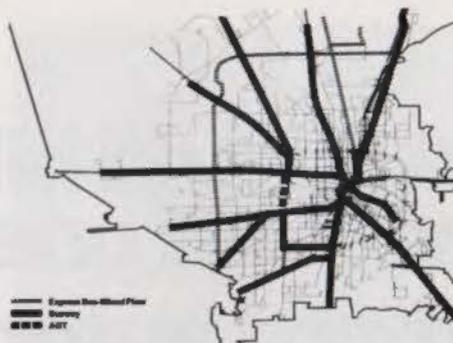
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HOUSTON OUTLINES NEW PLAN FOR DOWNTOWN TRANSIT

On October 10, fifteen months of concerted effort by METRO (the Metropolitan Transit Authority of Harris County) and city, county and state agencies culminated in the presentation by Paul Bay, Assistant General Manager for Transit System Development, of three Regional Transit Plan options for Houston to the METRO Board. The Board then approved the initiation of an intensive community involvement program, to occur over a period of several months, to inform the public about the three plan options and to seek public comment and questions.

The development of the three plans came about in the aftermath of the 1983 METRO bond referendum which defeated the proposed first 18 miles of a Regional Rail System based on heavy rail technology. In the intervening fifteen months, an inter-agency coordinating committee was created and this committee guided and reviewed the new transit planning effort that produced the three



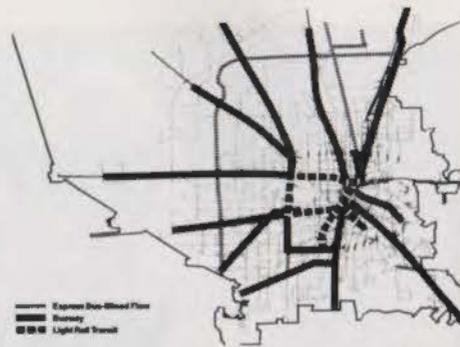
Option A.

plan options presented in October.

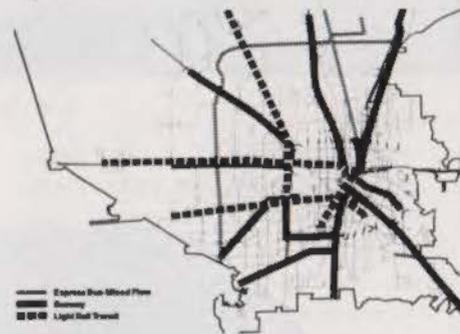
According to Paul Bay, the regional transit planning effort was guided by three general criteria:

- the proposed systems must offer immediate relief;
- the proposed systems must be designed to fit Houston's unique urban form;
- and the proposed systems must be affordable.

The first result of the planning effort was what can best be called a "generic" Regional Transit Plan. This generic plan incorporates improvements already under construction in Houston's Gulf, North and Katy Freeways, as well as planned busways in the Southwest and Northwest



Option B.



Option C.

Freeways, and proposes new links in the inner city and along some additional outlying corridors. The result will be that the projects currently under construction or planned, which have heretofore appeared as isolated segments, will become part of an overall unified transit network. A critical aspect of this network is the recognition that METRO cannot afford, under any option, to provide direct point-to-point service without transfers from all trip origins to all trip destinations within the region.

Within the generic plan, three basic options for development have been identified:

- Option A: All Busway;
- Option B: Busway/LRT Loop;
- and, Option C: Busway/LRT.

The All Busway plan includes busways in all major travel corridors plus significant busway construction inside Loop 610. These additional busways include not just median busways as those under construction now, but also independent busways with on-line stations, creating a form of "bus rapid transit." In addition a Main Street bus mall, plus improvements to at least ten other downtown streets, would be included under this plan to accommodate about 1200 buses expected downtown in the peak morning and evening hours. In the Post Oak area, a peplemover or AGT (Automated Guideway Transit) system would be pro-

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vided running north-south between the Katy and Southwest busways.

The Busway/LRT Loop and Busway/LRT plans substitute varying amounts of light rail transit along some of the links in the generic transit plan. LRT (Light Rail Transit) is the technology identified by its use of an overhead power source (catenary or trolley wire). Because the power source is overhead the technology is the most flexible of all rail technologies, with a wide variety of applications possible. It is also one of the more mature technologies, so that problems have been worked out in other locations. Because light rail is in wide use in Europe, North America and Japan, a wide range of manufacturers of light rail equipment is available, making pricing competitive. Finally, as a result of its flexibility in application, light rail is among the least expensive of all rail technologies to implement.

The Busway/LRT Loop plan provides a light rail loop connecting Post Oak, Greenway Plaza and Downtown, with links to the Medical Center and the TSU/UH areas. Busways would be provided in all outlying corridors. There would also be a bus mall in Downtown with a light rail subway under Main Street. Generally, the outlying busways would act as feeders to the rail loop which would be a passenger distributor among the various major activity centers.

The Busway/LRT plan retains the inner LRT Loop, but adds LRT lines along the Southern Pacific (Westpark), M-K-T (Katy) and Fort Worth & Denver railroad corridors. This system would eliminate the necessity for many patrons to transfer as would be required under the Busway/LRT Loop plan.

In all plans, the scheduling of construction is such that differences would not be seen by the public before 1990. In the next five years, the system in operation will remain the same under all options—the three busways not under construction plus the two now proposed would all be completed and begin operations. However, decisions made in the next six to twelve months will guide the next 24 years of construction (to the year 2008) when any of the regional options would be completely constructed. Construction of some portions of Options A, B, or C would begin as early as 1988 or 1989 with opening dates as early as 1991

or 1992.

Details of ridership projections are not yet available. However, to make the three systems comparable, each has been designed to accommodate a minimum threshold of 600,000 daily patrons.

The financial planning for each option has been very conservative. Generally, each of the plans requires some debt financing, with the All Busway plan requiring the most because of its much higher operating costs. The Busway/LRT Plan (Option C) as currently conceived could require only \$159 million in debt financing—almost a “pay as you go” financing plan.

With Board approval, METRO has initiated an intensive community involvement effort. The results of that effort will help the Board to decide upon a final plan which could be any of the three options or a hybrid plan which might grow out of the public discussions.

—Jeffrey Karl Ochsner



Housing Authority vehicle patrolling Allen Parkway Village.

ACLU FILES BRIEF TO STOP DEMOLITION OF HOUSTON HOUSING PROJECT

The American Civil Liberties Union filed a brief late last year attempting to stop a Houston housing agency from demolishing a 1,000-unit housing project, Allen Parkway Village. The Houston Housing Authority has asked the U.S. Department of Housing and Urban Development for permission to tear down the project, just west of downtown Houston. The housing authority wants to replace it with 975 public housing units at a cost of \$33.8 million and 525 privately owned units for which low income tenants could receive rental subsidies. The demolition plans have been endorsed by the Houston City Council.

The authority proposes to retain the site and make it available for development under a long-term lease. Plans call for scattering most of the replacement housing around the city, with a 400-unit for the elderly built in the surrounding neighborhood. Housing officials have called the projects “in advanced stages of deterioration.” They cite the need for extensive repair to the plumbing system, which occasionally allows sewage to back up on the site, an inadequate electrical system and poor insulation.

The ACLU claims that although federal regulations permit demolition of housing projects, they also state that every effort should be made to retain the present stock of public housing as long as a shortage exists. About 5000 families in Houston are awaiting public housing openings. The ACLU also contends that the HHA has spent only \$653,000 of nearly \$10 million available through federal funds.

HHA officials, according to the ACLU, will not be able to meet the criteria for declaring Allen Parkway unusable under federal requirements. The ACLU is basing this conclusion on the opinions of housing experts including Karl Kamrath, one of the architects who assisted in the project's original design. “There is no such thing as a permanent building, one that you don't have to maintain,” Kamrath said. “Allen Parkway is better than what the city could build today. But it is 40 years old and needs adequate maintenance and repair work which the city has not provided.” Kamrath further explained that the buildings are structurally sound and built to endure.

Tom McKittrick, former TSA president, said the materials used in construction 40 years ago “will probably hold up better than new structures, which are made of wood, gypsum board and plywood.”

Besides the ACLU's brief, there are other efforts to stop the demolition of Allen Parkway Village. A petition is being circulated that will be presented to the city council. A one-day design charrette was held in April at Rice University. McKittrick and Aldo Rossi served as jurors at the charrette seeking student-designed alternatives, from Rice, Texas A&M, and University of Houston, to demolition. The project, led at Rice by Dana Cuff and at Texas A&M by Di-

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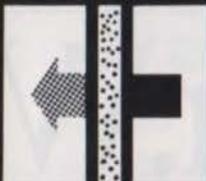
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ane Ghirardo, required low-cost improvements for the existing housing. "Most of the students saw the buildings as a resource," McKittrick said. Their solutions, he explained, attempted to de-institutionalize the housing by individualizing the units, and sprucing up the facades. The president of the Allen Parkway resident's council, in attendance at the charette, applauded the student's efforts.

Despite the actions of architects, students and residents to stop the removal of

Allen Parkway housing, the HHA remains adamant on demolition. One local architect believes the HHA is being pressured by city officials who want to see the project removed because it is seen as an eyesore by office workers in downtown towers and commuters who travel along Allen Parkway. The HHA claims that its long-term goal is to decentralize public housing and integrate it in numerous city neighborhoods. The issue will no doubt continue to be debated throughout the year.



Best of Show: Dongik Lee, Black, Atkinson & Vernooy.

AUSTIN CHAPTER AWARDS GRAPHIC COMMUNICATIONS

The Austin chapter has announced the winners of the second annual Graphic Communication Awards Competition that received 108 entries. Eleven architects and students were cited by the jury consisting of UT Austin architecture professors Charles Moore, FAIA, and James Coote; and Betty Osborne, co-owner of Austin's Soho Gallery.

Best of Show:

- Dongik Lee; Black Atkinson & Vernooy.

Honor Award

- First Honor; Don Greer; UT-Austin student
- Second Honor; Joe Freeman; Walker, Doty & Freeman
- Samuel Wong; UT-Austin student
- Michael Petty; Michael Petty Architects

Citations went to Dongik Lee; Pat Cornelison, UT-Austin student; and Carl Gromatzky of Black, Atkinson & Vernooy. Honorable Mentions went to Joe Freeman; Robert Pirtle of Graeber, Simmons & Cowan; and Fred Quintero, UT-Austin student.



First Honor: Don Greer.



Second Honor: Joe Freeman.



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RELISHING THE MEDAL

"The fact is: I never had great ambitions—for myself, or CRS . . . Consequently, when little surprise victories come my way, I relish them."—*William Wayne Caudill, FAIA, in his TIB (This I Believe) memo of May 15, 1983*

When Bill Caudill received the Llewelyn W. Pitts Award (TSA's highest honor) in 1980, he was visibly grateful. But his acceptance speech was only two words: "Thank you." End of quote. That's the way he was—always a bit uncomfortable when people tried to make a fuss over him. Except for all the fuss, receiving the AIA Gold Medal (see "News," page 22) is another victory the late Bill Caudill would have relished. But at least his admirers will relish it for him. And well we should, for it honors a lifelong career guided by the fertile premise that architecture is for people. As educator, designer, administrator—and always as himself—Caudill acted on the conviction that people are more important than buildings. This he believed. And even his buildings are better for it.

AS FOR THIS ISSUE . . .

We depart somewhat from precedent in devoting virtually this entire issue to one building—the Dallas Museum of Art. The occasion of its first anniversary this January is an auspicious moment for examining the Museum, which began as a significant commission and materialized as a significant building. But of course it is more than a building, and we consider it broadly: as an expression of the cultural aspirations of Dallas; as an art facility that must work for staff and patrons alike; and as one part of a distinguished body of work—the architecture of Edward Larrabee Barnes.

In another Texas city—Austin—even as this is written, arts-minded citizens are hoping and working for the same kind of victory at the polls that in 1979 marked passage of a \$24.8 million bond issue for the Dallas Museum of Art. Austin's January 19 referendum includes a request for approval of \$14.7 million in property-tax-supported bonds to fund 75 percent of the land and construction costs for a new Laguna Gloria Museum in the CBD. (The remaining 25 percent, to be borne by the Museum, includes a 1981 gift by the Watson-Casey Companies of \$1.5 million in cash and a 20,000-square-foot site at Fourth and Guadalupe.) As in Dallas, there is strong support for the idea of a downtown Austin museum, and the prominence and accessibility such a setting implies; the referendum will show whether the support is strong enough.

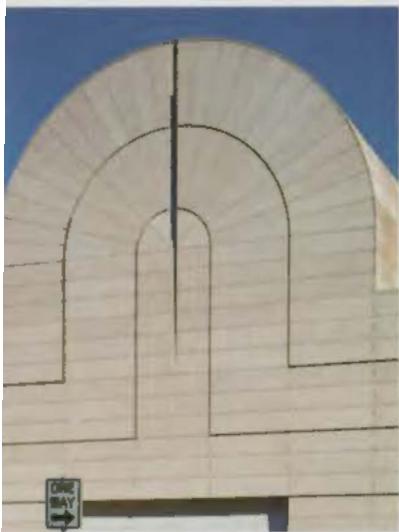
Also as in Dallas—and, for that matter, as in other major cities—Laguna Gloria went beyond the region for its architect. Thus, Venturi, Rauch and Scott Brown is to Austin as Barnes is to Dallas, as Kahn is to Fort Worth, as Mies is to Houston, as Johnson is to Corpus Christi, and as Cambridge Seven is to San Antonio. The effect of the "designer label" is that the building itself becomes a part of the museum's collection.

Despite cogent arguments that regional design talent is capable of equal (if not superior) results, Texas' "imported" museums are notably successful. Of course the jury is still out in Austin. But in Dallas, Barnes has produced a much-admired building of dignified presence, impeccable detail, and sleek restraint. At the same time, the Museum's public outreach programs, and its organization as a cluster of buildings, courts and gardens, make it a prime example of architecture for people—the kind of building, in fact, that Bill Caudill would have liked.

—Larry Paul Fuller

DALLAS MUSEUM OF ART: EXTENDING THE MODERNIST TRADITION OF E. L. BARNES

By Peter Papademetriou



Robt. Ames Cook

The Dallas Museum of Art opened to rave reviews in January 1984 and continues to attract attention in the worlds of art and architecture. On the occasion of its first anniversary, we examine DMA as civic architecture, as a setting for art, and as a recent link in the Modernist lineage of Edward Larrabee Barnes.

At a time when the essential image of architectural style has become diverse in its complexion, if not in fact confused, the constancy in the work of architect Edward Larrabee Barnes is an anomaly. Many of the offices in the mainstream of architectural practice have courted the overtly allusive, decorative, and historicist motifs of the Post Modern avant-garde in the past decade. Barnes instead has developed a continuous thread of themes that emerged as his personal disposition in 1952 and that, while sharing an affinity with some aspects of recent events, nonetheless subscribe to a tradition clearly understood as Modernist. These include as their principal features a purity of form disciplined with a clarity of geometry, a refinement of principles derived from the visual elements of orthodox Modernism, a precision of detailing emphasized by an articulation of planar surfaces, and visual richness from the inherent quality of materials selected and their finishes. There is, in other words, subscription to the ideas that unite all aspects of the design into an integrated whole, with nothing "applied"; hence the purity, simplicity, quiet elegance and integrity that are the perceived qualities of Barnes' work.

The essential concept is the key word: "refinement." Along with the understatement this concept connotes, there is an implicit attitude of sobriety and decorum through which the visual environment is given description. It also suggests that the decision to select Barnes as architect carries with it a symbolic commitment to a somewhat ascetic sensibility.

Therefore, the Dallas Museum of Art represents a social statement about the aesthetic taste within the Dallas community. By choosing Barnes, a particular point of view would ultimately be given form, in no small contrast to the conditions present in 1932 when the Dallas Museum of Fine Arts was created from a \$500,000 bond issue attached to the total amount raised for the rebuilding of the old State Fair Grounds for the Texas Centennial. After coexisting all those years in a facility not without its own quirky charms but clearly out-

grown, the museum re-emerged as the Dallas Museum of Art in a 1979 \$24,800,000 bond issue, the largest amount ever raised by public referendum for a cultural project in the United States. This amount in turn was matched by private gifts totalling \$27,600,000. Not only does this hundred-fold difference reflect a literal coming of age within the financial resources of the community, it also represents an inversion from cultural institution as a rider to a public works project to cultural institution as a major catalyst for urban redevelopment.

The Dallas Museum of Art is the "flagship" for the creation of the Dallas Arts District, itself a symbol of public cultural commitment. That Dallas could even have a whole district dedicated to the arts represents a consensus about what sort of town its citizens want. That the first manifestation should be a Barnes building establishes an essentially conservative tone, in the positive sense of evoking all the other descriptive adjectives already suggested. The rowdy Texas image, in other words, is replaced by one that is well-heeled but refined and quietly discriminating.

Conceptually a pivotal element in the 60-acre Dallas Arts District, the Dallas Museum of Art literally occupies a central location. Street realignment created a composite site of 8.9 acres straddling a proposed tree-lined corridor along a straightened Flora Street. The width of Flora is established by the paved Arts District Entrance Court of the DMA, which terminates the axis of this primary circulation component of the District. As developed by Sasaki Associates, Inc., the 100-foot-wide boulevard will contain 30-foot-wide pedestrian walks featuring three rows of trees, ideas which evolved from initial suggestions by Barnes.

The DMA is not a building with a single "front," however. While situated at the end of the pedestrian corridor, fronting Harwood Street to the east, it also marks the beginning of the District, bounds the edge of the Central Business District along Ross Avenue to the south, and is accessible from the Woodall



The south entry plaza, fronting Ross Avenue and the Dallas CBD, is the setting for Ave, by Mark di Suvero. FACING PAGE: West end of barrel vault, the museum's most distinctive architectural feature.



The north, and currently most active, entry is accessible from the main parking lot and Woodall Rodgers Freeway.





FACING PAGE: Wall separates sculpture garden from south entry plaza . ABOVE: Vaulted axis terminates as a loading dock fronting St. Paul Street.



View south to Dallas CBD from sculpture garden.



Trellis canopy entry, Ross Avenue.



Stair at south entry.



View from stair at north entry.



Cascading north stair exhibits highly refined, minimalist detailing.

rate entry gate to the Garden from Ross Avenue, marked by a trellis canopy near the southwest corner of the site. This is the DMA's "threshold" to the city and, until the Arts District is developed, its major pedestrian entry.

Again, a three-story hall with cascading staircase marks the south end of the circulation path; this hall connects to the Sculpture Garden, and serves as the foyer for the Temporary Exhibits gallery. Upstairs is the Gallery Buffet, which has a courtyard overlooking downtown. The museum's two entry halls create a "dumbbell" parti, with vertical public spaces characterized by two types of access (pedestrian on the south, vehicular on the north), and public service elements and special collections (temporary on the south, antique and exotic cultures on the north). The dominant entry is the north end, and it is the coincidence of site topography with functional layout—as well as the pragmatic decision to intensify public functions in relationship to vehicular access—that informs the spatial resolution of the museum's internal uses.

Barnes has a number of designs on sloping sites, and here has taken the exigencies of site geometry as a cue in developing the formal solution not as a "podium" object, but rather, as he has characterized it, "a building which runs down a hill." Dividing the program into a series of spatial blocks, Barnes creates a complex but clear cross section based upon a vertical progression of gallery spaces opposed to the terraced spine descending northward on the downhill slope. This scheme comfortably fits the main ground-level entries to the appropriate datum level of the natural elevation at each side of the site. Additionally, it permits insertion at mid-section on the final block a third level for museum offices and related functions, diagrammatically appropriate as one level up or down to gallery and public spaces. A portion of this level consists of the upper level of the Print and Textile Gallery and auditorium, as the office spaces wrap around these interior spaces in an L-shape, and thereby gain outside exposure.

GRADUAL PROGRESSION

The progression between major galleries articulates their differing nature as the user ascends (the typical pattern of movement) level to level. Barnes' hidden agenda with this arrangement was to create an easy, gradual movement between levels and therefore limit the perception of moving upwards through three stories. The linear circulation spine likewise is organized as a series of ramped floors, accommodating the change in site elevation while intervening against its apparent length. Barnes' idea was that

this linear linkage could allow for both independent as well as interdependent functioning of program, so that "all the activities can be opened or closed on their own schedules like shops on a street."

The DMA was designed for a limited amount of growth, and a portion of this has already occurred and is reaching completion. A Decorative Arts Wing is being added on a second level atop the existing Education Wing to accommodate the Wendy and Emery Reves Collection. The collection will be housed in the recreation of selected rooms from the Villa La Pausa in the south of France, including a Mediterranean courtyard complete with arched colonnade and pantile roof, a glimpse of which can be seen through a peek-a-boo aperture on the Harwood Street facade.

OBSCURED CLARITY

While the circulation spine is the dominant organizing idea and constant reference for users of the museum, one might also argue that its intended clarity is obscured. The image of the DMA, by contrast, is the vaulted roof of the Contemporary Gallery, which serves the very useful purpose of forming an entry on axis with the Flora Street corridor. But on the interior of the museum the significance of the barrel vault is more diffuse. It does provide a space in scale with major artworks, but this very scale and the memory of its iconic symbolism on the exterior would seem to confuse the user with regard to the actual significance of the interior spine. In contrast to the bold, clear purity of the barrel vault, the spine is visually broken into segments by virtue of its sloped, ramped floor plane, and intervening changes in ceiling level. While this configuration has the aforementioned virtue of mitigating against a perception of its length, it causes a loss of intensity as well.

Also, the upward progression within the sequence of gallery spaces ascending north of the vaulted Contemporary Gallery suggests another opposition of intentions. Each of these two tiers of permanent display area is organized around its own central atrium and further illuminated by a perimeter skylight system. The atrium courts, related but different in size and character, are not centered in the spaces, as only one edge of each is on the actual centerline of the interior volume. The asymmetrical arrangement and a shifted or displaced axis of movement provide more options for exhibition layout. Also, the consequent informal rambling nature of circulation underscores Barnes' intent of facilitating a subtle flow of movement up several levels of the interior.

Consistent though the basic pattern is, there



Stair leads to third-level galleries: Classical, Pre-Columbian, African, Asian and Ethnic.



Gallery walls are washed with filtered natural light.

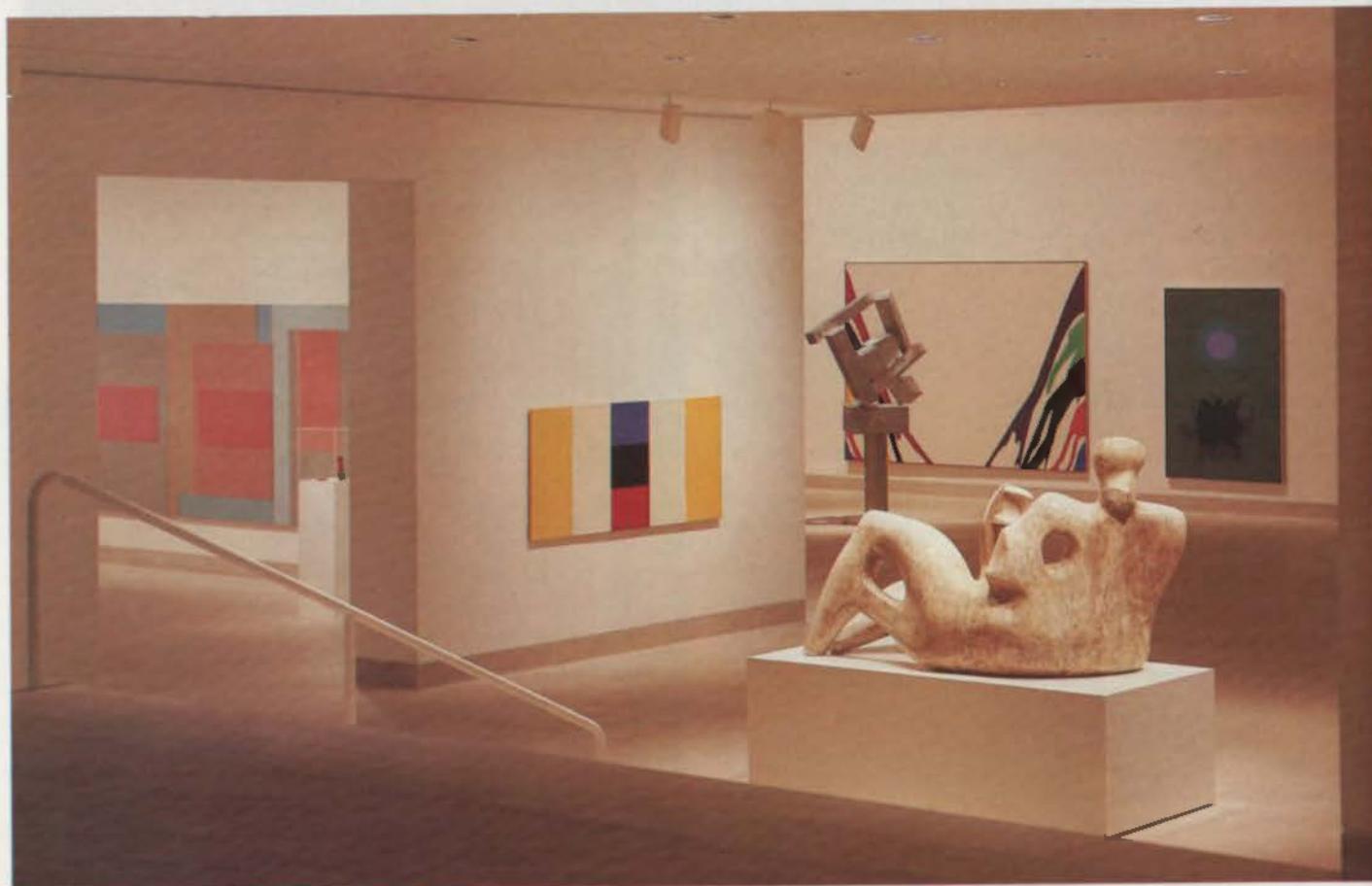


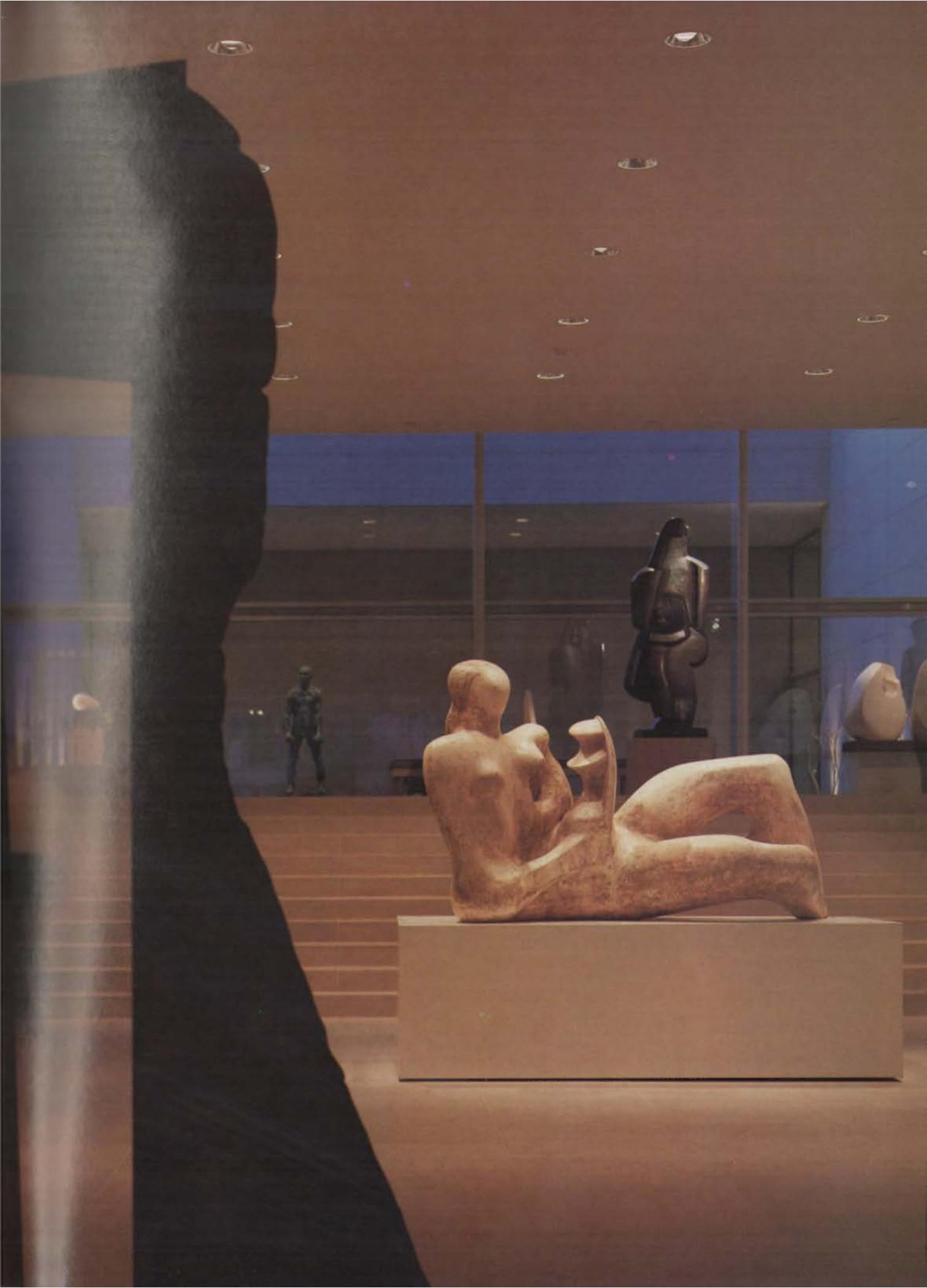
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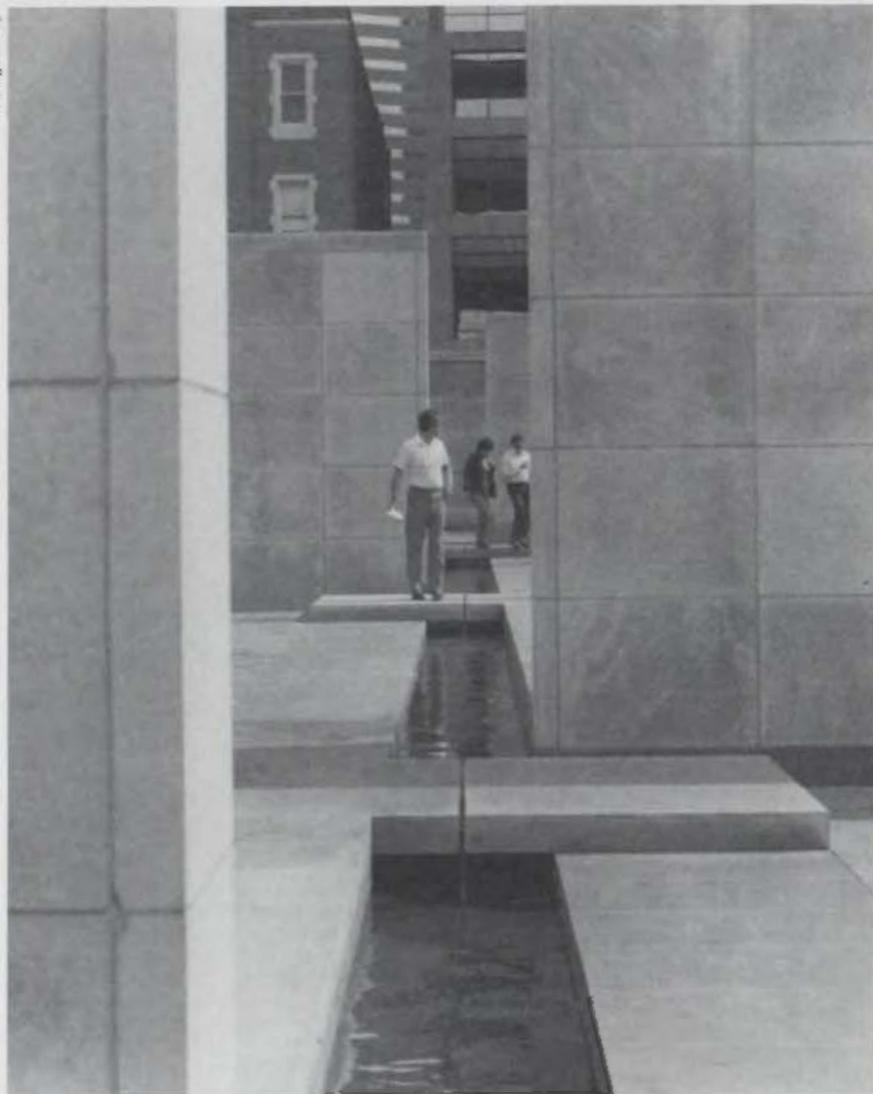
Central court illuminates European and American galleries.



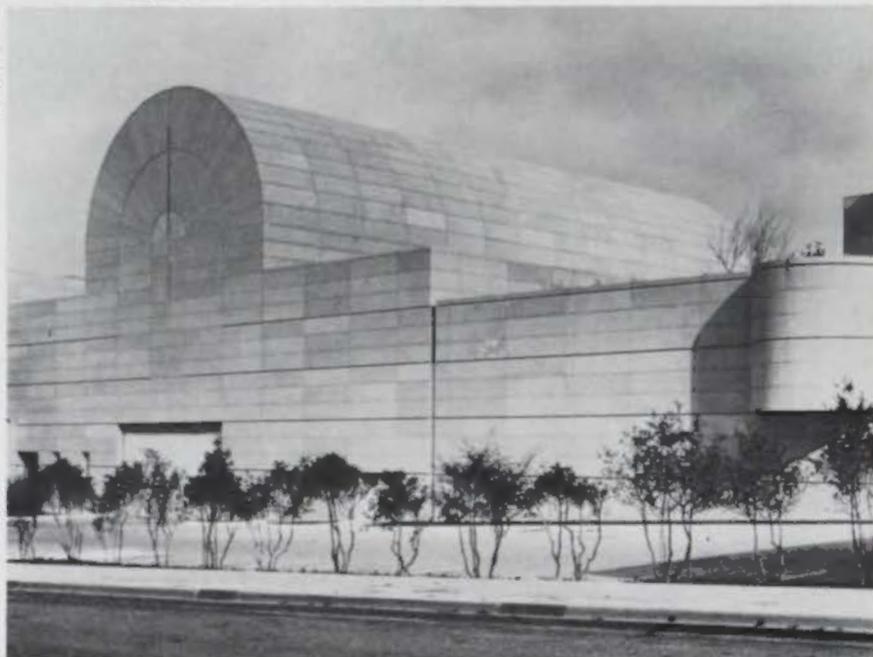
Galleries receive natural illumination from perimeter skylights (above), a Barnes trademark, and also from accessible courtyards (right).







Freestanding walls of sculpture garden, linked by a trough of water, create outdoor spaces related to one another in a progressive series of proportions.



Exterior of Indiana limestone, on primary forms typical of Barnes' work, is articulated by a series of incised horizontal slots. *FACING PAGE:* North entry against the fabric of downtown Dallas.

are sufficient discontinuities between the elements to confuse one's comprehension of the whole. While the goals of the design—to promote a circulation pattern that minimizes the perceived distance traveled—are met in the arrangement, it is also true that a degree of disorientation results. Furthermore, without a visual reference between the galleries and the principal spine, the impression of one's position within the spatial progression is not sustained. Whether this is seen as a flaw or not, the premise of easy flow guides the organization of both interior and exterior spaces.

The centralized *parti* of the vaulted Contemporary Gallery, characterized by Barnes as the "center" for the building, provides a basic spatial module organizing the geometry of the entire design. The classic nine-square form yields a unit that unifies the diversity of interior spaces through simple combinations and modulations. Not only are the gallery spaces derived from these combinations, but also secondary elements such as core zones and the halls and stair zones. These units combine in simple ratios of 1:2, 1:3, 2:3, 1:4 and so forth. It should also be noted that the same progression translates into the third dimension in establishing vertical heights in section based on the single basic unit.

A more intricate set of geometric variations organizes the Sculpture Garden. Six separate spaces are related to one another in a progressive series; the relationship of these proportions to the basic spatial module is a shift in pattern, although the shift is manifested in the same simple ratios as seen on the interior. The Sculpture Garden is related to the Entry Plaza by the same unit of measure.

Exterior elevations of the DMA reflect a level of pure abstraction and primary form typical of Barnes' work. Indiana limestone, used throughout, is the material also specified for the planned Dallas Symphony Concert Hall by I. M. Pei, three blocks away. Its precise rendering is articulated by a series of incised horizontal slots that emphasize the low-lying building profile while providing a mark against which the rise and fall of the site and changes in building mass are measured. These "stripes," emphasized by a shadow line, are ornamental, since they are independent of any real representation of interior levels.



DALLAS MUSEUM OF ART

E. L. BARNES IN RETROSPECT

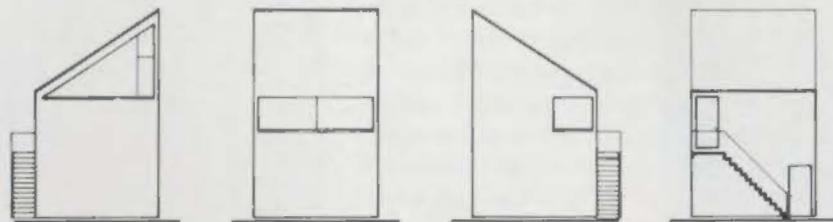
Barnes has characterized his design process—developed at the Harvard GSD under Gropius and Breuer—as rooted in visual simplicity. He admires Le Corbusier's analogy of the handling of basic rectangular shapes as being *plus difficile*, not a purely reductionist process but one directed to a primary hierarchy based on mass and volume. This "deadly serious" direction he aspires to yields forms inherently beautiful. His own personal signature also includes going beyond functional layout to care about how things look, which in turn derives from the complex manipulation of clear and ordered systems of geometry.

The initial direction of this attitude may be seen in the Osborn Studio of 1951, based on a square in plan, with elevations related in proportion, or in the WVIP radio station of 1958, an expanding spiral evolving from a circular core (the control booth), with growth potential outward predicted by the basic geometry.

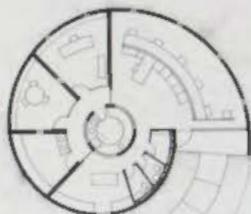
The Weiner House of 1951 exhibits the centripetal plan form typical of early Modern buildings, as well as localized symmetries and a precise use of planar fieldstone wall elements. The entrance is marked by a trellis-covered walkway, not unlike the trellis canopies at the courtyard entrances of the DMA. A primary interior wall of the living room is washed by a linear skylight, also used later.

The Cowles House of 1973, one of his largest and one which Barnes has extended over the years as it was converted to a conference center, shows the organizing device of building form as a series of exterior wings, defining a related series of exterior spaces. Also, principal rooms exhibit dramatic roof forms. The Heckscher House of 1974, set in a forest, creates a "village" form of program elements as discrete units, opposed to one another as simple shed or gable volumes, and organizing surrounding deck/terraces. Materials unify the whole and the shingle-clad salt-boxes suggest regional context. Likewise, the recent Whatley House of 1984 combines the cluster form with open arcades to suggest the extended wings that shape exterior spaces. Located in Dallas, the use of stucco surfaces is another evocation of region.

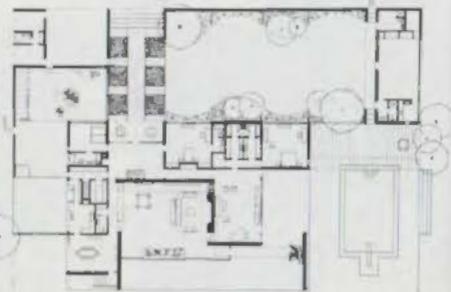
Perhaps Barnes' most famous building was the Haystack School of 1962, organized as a series of spines parallel to the steep slope of the site and connected by a vertical staircase spine. Haystack combines a number of fea-



Osborn Studio, Salisbury, Conn., 1951; elevations.



WVIP Radio, Mt. Kisco, N.Y., 1958; plan.



Weiner Hs., Fort Worth, 1951; plan.



Weiner Hs., entrance trellis.



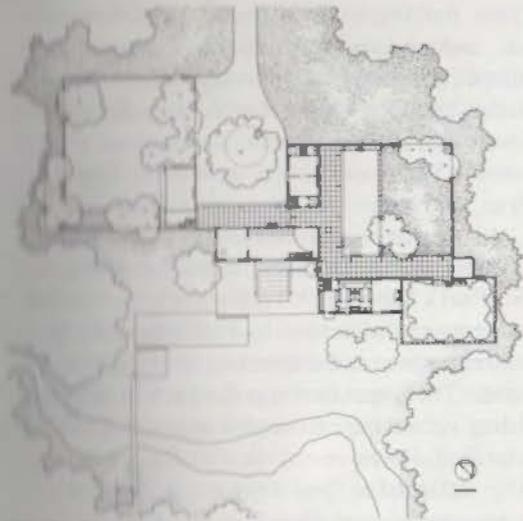
Cowles Hs., Wayzata, Minn., 1963.



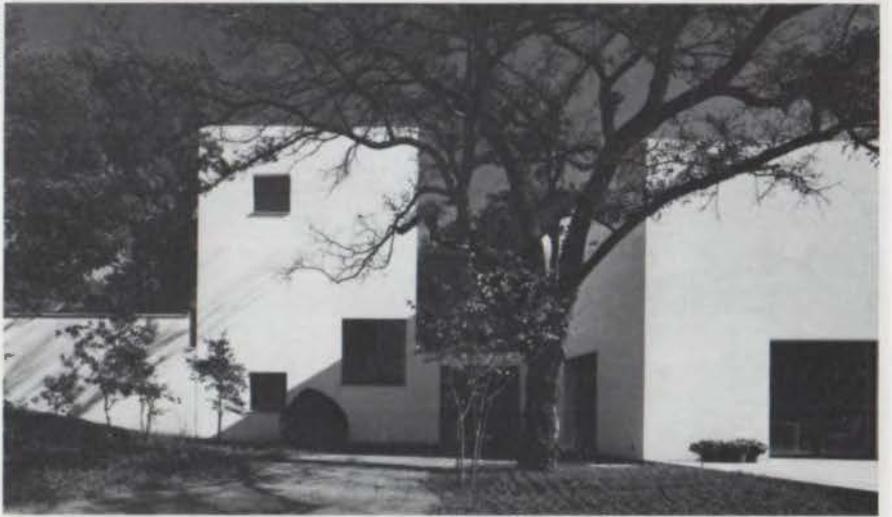
Cowles Hs., plan.



Heckscher Hs., Mt. Desert Island, Maine, 1974.



Nick Wheeler

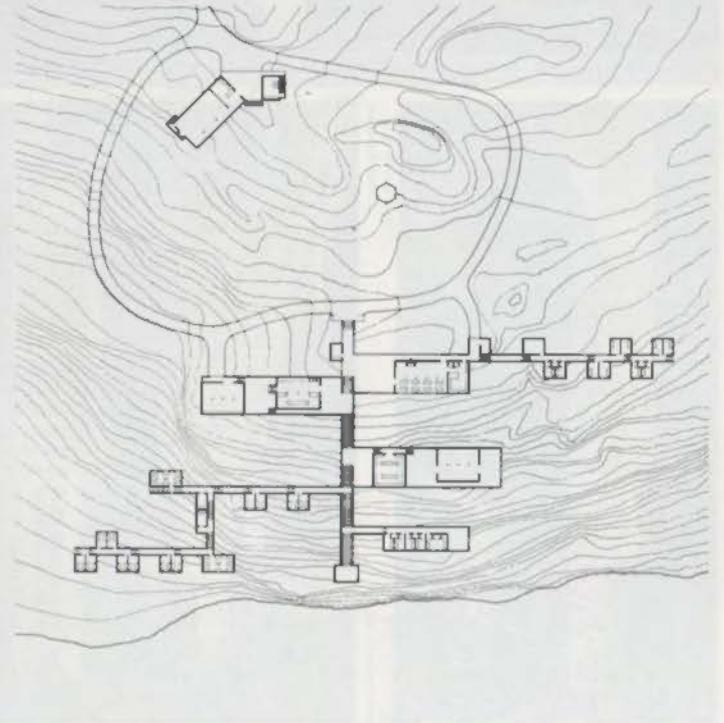


Whatley Hs., Dallas, 1984, plan.

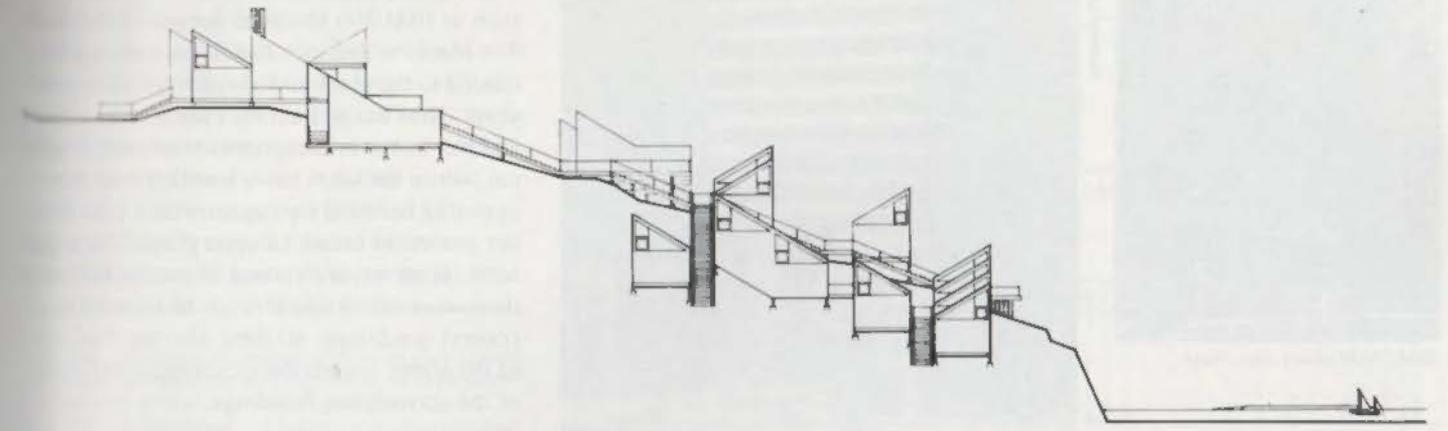
Whatley Hs.



Haystack Mountain School of Arts and Crafts, Deer Isle, Maine, 1962.



Haystack School, plan.



Haystack School, section.



*U.S. Consulate and Office Bldg.,
Tabriz, Iran, 1966.*



*St. Paul's School, Concord, New Hampshire, 1961; mas-
ters' housing.*



Neiman-Marcus Dept. Store, Fort Worth, 1963.



*State University of New York (SUNY), Purchase,
N.Y., 1968.*



*New England Merchants Natn'l.
Bank, Boston, Mass., 1971.*



IBM 590 Madison Ave., New York, N.Y., 1983.



IBM 590 Madison Ave., base.



535 Madison Ave., New York, N.Y., 1982; model at base.

tures: building/exterior space, regional materials, and a family of form derived from simple shapes generated by geometry. Traditional forms and their interpretation, as well as an interest in the use of vault roofing, may be seen in his former U.S. Consulate at Tabriz, Iran, of 1966.

In a series of additions to an existing pre-school campus dorm and masters' housing at St. Paul's School (1961), Barnes knits together a corner of the campus by buildings defining exterior space and connecting existing structures. The forms continue the lines of the existing vocabulary, somewhat abstracted and clarified. It was one of the first Barnes buildings designed to "run down a hill," and exhibits the accommodation of site also seen at the DMA.

The Neiman-Marcus store of 1963 is a central prime tenant articulated by a raised volume surrounded by retail shops. The serrated edge of the building mass grafts the form into the open space (the surrounding parking lot), and the shops also define a series of interior courts. At the SUNY Campus in Purchase, New York, Barnes not only designed a series of major public facilities, but also had to master plan for buildings designed by a variety of other architects. His solution was to create a clear, axially organized central area containing his components, defined by twin arcades. The arcades, as well as a single building material, organize the variety of programs and building shapes into a unified composition.

TOWERS

High-rise buildings, more a part of the Barnes practice in recent years, also show a continuity of aesthetic philosophy. Even an early tower such as the New England Merchants National Bank of 1971, while a fairly "straight" solution designed around the formula of base, shaft and top, is designed in precise planar forms, a Modernist vocabulary and rich materials. More recent examples, such as IBM/590 Madison Avenue (1983) and 535 Madison Avenue (1982), are more closely related to the chop-and-shape trend of recent years. IBM has a dramatic cantilevered corner, and has its tower component sited on a diagonal, while the latter has a bevelled base and opposing bevelled top, again with a bold corner gesture to create an open plaza. These gestures, however, are viewed as manipulations of the mute interior space needs to respond to context conditions; all three also are flush up to the street, maintaining existing street lines of the surrounding buildings.

GALLERIES

In his designs for art galleries, even with a variety of program needs, Barnes has evolved a basic approach. The Walker Art Center, adjacent to the Tyrone Guthrie Theater, is a vertical spiral of gallery spaces. The progression exhibits the same sense of movement seen at Dallas. Its exterior shows the elementary forms also exhibited in the Whatley House, and the interiors are the "white space" of simple surfaces Barnes feels is the appropriate setting for art, illuminated by the perimeter skylights that appear again and again. The Music and Library facility for the Emma Willard School of Art is based on a series of square courtyards contained within an essentially symmetrical block; it also links together surrounding buildings and evokes the materials of these buildings while rendered in the purified visual vocabulary typical of Barnes' work. The Sarah Scaife Gallery, an extension to the classical spaces of the Carnegie Institute, easily grafts on with its own symmetrical organization; its maze-like plan encourages the rambling flow Barnes prefers (and also increases wall space). Its perimeter skylight form is a virtual prototype for the Dallas Museum. The Wichita Art Museum is essentially a square within a rotated square, the opposition of pure forms creating a fundamental *parti*.

Finally, the current Fort Lauderdale Museum of Art clearly extends some of the Dallas Museum ideas as well as other interests of Barnes. With virtually no collection, Fort Lauderdale had differing program needs. Its curved form is a response to the site configuration of adjacent streets, yet the public open space is generated by the opposition of a convex gallery wall, and a concave auditorium wall. On the other three sides, the museum comes flush to the street, maintaining an urban edge. Its being broken down into discrete elements suggests the cluster arrangement of Barnes' residential designs.

Through this lineage, the Dallas Museum of Art retains a place as part of a larger body of work. As specific as it is to the program needs of the complex institution it houses, the site it organizes, and the district it relates to, the DMA is a further investigation of design issues that have occupied Edward Larrabee Barnes for over 30 years. In this way, he continues the tradition of Modernism. ■

Peter Papademetriou, on sabbatical from the Rice University School of Architecture, is engaged in research on the life and work of Eero Saarinen. In addition to Texas Architect, he contributes to Progressive Architecture and is editor of the Journal of Architectural Education.



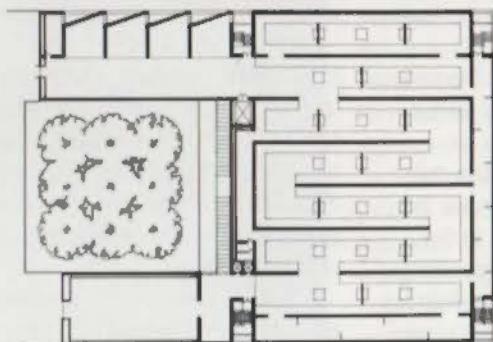
Walker Art Center, Minneapolis, Minn., 1971.



Walker Art Center, gallery.



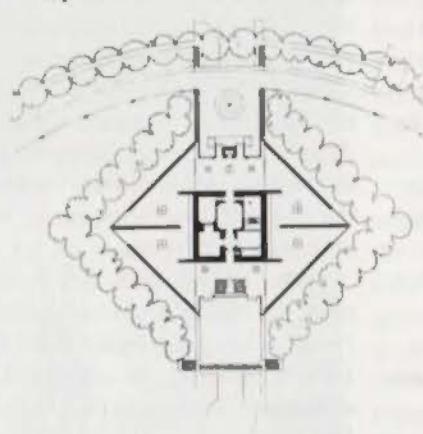
Emma Willard School, Music/Art/Library, Troy, N.Y., 1967.



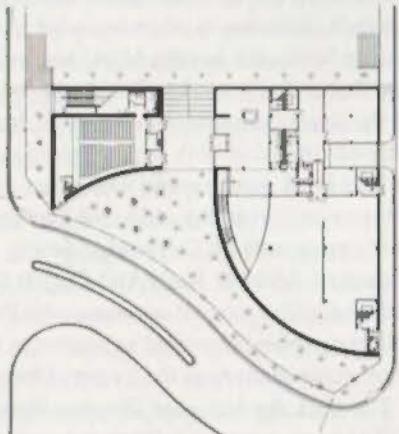
Sarah Scaife Gallery, Carnegie Institute, Pittsburg, Penn., 1974; plan.



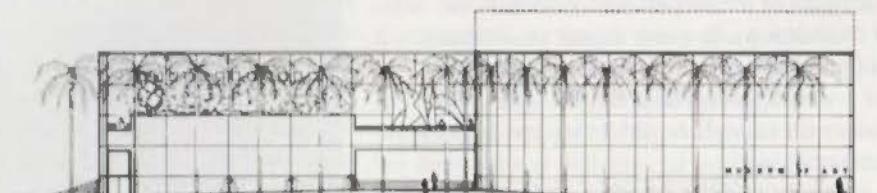
Scaife Gallery.



Wichita Art Museum, Wichita, Kansas, 1977; gallery level plan.



Fort Lauderdale Museum of Art, Fort Lauderdale, Fla., 1985; plan.



Fort Lauderdale Museum of Art, south elevation.

MENDING LOOSE ENDS: DMA USERS' REPORT CARD

By Ray Ydoyaga

Associate Editor Ray Ydoyaga interviewed key staff members of the Dallas Museum of Art and asked them to assess the functional aspects of Barnes' architecture. Their provocative comments shed light on the difficult task of operating a major museum barely a year old.

"Boy, it sure is beeeeg!" exclaims a West Texas visitor awed by the sight of the seemingly endless north-south corridor in the Dallas Museum of Art.

Just how large is the new museum? Between L.A. and D.C. there is no art facility larger than Big D's. In a state legendary for its friendly braggadocio, it's not surprising that size would be relevant to an art museum. For DMA, not only was it relevant to be in the record books, but also to be architecturally significant. Dallas had been upstaged for decades in the Southwest art world by its Texas sisters. Fort Worth has a museum known around the world as an architectural masterpiece, the Kimbell. Houston is often included in the art history books for having Mies' last museum—one that actually works. San Antonio has one of the finest collections in the state, housed in a stately mansion with superb additions by O'Neil Ford, not to mention the San Antonio Museum of Art in the old Lone Star Brewery, deftly renovated by Cambridge Seven, with Chumney, Jones & Kell. And Corpus Christi has a beautiful gem of a museum by Philip Johnson, splendidly sited in much the same photogenic manner as the Sydney Opera House.

The trick for Museum Director Harry S. Parker in working with Edward Larabee Barnes was to build a facility with as much instant recognition as I.M. Pei's Dallas City Hall without the architecture getting in the way of its function. So many recent art facilities had problems with their architecture that Parker was determined to make the DMA well-known for its stylistic subtleties and flagrant functionalism.

"It's not, as some museums are in other cities, a monumental work of art," Parker said.

"It's placid, straightforward, and that, I think, is its forte. Aesthetically, it's very fitting, very accommodating to the art."

Parker and the museum board chose Barnes because of his record in designing quiet, dignified museums that nonetheless have garnered a modicum of national attention. By choosing Barnes the museum was electing to build not a splashy Post-Modern design from the first tier of prominent architects, but a Late-Modern style Parker calls "minimal, straightforward, recessive—where the art is paramount."

The strategy paid off. DMA opened to raves from every national architecture critic that saw it. For the past year, all the publicity has boosted attendance, membership and donations. The strengths of the museum—its circulation, accommodating interiors and splendid gardens—are living up to the initial critical accolades.

"The architectural achievement of DMA is the flow," Parker said. "It absorbs a crowd very well, and flow is the essential ingredient in any museum. The museum was under design and construction on a schedule roughly parallel with the High Museum in Atlanta (designed by Richard Meier). Now that we see the results, I'm much happier with ours than theirs. Atlanta's galleries are chopped up and you do not have the sense of flow from one space to the other the way this museum does. The architecture there upstages the art."

Parker and his staff, though, are quick to point out that DMA is not problem-free. Nearly every department in the museum has been burdened by the rapid expansion and high attendance. Parking is the chief drawback in Parker's opinion. "On the weekends we exceed the capacity of the current lot."

Parker explains that the museum can not readily expand its surface parking because it does not own any additional land in the Arts District. To expand parking, the museum will have to build below the surface of the existing lot, and it will probably only do so when the museum itself expands onto the lot some years down the road.





"We wanted a low-rise building because we were moving from a park location . . . (But) that presents a security problem."

SECURING THE "PEOPLE'S MUSEUM"

Shortly after the museum opened much was made of vandalism that damaged several paintings. Some speculated that the vandalism had been made easier because of lax security precautions. "Barnes wanted a very blank look and we wanted to preserve that pristine quality," Parker explains, "so we limited the number of television surveillance cameras to minimize the potential clutter on the ceilings."

The security problems were also magnified because of the low-rise, sprawling nature of the museum. "We wanted a low-rise building because we were moving from a park location. Our former setting was what everyone would surely miss downtown," Parker said. "So we decided on a suburban plan in an urban setting. It would contrast with the rest of the highrises as an oasis in the city. The courtyard would be our park. But because of the building code we had to incorporate a large number of entrances and exits. That presents a security problem. The pluses definitely outweigh the minuses here but you do have to pay a price. But the security problems are not architectural. The problem is we shortchanged the TV surveillance equipment." The museum is currently installing dozens of additional cameras throughout the building.

Too ardent of a security program is probably anathema to Parker, who sees the mission of the DMA as a "people's museum"—an attitude his staff seems to share. "No one likes to go to a museum where everything is enclosed in glass," said Barney Delabano, curator of exhibitions. "In Chicago, everything has to be encased because the museum is right next to a rail switching yard. If they didn't encase it, everything would be quickly ruined. We didn't have that kind of problem so we chose to enclose only the items that absolutely required it. Besides the very fragile items that could be damaged by air or easily broken, there are some other objects that need special care. Some of the artwork in the African collection has been rubbed with special voodoo potions and God knows what. Well you just can't leave this kind of artwork exposed to a wool carpet

that sheds fuzzy wuzzies. But for the rest of our collections we felt like there should be few barriers between the art patron and the art."

HURDLES IN THE VAULT

The grandest public space in the museum, the vault, has its share of problems. Although celebrated for its grandiosity, the vault suffers from the same type of deficiencies other museums have with large ceremonial spaces.

"The criticism that the space overwhelms the artwork is pretty valid," Parker said. "The space is more successful as a public gathering space."

But not too successful. The ability to showcase artwork in the vault was further diminished after the museum installed a commissioned work by Claes Oldenburg, a gigantic rope descending through the ceiling and held in tension by an equally mammoth spike that seems to pierce the floor. "The Oldenburg sculpture now dominates the space. It is very exciting and memorable as a distinctive image in the museum. It has become a popular postcard subject and it is the one work of art most people identify with the museum. Aesthetically and popularly, it has added a great dimension. But the Oldenburg causes as many problems for the other art in the vault as the vault itself." Parker and his staff are going to replace the pop art collection, except for the Oldenburg, now in the vault with large abstracts to see if they work better in the space.

Like most other museums, the DMA is obliged to stage fund raising receptions and parties as perks for their donor/members. The museum staff senses some shortcomings in the museum's design for these vital functions. "The central vault does accommodate large gatherings. But, yes, we are experiencing some difficulties with the space," Parker said. "Acoustically it is not very good. The space is very lively, especially when there are many people walking and talking. We have talked a little about carpeting."

Assistant Director for Public Affairs Rob Milbank is quick to point out that even though the vault was not specifically designed for parties, it works reasonably well. "The High has a better reception area," he said, "but I think from our survey responses our galleries work better."

The director in charge of special events, Pamela Maedgen, confronts other knotty points regarding the vault. Without a designated reception space like the one at the High, the DMA must use the art-filled vault for social functions. Curators take a dim view of reception-goers walking around with food and

dirty fingers near valuable paintings, she explains. "We decided early on to minimize risk to the art," she said. "So receptions are limited to cocktails in the barrel vault. If a group wants to serve food, they have to use the restaurant, which accommodates a maximum of 350."

To complicate matters, not only are the limestone floors and the barrel vault noisy, but "we found out that maintaining a limestone floor isn't as easy as it first seemed," Delabano said. "Barnes wanted the floor rough, but it was impossible to keep it clean. The rough exposed limestone stained very easily, so the floor had to be coated. We now have battery-powered scrubbers that rub and dry the floors and reseal the coating. We've become proficient at cleaning it."

Maedgen has also received complaints from patrons about other aspects of the flooring. "I guess nobody ever thought that a limestone floor would be hard on someone standing for hours," she said. "But I know better now than to accommodate requests from groups who want the museum open all night for reception. I know that after two hours people are really worn out. Women in heels, even a shorter time. I'm not trying to make too big of a deal out of it. The barrel vault is beautiful and everyone comments on it." But, like Parker, she adds that the vault is impractical for parties that want live entertainment. "It's like putting a small chamber ensemble in a vast cathedral with hundreds of chattering people. The music just gets lost."

ENCLOSING OPEN SPACE

The celebrated gallery spaces have fewer peccadillos but could still be improved upon according to Delabano. The temporary exhibit area is nice and open but it limits us to the use of built partitions," he said. "For each exhibit we have to build stud and sheetrock walls that have to be torn down after you use them once. We have a two-year advance schedule of temporary exhibits, but that still leaves only a couple of weeks to design and put up walls. That's 8000 sq. ft. with two columns, and you have to divide it differently for each show."

Although this is a common complaint in many modern museums with large open spaces, Delabano wants to try to solve the problem by possibly designing custom-made movable partitions. "Unless we can come up with a modular wall panels that are aesthetically pleasing, versatile, can be placed and removed with relative ease and be stacked like spoons when not in use, well, we are going to be forced to continue to build walls," he said. "Whatever solution we come up with will have

R. Greg Hursley



"We felt there should be few barriers between the art patron and the art."

to be designed by Barnes." He also adds that a long horizontal window in the temporary exhibit hall is unnecessary. "Most exhibitors really object to it and usually just blacken it," he said.

ARTISTIC OVERFLOW

Moving to a building with three times the space of the previous facility led the staff to believe there would be enough storage room. "The ironic thing is that we really had to move from the other quarters because we just didn't have any space to show even a third of what we owned," Delabano said. "Then we built this marvelous place and we get a lot publicity and suddenly everyone wants to donate something. So now we are nearly overflowing again."

DMA has had to lease warehouse space for items it cannot currently house in the museum. "There is really no such thing as too much storage space," he said. "In a museum, you just can't ever have enough. If we were to have a small windfall of gifts—well, if some big art collector were to die tomorrow (and we have dozens of elderly wealthy people in Dallas who have magnificent private collections) and he were to leave his art with us, we just wouldn't have the room for it."

One of the most important fund-raising operations of the museum, the museum shop, has severe storage problems. DMA, like other museums facing decreased city funding, depends more and more on the art shop for revenue. "We're much more aggressive than we used to be," said Gene Thompson, the museum shop director. "The shop is bringing in lots more money and purchasing more quality items (than at the former location). We're trying to reach the convention traffic."

In contrast to the tidy shops visible to the public, Thompson's office and storage spaces in the basement are some of the most crowded in the museum. Boxes piled atop one another nearly reach the ceiling in the small storage and cataloguing room. "This is by necessity a messy business," she said. "But definitely, the place is too small."

SPECIAL HANDLING

Installation of art objects in a museum with numerous level changes required the purchase of special equipment. "We had a regulation forklift in the other building we brought along," said Delabano, "but the level changes in this building required the purchase of a specially-made electrical lift that can go as high as 45 feet." The lift serves double-duty in changing light bulbs on the 29-foot apex of the vault.

Even with all the special equipment there was still no way to bring in Rodin's Gates of Hell. "We originally wanted to place it inside the museum, Delabano said, "but to do that we would have had to take out a window and its mullions. If we did that, then we risked breakage of large, expensive sheets of glass, and severe climate control problems. The Gates were 19 feet tall and three-and-a-half feet thick and weighed something like eight tons. So we leased a crane and brought it down on the front lawn and left it outside. You could say we didn't have a door large enough to accommodate that but I just don't think it's necessary to try to bring all large objects inside."

The dock doors allow movement of any painting or sculpture currently owned by the museum, and Delabano said it was not necessary to incorporate larger doors. "If we had built larger doors in the museum it would be like an open invitation for artists around the country to make larger and larger objects," he said. "Somebody somewhere would have built something bigger than the big doors. There is a point you have to say these are our limitations."

DOWNTOWN OASIS

Although these operational problems need to be addressed, the museum's first year is a resounding success. "I think we've proved a very important point," Parker said. "We're proving that we can generate attendance, and that the public is interested in coming downtown."

There is no doubt that the museum has changed the image of downtown Dallas. As the anchor of the Dallas Arts District, it has become in the words of Parker, "an oasis in downtown." Nothing captures this sentiment better than the sculpture garden, which is for Dallas what Philip Johnson's garden for the Museum of Modern Art is to New York—an urban haven giving solace from life in the fast lane. "In early evening, when the downtown highrises are still lit, their light bounces on the limestone walls of the garden and it just takes on this magnificent glow," Maedgen said.

The museum has perhaps become a major attraction too quickly, and that is one of the chief reasons for its storage and security problems. According to its own survey, the museum is attracting nearly a third of its visitors from outside the city. "We have become the chief tourist attraction in Dallas," Milbank said. "Basically we don't have much real competition, except maybe the South Fork Ranch." Indeed, if the museum's staff has its way, the initials DMA will one day replace JR as the byword of the city. ■

R. Greg Hursley



The sculpture garden is for Dallas what MoMA's garden is to New York—an urban haven.

THE DALLAS ARTS DISTRICT: CAN IT DELIVER?

By David Dillon

Dallas Morning News Architecture Critic David Dillon chronicles the formation of the Arts District, and concludes that its dreamy beginnings may be subject to economic reality.

Arts Districts are becoming a national craze, popping up in Reno and Anchorage as well as more plausible locations such as Cleveland, San Francisco and Dallas.

Dallas, not surprisingly, has the most grandiose plans—nothing less than the conversion of a derelict 20-block section of downtown, with few historic buildings and no public identity, into a showcase arts district that will do for the city's image as a cultural center what Dallas/Fort Worth airport did for its reputation as a hub of commerce. At the moment the district consists of Edward Larrabee Barnes' Dallas Museum of Art, a temporary facility for the Dallas Theater Center, a site for a concert hall to be designed by I.M. Pei, and the 50-story LTV Center (SOM Houston) that contains a separate performing arts pavilion. If things proceed as planned, the remaining blocks will be occupied by galleries, restaurants, boutiques, hotels and office buildings, all connected by a long ceremonial boulevard known as Flora Street. The arts facilities will not be lumped together in a cultural monolith such as Lincoln Center, but rather sprinkled strategically over 60 acres in hopes of creating a functioning urban neighborhood. It is a bold scheme, unique among North American cities, and for that reason fraught with dangers and uncertainties.

The City of Dallas has already committed more than \$100 million to the district, a figure that could easily triple before the project is completed 20 years hence. Private investment could eventually reach \$2.5 billion. The investment ratio provides a clue to how the district has been planned. Although the public arts facilities are the reason for its existence, and the key to its competitive advantage over other sections of downtown, private property owners have called most of the planning shots. Commenting on this situation, Arts District Coordinator Dr. Philip Montgomery said bluntly, "It's their land, their project and their money, so why shouldn't they have the last word?" Such explanations have not appeased the district's critics, who believe that the public interest has not been protected as zealously as it should

have been.

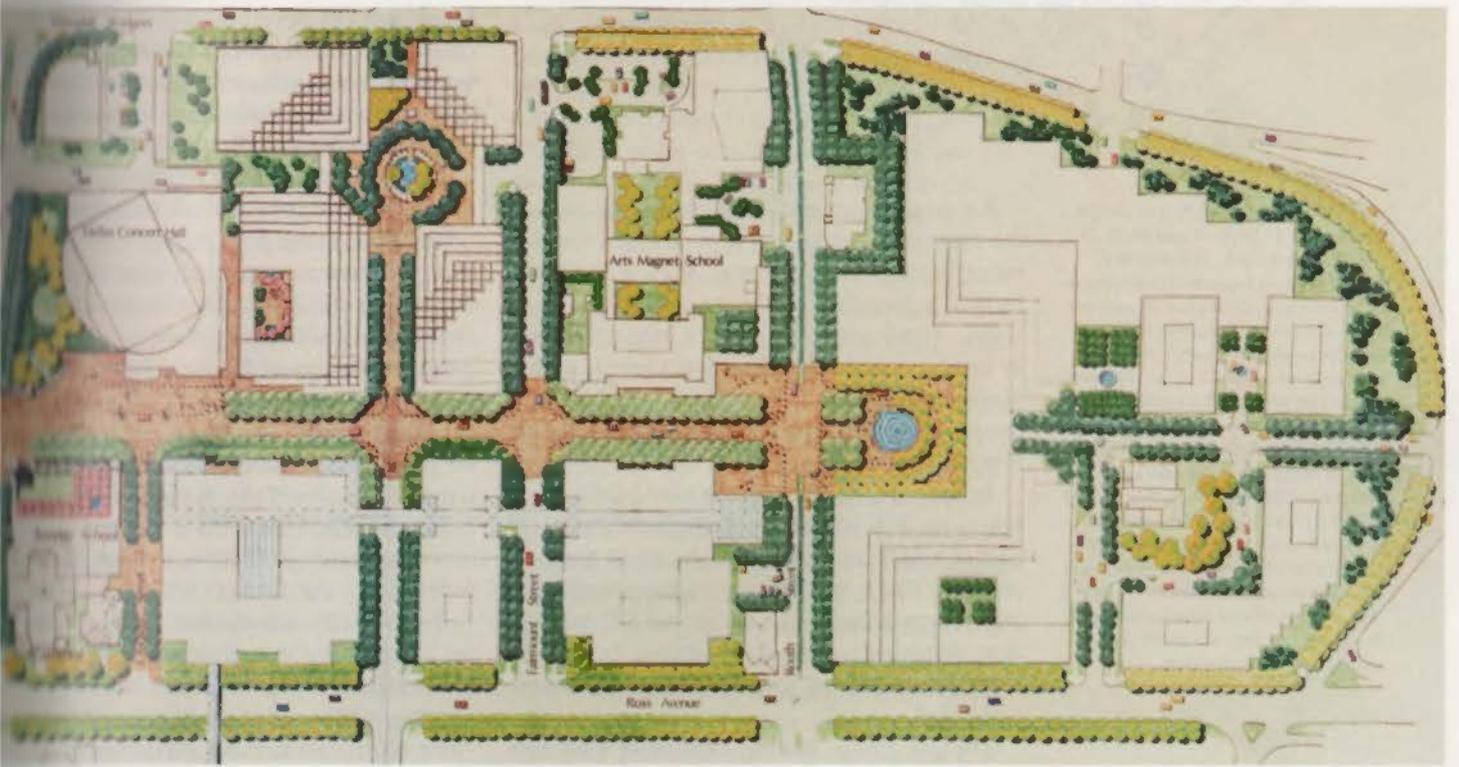
The concept of an arts district grew out of a 1977 study of Dallas cultural facilities by consultants Stephen Carr and Kevin Lynch of Cambridge, Mass. At the time, the Dallas Museum of Fine Arts, Dallas Symphony Orchestra and Dallas Opera made their homes at Fair Park, east of downtown. All wanted out of an area that they perceived, not necessarily accurately, as dangerous and inaccessible. Without defining "arts district," the consultants recommended that the major arts institutions relocate closer to the center of the city. Such a concentration of facilities, they maintained, would benefit the organizations involved and also help to revitalize the central business district, then hard hit by the defection of stores and restaurants to the suburbs. The proposal received enthusiastic backing from key museum trustees, who made it clear that without a new building Dallas could forget about receiving all the Monets, Picassos and Mondrians hanging in their living rooms.

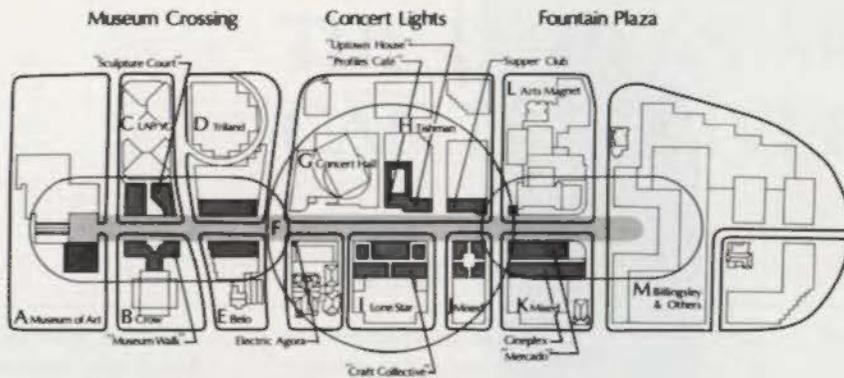




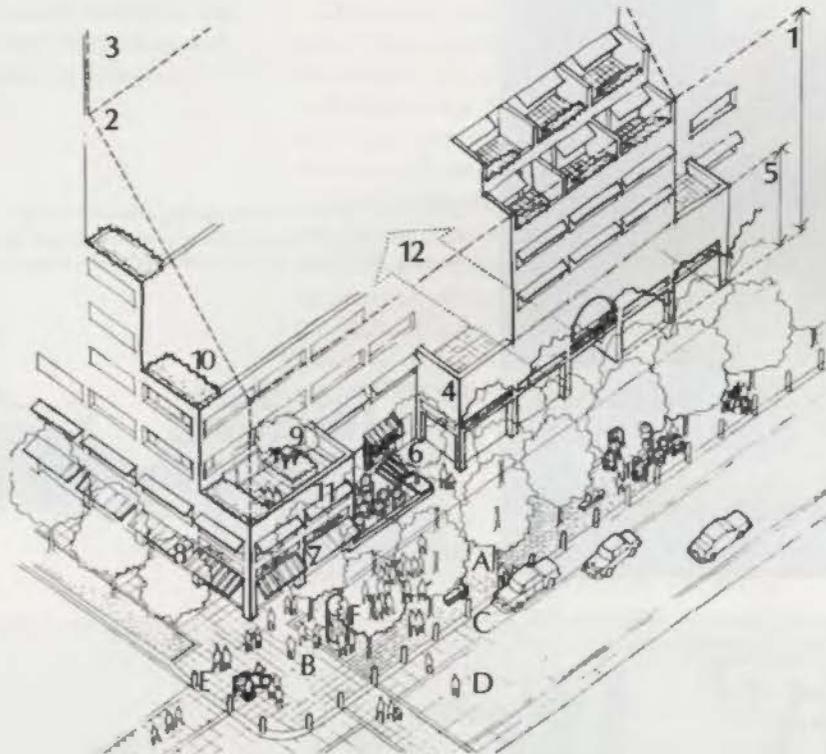
Robt. Ames Cook

LEFT: View of Arts District looking east on Flora St. BELOW: Flora St. perspective of area directly east of the museum. BOTTOM: Sasaki's plan for 20-block district.





Sasaki's food and retail scheme for the District.



ABOVE: Sasaki's height and design guidelines: 1) 50 ft. height limit. 2) 100 ft. height limit. 3) Unlimited height limit. 4) Suggested crenelation of street walls. 5) at least 50 percent of Flora frontage built with two-story base or podium. 6) Suggested retail space above and below level. 7) Small shops with at least 50 percent of street wall on first two levels made of transparent materials for display. 8) extension of retail around corners to increase visibilities. 9) Active uses of mixed-use projects on terraces that overlook street. 10) Orientation of residential and/or hotel uses to street with balconies or terraces. 11) Second level retail with signs in windows but not extending into street. 12) through-block pedestrian.

Knowing an ultimatum when it heard one, the museum hired an architect, Edward Larrabee Barnes, and put him to work with Carr-Lynch, a consultant to the consultants, so to speak. Simultaneously, trustees quietly bought or optioned land on the museum's behalf in the northeast quadrant of downtown, which just happened to be Carr-Lynch's first choice for an arts district.

In June, 1978, the museum asked Dallas voters for \$25 million for a new building, as part of a \$250 million municipal bond appropriation. The symphony, opera and several theater groups asked for an additional \$30 million. Amazingly, the public said no, the first time in decades that a municipal bond election had failed.

The arts groups initially blamed Howard Jarvis and the fallout from Proposition 13 in Cali-

fornia (the elections were held only four days apart), but the bigger villains were their own smugness and political naivete. Arts supporters had talked to one another at board meetings and cocktail parties—the converted preaching to one another—without bothering to take their case to the general public. When they finally did, they asked for so much that the public said, in essence, to hell with them all.

The arts groups reorganized, refocused and tried again in November, 1979, with the museum taking the lead and the other organizations following along as best they could. This time voters approved \$24.8 million for a new museum and \$2.8 million for a concert hall site, as well as \$4 million for converting an ornate downtown movie theater, the Majestic, into a performing arts center.

Overnight, the Arts District went from a vague, idealistic concept to civic crusade. The major property owners in the 20-block area, together with representatives from the museum, symphony and city, formed a planning committee for the district. One of the committee's first moves was to sponsor a national competition for the design of Flora Street, the 100-foot-wide spine of the district.

The winner, Sasaki Associates of Watertown, Mass., anticipated shrewdly that the committee was looking for a flashy plan to catch the attention of both the public and potential investors. Their \$30 million scheme called for dividing the district into three discrete sections—Museum Crossing, Concert Lights and Fountain Square—each with its cluster of specialty shops and restaurants opening onto plazas and a tree-lined boulevard. The retailing strategy was a clever if trendy blend of Park Avenue and Ghirardelli Square aimed, in the words of the chief strategist, "at the affluent, casual metropolitan audience."

The Flora Street plan, on the other hand, was bland and conventional, combining attractive paving and landscaping features with tired suggestions for bollards, fixed benches, and concrete planters all in a row. Spatially, it was stiff and unimaginative, with none of the cul de sacs and surprising ins and outs one finds on great streets. Public criticism has led to the removal of some of the clutter, but it's still hard to imagine Flora Street as a setting for the messy bohemian activity so enthusiastically promoted by the district's backers.

Both the city and the Arts District committee approved the design, along with an ordinance calling for underground or screened parking, a 50-foot height limit for all buildings along Flora Street, and a maximum of 25 percent of its frontage for office space. Banks and

airline ticket agencies are specifically excluded. But the ordinance is silent on building design, siting, materials, and numerous other urban design matters that will greatly affect Flora Street's character. Like most things in the Arts District, the ordinance is a compromise—better than none at all, but not nearly as forceful and farsighted as it needs to be to guide the development of the district.

With the adoption of the ordinance and the opening of the Dallas Museum of Art in January, 1984, the first phase of the development of the Dallas Arts District came to an end. But the future is by no means clear. The concert hall, originally scheduled to open in 1986, has been delayed until at least the fall of 1988, and possibly longer. While there is no question that it will be built, the delays have confused long-range planning in the district. Several developers who helped to create the district have since sold their property, and the commitment of the new owners to the original plan is unknown. So far, no developer has planned housing for the district, and local artists are not lining up to live and work in a planned cultural environment. With land prices in excess of \$200 per square foot, their chances of doing so are zero anyway. This remains one of the crueler ironies of the Arts District's evolution. The original Carr-Lynch report urged the city to bank land in the district in order to prevent small arts groups from being squeezed out. Loathe to compete with private enterprise, even in the public interest, the city refused. Land that the museum bought in 1977-78 for \$20 per square foot now costs more than \$200 a square foot. Also, the funding formulas used for the Dallas Museum of Art and the concert hall (the city pays 60 percent of the construction costs and 75 percent of land costs) may not apply in the future.

One way around the problem may be for arts groups that want to be in the district to ally themselves with private developers as part of large mixed-used projects, providing the cultural leaven in the corporate dough. The successful alliance of the Museum of Modern Art with a private developer, as well as examples of innovative public-private partnerships in San Francisco's Yerba Buena Gardens and California Plaza in Los Angeles, prompted the City of Dallas to commission its own feasibility study.

Theatre Projects Consultants of Los Angeles subsequently recommended construction of \$150 million in additional facilities over the next 20 years, including a performance hall for the opera and ballet, a 750-seat theater, and an assortment of smaller theaters and perfor-



Sasaki model of Flora Street adjoining the museum and LTV Tower Pavilion.

mance spaces for young and emerging groups. Private developers would pay the major share of construction and maintenance costs.

"A minimum expectation would be for private developers to provide the sites free," said TPC's David Staples. "A better deal would be for the developers to provide both the site and the building shells. The Arts District is sitting on some of the most valuable real estate in the country. It ought to be able to put together an attractive package."

No sooner was the report completed, however, than the city began backtracking, saying that it had no intention of concentrating all the city's arts and cultural organizations in one area. It has since informed the cultural organizations left in Fair Park that if they move out they will probably lose city funding.

It's too early to tell how all of this will shake out. It's clear, however, that initial predictions of an arts district combining SoHo, Tivoli Gardens and Centre Pompidou have given way to more realistic expectations of a high-rise office park in which the arts will have a conspicuous but not a dominant presence. The Dallas Arts District will likely be more institutional and corporate than the public was initially led to believe.

While the future of the official Dallas Arts District is being debated, an unofficial one has emerged near Fair Park, where the cultural exodus began. Known as Deep Ellum, this area of warehouses and small commercial buildings has already attracted a dozen galleries, several theaters, and several hundred artists in need of large spaces for little money. In March 1984 the Dallas City Council approved an ordinance designed to safeguard the funky, low-rise character of the area without discouraging new residential and commercial development. While the ordinance is a commendable example of grass-roots planning, its ultimate impact on Deep Ellum is hard to measure. Already, speculators have driven up the price of property to the point that some of the pioneering artists are being forced out. In the meantime, however, Deep Ellum is providing some of the things that the downtown arts district once promised but may now be unable to deliver. ■

BUILDING THE KINGDOM: RECENT ARCHITECTURE OF SAUDI ARABIA

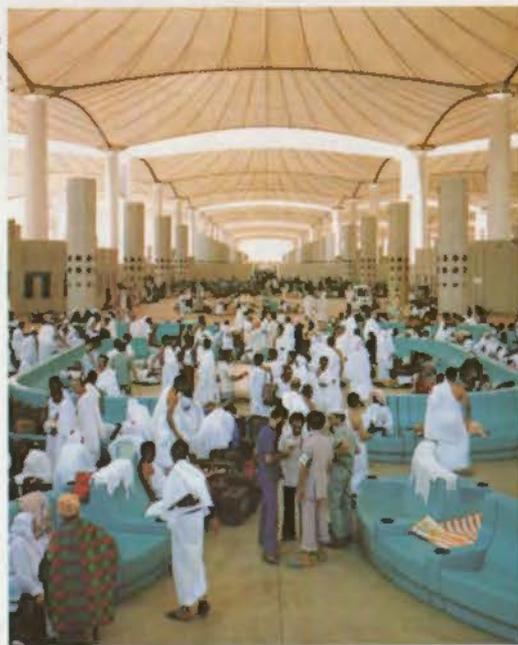
By Larry Paul Fuller



Larry Paul Fuller

Haj Terminal, JEDDAH, BY SKIDMORE OWINGS & MERRILL: *The esteemed Haj Terminal, an auxiliary to Ed Stone's King Abdulaziz Airport, proved worthy of its acclaim and, despite the overwhelming opulence of other buildings on the tour, emerged as the most spectacular in terms of innovation, appropriateness, and sheer beauty. Opened in 1981, the terminal operates for a 70-day period each year to accommodate 500-700 thousand Moslems traveling through Jeddah to Mecca for the Haj, or pilgrimage. This vast "shaded village" is a system of 210 "tents" made of Teflon-coated Fiberglas fabric shaped and supported by steel cables attached to 150-foot pylons. The translucent fabric modulates the harsh sunlight while minimizing heat gain through high reflectance. In addition, hot air escapes through the 110-foot peak of each module, producing acceptable temperatures, even in extreme desert heat.*

Jay Langlois



As Americans anticipated the 1984 Olympics, they witnessed Saudi Arabia's new spirit of progress in the form of national four-page color ads touting not only the Olympic-bound Saudi soccer team, but the Kingdom's rapid overall development. Concurrently, 28 American building industry editors were availing themselves of a rare opportunity to visit several architectural manifestations of progress within that self-proclaimed "country on the move." The journalists were guests of the Saudi government and Owens-Corning Fiberglas Corporation for a four-day press tour of new international airports and other building projects. Co-host Owens-Corning, known for its role in the fabric-covered Haj terminal featured on the tour, is less known—but equally successful—as a Saudi Arabian contractor providing comprehensive construction services, including procurement and installation of a broad range of furnishings, fixtures and equipment. Representing Saudi Arabia as personal host, tour guide and purveyor of red carpet treatment was His Excellency Said Yousef Amin, Director of International Airport Projects and Vice President of Civil Aviation, whose warmth, charm and wit were effective antidotes to the threat of uneasiness posed by extreme cultural differences.

Described here are the architectural highlights of the tour (to the exclusion of other eminently memorable places, such as a heavily guarded, carpeted tent that served as the setting for an 18-lamb "finger feast" with the Emir of Al Baha.) SOM's Haj terminal, at King Abdulaziz International Airport, and its National Commercial Bank, both in Jeddah, as well as HOK's King Khaled International Airport in Riyadh—all exist as testimony to the progressive aspirations of a prosperous Kingdom.

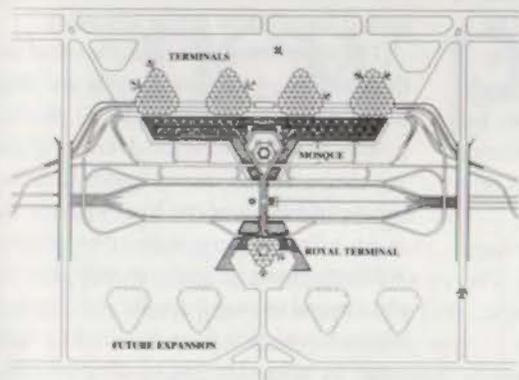


Gregory Murphy

KING KHALED INTERNATIONAL AIRPORT, RIYADH, BY HELLMUTH, OBATA & KASSABAUM: This \$3.5 billion, 87-square-mile complex 22 miles north of the capital city is a kind of architectural oasis created in the midst of utter desolation. The airport consists of four connected terminals (two still under construction) arranged linearly; a mosque, on axis with a royal pavilion; covered parking for 8,000 cars; a 262-foot control tower; two 13,800-foot runways; some 65 support buildings; and a self-contained community to house 3,000 people (designed by Harry Weese & Associates). The site has been landscaped with over 225,000 trees and plants (many from the airport's own elaborate nursery) irrigated with treated effluent.

Design motifs respond admirably to the difficult challenge of evoking Islamic architectural traditions while accommodating stringent functional demands and state-of-the-art technology. The triangular plans of the terminals are complemented by roof canopies composed of triangular arched concrete shells in gradually rising layer-like assemblies. Generous interior spaces—organized around atriums with trees, flowers and fountains—receive diffused light from latticed clerestories beneath the roof shells.

The smaller royal terminal, also triangular in plan, is distinguished by a steeper roof composition and lavish finishes, including extensive use of rose-colored marble. The domed hexagonal mosque is clad inside and out with Italian travertine. Further embellished with carvings, stained glass, and tile-work, it is a showplace of traditional Islamic art as well as a shelter for up to 5,000 worshippers.

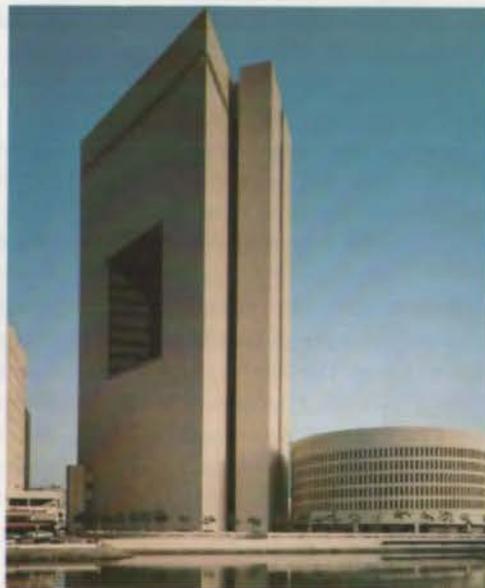


Gregory Murphy



NATIONAL COMMERCIAL BANK, JEDDAH, BY SKIDMORE OWINGS & MERRILL:

Situated near the ancient marketplace of old Jeddah, this bold monument to commerce rises 27 stories as a triangular, stone-clad shaft in which three multi-story cutouts replace windows. These huge covered terraces are also triangular in plan; their two recessed walls are glazed, offering shaded views from within. A central well extending through the roof allows hot air to escape from the courts. The interiors are sumptuous and, in the SOM tradition, impeccably detailed.



Wolfgang Hoyt, Eato

By Larry Good

David R. Williams, Pioneer Architect, by Muriel Quest McCarthy, SMU Press, 170 pages, \$29.95.

"Dave had this gift for getting diverse people to work together, and talk and drink and play monstrous practical jokes together—to express with him a kind of wild joyousness in life. That vitality went into his architecture, and there was enough to spill over into all our lives"

—O'Neil Ford, from the Foreword

I have found that most books written about architects are monographs rather than true biographies. There is a preoccupation with the architect's work rather than his life and his character. So it is with a special joy that we welcome (and recommend) *David Williams, Pioneer Architect*, a book lovingly written by an SMU history major, Muriel Quest McCarthy. David Richard Williams' years of productive private practice spanned nearly a decade from the mid-1920s to mid-1930s and saw the construction of only a dozen houses. So why do historians and serious critics of Texas architecture hold the man in such high esteem?

It is commonly held that Williams' single most important contribution was the development of an honest regional style of architecture for Texas, based on personal study of the humble pioneer of central Texas. How did this small body of work not only influence, but in fact, initiate the discussion of Texas regionalism which continues to occupy the minds of Texas architects and pages of *Texas Architect* today?

It wasn't his buildings, but rather the romance, the aura, the lore surrounding this idealistic, Quixotic dreamer which drew men (and women) to him and inspired a special creativity in those who knew him well. People who were close to

Williams, who died in 1962, put their personal touch on this book. Author McCarthy involved O'Neil Ford who wrote the foreword, Arch Swank who wrote the introduction, Patsy Swank, Lyle Williams, Jerry Bywaters and others in developing for us a picture of Dave Williams' personality which comes alive in the book.

When Dave settled in Dallas in 1926 after several years of travel and adventure, his network of friends from college provided a meaningful social base of operations from which to launch a career. It is in the chapters which describe "The Studio Years" in Dallas that the author not only portrays vividly the avant garde cultural scene in Dallas of the 1920s, but also illustrates most clearly the influence that Dave Williams' personality had on design at that time.

Dave made as his headquarters a three-story residence at 2411 North Pearl. The building, in addition to being his home, was also an office and workshop—virtually a craft compound which came to be called simply "The Studio." It was at this time that O'Neil Ford came to work with Williams. And Ford's brother, Lynn, and friend, Bub Merrick, who both did fine woodcarving, associated with the group. Belle Ford set up her weaving studio in the building. The group designed and built furniture, light fixtures, fabrics and mantles for the homes on which Williams was working in the late 1920s. Even during the early years of the Depression, as work slowed to a crawl for the Pearl Street Gang, The Studio (by this time named "Tortilla Flat") attracted significant attention. It was famous throughout the southwest, visited by authors, artists, and intellectuals of various talents, including Wright.

The Studio Years of 1926–32 were the years of Williams' and Ford's travels through central Texas. They sketched and

photographed the disappearing vernacular buildings of places such as Castroville, New Braunfels, Fredericksburg and San Antonio, in search of an architecture which had sprung naturally from the climate and traditions of this region. McCarthy reminds us that this search, and consequently Williams' best work, came at a time when all the well-to-do clients wanted houses in romantic styles from Normandy and the English countryside. It was inconceivable to them that Texas had its own heritage of beautiful, comfortable country homes which could be reinterpreted for affluent urban lifestyles.

The chapters of this book that deal with the creation of a regional style are illustrated with interior and exterior photographs along with original working drawing sheets which show custom furniture, cabinet details and the like. Friends such as Arch Swank provided historic photos of Williams' houses, taken shortly after completion and showing details and conditions which have since been covered by landscape or altered by succeeding owners.

David R. Williams, Pioneer Architect is a handsome book, bound in natural linen-look cloth, stamped with gold lettering and sporting Dave's symbol, a Texas lone star, on the cover. End papers are blueprints of Dave's 1956 design for an indigenous Gulf Coast house. The Dallas Chapter AIA commissioned the book and contributed to the costs of its publication. The book was obviously written by someone who came to appreciate Dave Williams the person—not just his work, through research and association with people who worked with him and knew him well. The result is a captivating and inspiring biography which should influence today's practitioners by encouraging artistic collaboration and professional camaraderie.

(Dallas architect Larry Good is a Texas Architect contributing editor.)

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**TEXAS ARCHITECTS WIN HONORS
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Three Texas architects were design winners in the Aurora Awards design competition sponsored by the Southeast Builders Conference. The competition encompassed an 11-state region.

Grand Award:

● Cobblestone; EDI Architects/Planners, Houston; for best single family detached home, 1200-1500 sq. ft.



Cobblestone, EDI Architects.

Merit:

● Cobblestone; EDI Architects/Planners, Houston; for best single family detached home under 1200 sq. ft.

● East Lake Ridge; Kaufmann Meeks, Houston; for best single family detached home, 1200-1500 sq. ft.

● Pheasant Trace; EDI Architects/Planners, Houston; for best single family detached home, 1801-2200 sq. ft.

● Bear Creek; Kaufmann Meeks, Houston; for best single family detached home, 1801-2200 sq. ft.

● Bryan Place Condominiums; Charles R. Womack, Dallas; for best condo unit, 900-1200 sq. ft.

● Retreat; EDI Architects/Planners, Houston; for best condo unit, 1201-1600 sq. ft.

IN PROGRESS

**McKINNEY PLACE, DALLAS
BY O'BRIAN, O'BRIAN,
NYFELER AND CALLAWAY**

The first high-rise office building on McKinney Avenue, 14-story McKinney



McKinney Place, Dallas.

Place will have more than 146,000 sq. ft. when completed. The area along McKinney Avenue near downtown, which is known for its restaurants and antique shops, has been a target for new development for the past two years. Although McKinney Place is massive, the architects have attempted to design the office tower in the manner of the richly textured buildings of the '40s.

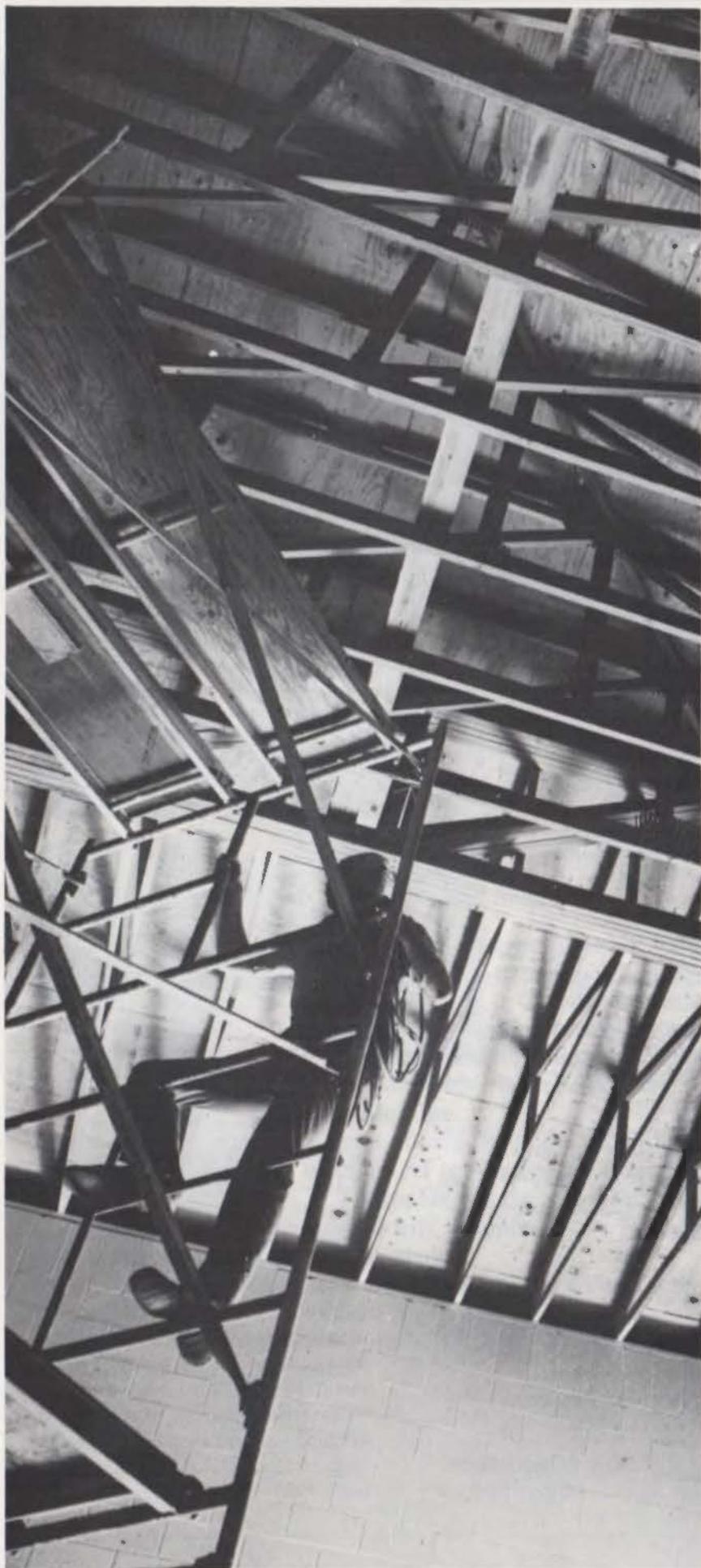
Rough granite and cast stone form the exterior facade, and define the fan-arched and barrel-vaulted windows. A series of set-backs are topped with large skylights on each side of the building. The first six levels are parking, with eight levels of office space above. Completion is scheduled for mid-February.



DeSoto Retail Center.

**DESOTO RETAIL CENTER,
BY CHARLES WOMACK, DALLAS**

In the midst of a new growth area south of Dallas is the city of DeSoto. An existing retail center, typical of numerous structures dating to the '50s and '60s, is being renovated by Charles Womack & Associates, Dallas. To increase the visibility of the center and establish a strong identity, the architects have increased the facade height with a step-and-gable motif. The design is further accentuated by the colored banding of stucco and burgundy-colored awnings and tile accents. It is scheduled for completion in early 1985.



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2200 Ross, Dallas, by SOM.

**2200 ROSS PLACE, DALLAS
BY SOM, HOUSTON**

One block west of the Arts District, 2200 Ross rises to 55 stories and boasts one of the most unusual tops in Texas. The arched top, with its center recessed

and beveled like a missing keystone, crowns Trammel Crow's latest addition to the Dallas skyline. SOM's Richard Keating has decided to contrast with his own unusual design for the recently completed LTV Tower across the street. Unlike LTV's campanile top, 2200 Ross's

mark on the landscape will be the six-story rectangular oculus piercing what logically should be the elevator shaft.

At the base of the oculus is a three-story skylobby that may become one the city's most visually exciting restaurants. The club, in a park-like setting and lit by three tiered rows of skylights, should have a spectacular view of downtown Dallas.

Sited so as not to obstruct the view from either the San Jacinto Tower or LTV, the building is located on the far west end of the site. On the eastern end is an office pavilion kindred by design to LTV's. Between the pavilion and the tower is an open space surrounded by a six-story trellis. A monumental fountain serves as the focal point of the plaza.

Interiors will be richly detailed in a variety of stones and woods. The facade of the building will be sheathed in red granite designed to complement the San Jacinto Tower and a nearby church. Completion is scheduled for late 1987.

BURY DEAD WEIGHT

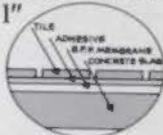
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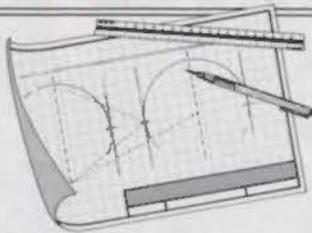
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PRESTON GEREN RECEIVES TSA'S HIGHEST HONOR

In recognition of exemplary performance as an architect and for dedicated service to the profession, Preston M. Geren, Jr., FAIA, Fort Worth, was granted the society's highest honor, the Llewelyn W. Pitts Award, Nov. 2 at TSA's Annual Meeting in Houston.



1984 TSA President Tom McKittrick presents Pitts Award to Geren.

The award, established in 1967 in memory of former TSA President Llewelyn W. Pitts of Beaumont, is presented to architects who, by their example and service, have made significant contributions to the profession.

Geren was associate architect of the

Kimbell Museum, Fort Worth, recognized by TSA in its "Creating Tomorrow's Heritage" exhibit to be one of Texas' 20 most significant architectural works.

He was TSA president in 1972 and chairman of the Texas Architectural Foundation from 1973-76.

SCHOOLS

Ray Gill, chairman of the Texas Board of Architectural Examiners, has been appointed by the National Council of Architectural Registration Boards to chair its 1986 ARE Committee. He will supervise a 45-member committee in the preparation of the nine-section examination to be administered in June, 1986.

Jill Stewart, a University of Texas interior design student has been awarded a \$500 Merit Award prize in the student design competition, INNOVA, co-spon-

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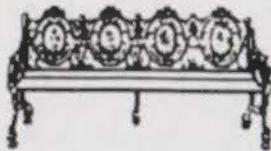
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sored by Wilsonart and the Interior Design Educators Council. Stewart won in the Contract Freestanding Application category for a speculative design of a multi-function drafting table using Wilsonart laminates.

Nia Becnel, a graduate architecture student at the **University of Houston-University Park**, has received a \$2,000 grant to further her research into African-influenced Texas architecture. The grant, from Lynn Bobbitt through the Texas Architectural Foundation's San Antonio Conservation Society's Scholarship, will be used to locate and document traditional, slave-built African buildings and designs in east and south-east Texas.

Two teams of **Texas A&M** students have been awarded prizes in the 1984 Charles E. Peterson Competition for measured drawings of significant historic structures donated to the Historic American Buildings Survey. The Texas A&M student teams, under the direction of Professor David G. Woodcock, won second and third in the national competition.

Theodore S. Maffitt, Jr., FAIA, has been named associate dean of the **Texas A&M University** College of Architecture and Environmental Design. He is a former TSA president, TBAE chairman and national AIA director.

Architect Paul Stevenson Oles, a 1960 **Texas Tech University** graduate, was named recipient of Texas Tech's annual Alumni Award, and Nolan E. Barrick, FAIA, Lubbock was awarded a special Alumni Award at the school's alumni reception Nov. 2 at the TSA's Annual Meeting.

Tim Gemmill, a fifth-year student at **Texas Tech University**, won third place and a \$1500 prize in the Association of Student Chapters of the American Institute of Architects and Dupont Company 1984 Spring Design Competition.

EVENTS

January 30: Registration fee deadline for the Contemporary Terra Cotta Competition for designs that "best fulfill terra cotta's potential for contemporary decoration." For more information, contact the Contemporary Terra Cotta Competition, Chicago Architecture Foundation, 1800 South Prairie Ave., Chicago, IL 60616.

March 1: Entry deadline for slides in the National AIA Members Architectural Photo Contest. The contest is open to all AIA members, student members and professional affiliates, but not to professional photographers. The subject matter must be architecture or some element of the man-built environment. For more information, contact the National Photo Contest, St. Louis Chapter/AIA, 919 Olive St., St. Louis, MO 63101, (314) 621-3484.

March 14-18: A four-and-one-half-day conference, "Research and Design 85," will be held in Los Angeles. Sponsored by the AIA with support from Otis Elevator, the conference will provide results of new research and information not previously available in the fields of energy, life safety and codes, building redesign and design of facility types. For more information, contact Kim Leiker, AIA Foundation, (202) 626-7560.

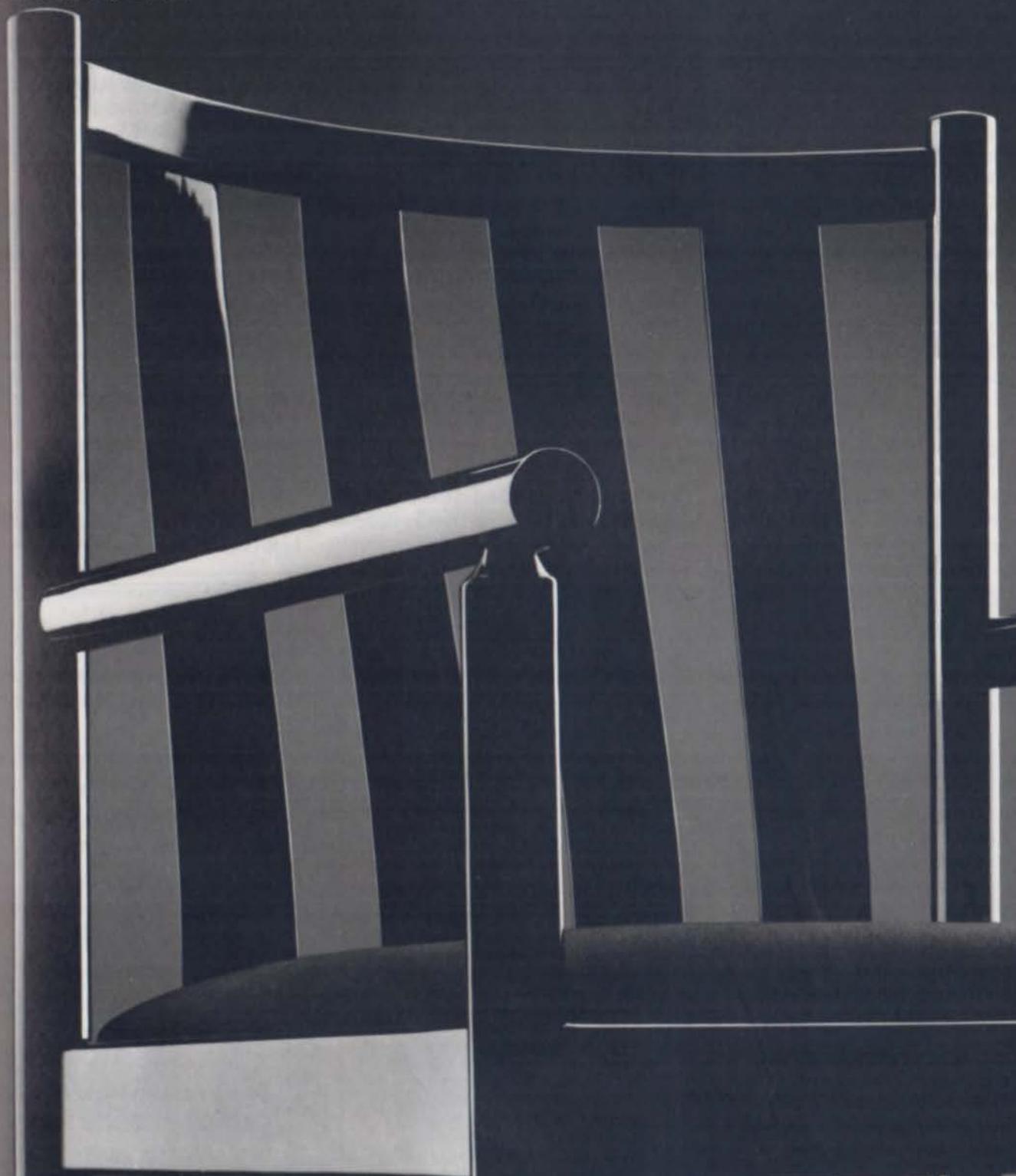
FIRMS

The Marmon Mok Partnership, San Antonio, has changed its name to **Marmon Barclay Souter Foster Hays**.

Andrew M. Cupples and Daniel Jeakins have been promoted to vice president of the Dallas firm **Henningson, Durham & Richardson**.

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Paul Jones has established **Paul L. Jones Architects, Inc.**, 2200 N. Lamar, Suite 204, Dallas 75202, (214) 954-0340.

Golemon & Rolfe Associates, Inc., Houston, has appointed Helen Schmalz director of marketing for space planning and interior design.

Grady Jennings has been elected president of the Dallas firm **Harper, Kemp, Clutts and Parker**. Terrell Harper has been elected treasurer and Mary E. Dooley is now secretary. The firm has also relocated to Fitzhugh Central Bldg., 4131 North Central Expressway, Dallas 75204. The architecture/planning office is in Suite 400, (214) 528-8644, and HKCP/The Interiors Group is in Suite 450, (214) 528-9220.

David S. Brotman has been named principal of the firm **RTKL Associates, Inc.**, Dallas. Appointed as associates are Douglas Schoemaker, Paul J. D'Arconte, Lance K. Josel and James R. Sailor.

A. Tedford Barclay, III, William M. Burwell, Pete Ed Garrett, Janet C. Goodman, Chris A. Hudson, John R. Rivers, John R. Smart and Dana A. Wilke have been named partners of **Morris/Aubry Architects**.

Larry O'Neill and Andrew Perez, formerly of **O'Neill & Perez Architects**, have formed independent practices, **O'Neill Conrad Oppelt Architects, Inc.**, 454 Soledad—River Level, San Antonio 78205, (512) 227-4181, and **Perez, Tillotson & Erfurth, Architects**, 434 South Main, Suite 211, San Antonio 78204, (512) 227-1900.

Joe Powers, Terry Colegrove, Donald Kopy and Larry Halford have been promoted to associates of the Austin firm **The Austin Group Architects**.

Christopher Hylton and Gautam Dey have formed **Hylton Dey Associates, Inc.**, 4040 Broadway, Suite 201, San Antonio 78209, (512) 822-8305.

Hatfield Halcomb Architects, Dallas, has named Lana Lawrence and Paul Brunski as associates.

Keith E. Christian has been named a partner in the Fort Worth firm **Kirk, Voich and Gist**.

Max Levy has opened a new practice at 5646 Milton St., Suite 709, Dallas 75206, (214) 368-2023.

Howard Garrett and Associates has relocated to the Interstate Trinity Build-

ing, 601 Pacific Ave., Suite 200, Dallas 75202, (214) 745-8900.

Donald Dennis Dillard has been named vice president of development for **Hunt Properties, Inc.**, Dallas.

Richard Fitzgerald & Partners has relocated to 504 E. 5th St., Suite A, Austin 78701.

William N. Bonham, vice chairman of the board of **3D/International**, Houston, has been named chairman of the Architecture Foundation Advisory Council at the University of Texas at Austin.

Oualline & Associates has relocated to 12606 Greenville Ave., Suite 120, Dallas 75243, (214) 680-3535.

Joseph F. Scolaro has joined the firm **Hellmuth, Obata & Kassabaum, Inc.**, as senior vice president and director of the firm's newly formed engineering group. Other additions to the firm include Patrick T. Higgins, vice president, and Paul Reinerman, associate.

Edwin L. Watanabe and Tom Clark have been named vice presidents of **Maurice Pierce & Associates, Inc.**, Dallas.

Charles A. Kifer and Jack Greene have been promoted to vice president at **Gens-**

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ler and Associates, Houston. Promoted to senior associate was Scott Strasser, and to associate, Chan Yi-Ching, Paul Cox, Larry Johnson, Stennis Lenoir, Bill Livingston, Dean Strombom and Linda Tradewell.

James R. White and Robert G. Guajardo have opened **White-Guajardo, Inc.**, 7300 Blanco Rd., Suite 605, San Antonio 78216, (512) 342-1101.

Robert B. Chase has been named director of design for **Index Incorporated**, Houston.

Lindsey Associates, Fort Worth, has moved its offices to the Overton Park National Bank Building, 4200 South Hulen, Suite 222, Fort Worth 76109, (817) 731-0220.

Manuel M. Mendoza has formed **Manuel M. Mendoza & Associates**, 411 E. Park Ave., San Antonio 78212, (512) 222-1835.

James E. Burleson Architect & Associates has relocated to 12703 Woodforest Blvd., Houston 77015.

Johnson Associates, Architects has moved to 7557 Rambler Rd., Suite 750, Dallas 75231, (214) 987-2884.

The Falick/Klein Partnership, Inc.

has relocated to 5847 San Felipe, Suite 1900, Houston 77057, (713) 782-9000.

Edward R. Yost has been promoted to partner of **The Craycroft Architects, Inc.**, Dallas. Richard G. Carrell has joined the firm as a principal.

Fisher and Spillman Architects Incorporated has changed its name to **F&S Partners Incorporated** and has relocated to 3535 Travis St., Suite 201, Dallas 75204, (214) 559-4851.

Gary S. Whitney has been promoted to senior vice president of **3D/International**, Houston. Bill G. Tomlinson has been named vice president.

Lindsey Associates has moved to 4200 South Hulen, Suite 222, Fort Worth 76109, (817) 731-0220.

Wm. T. Cannady & Associates, Inc. has relocated to 2370 Rice Blvd., Suite 208, Houston 77005, (713) 526-8475.

Hoover & Associates has moved to 308 Franklin Square Bldg., 3724 Jefferson St., Austin 78756, (512) 458-2363.

Kuhnel & Associates has relocated to 3103 Bee Caves Rd., Suite 223, Austin 78746, (512) 327-2321.

Laurie Walker Hunt has been promoted to vice president of **ISC ISA Ar-**

chitects, Dallas.

Llewelyn-Davies Sahni has relocated to Three Post Oak Central, 1990 Post Oak Blvd., Suite 1200, Houston 77056.

J. Gray Padfield has been named an associate in the firm **Pierce Goodwin Alexander**.

Stephen B. Johns, Larry A. May, Danny R. Mitchell and Donald R. Powell have been named principals in the firm **Haldeman Miller Bregman Hamann**, Dallas.

Tom Lea, IV, Robert F. Smith and Robert N. Floyd have formed **ARC Incorporated**, 105 Neches, Austin 78701, (512) 476-3971.

Fred Bertram has been named vice president and director of operations for **RMM Inc.**, Dallas.

JPJ Architects, Inc. has moved to 900 Jackson St., Suite 700, Dallas 75202, (214) 749-0904.

Golemon & Rolfe has relocated to 1600 Smith St., 36th Floor, Houston 77002.



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are designed to be removed for use. Appendices and a bibliography are included for further information. Written by Chicago-based architectural consultants, Birnberg & Associates, the manual is available for \$20 plus \$3 for shipping (must be prepaid) from Birnberg & Associates, 1905 North Halsted Street, Chicago, Illinois 60614, (312) 664-2300.

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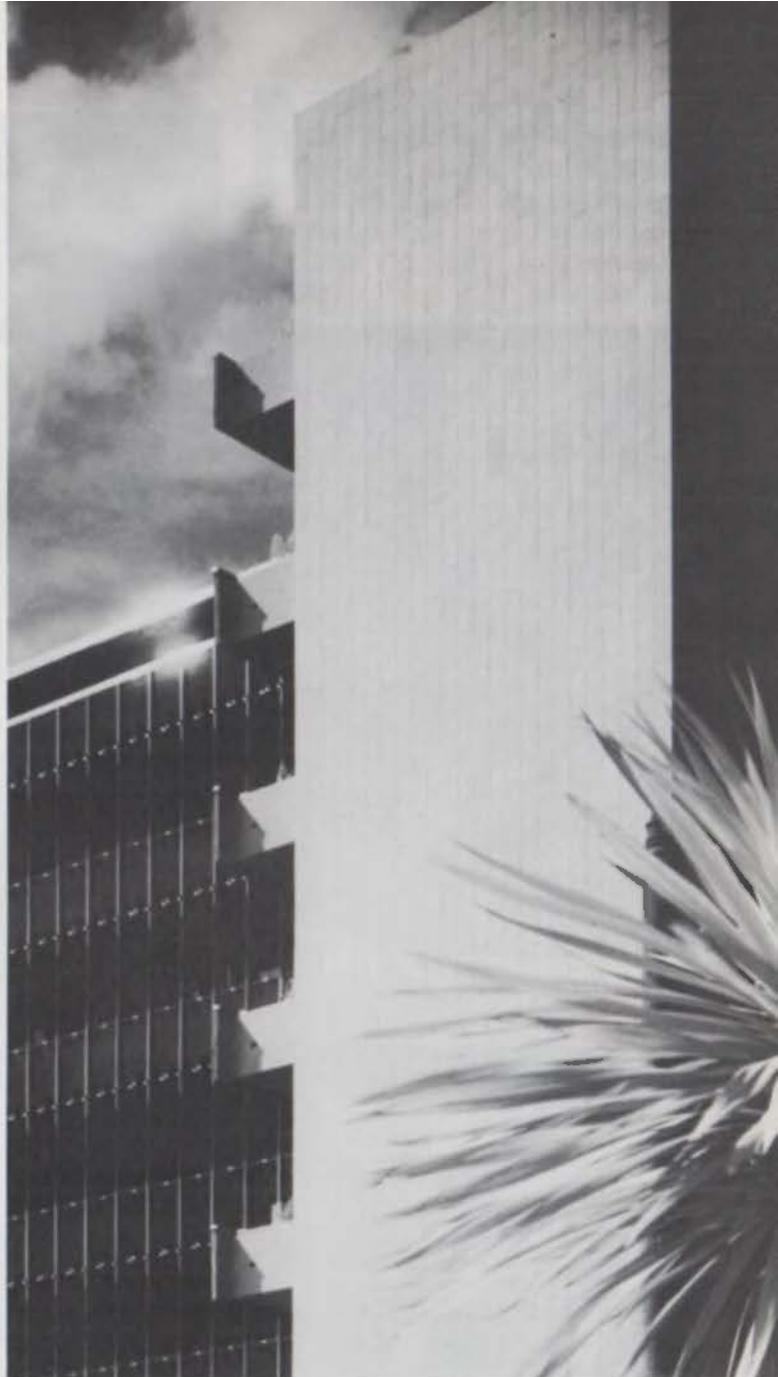
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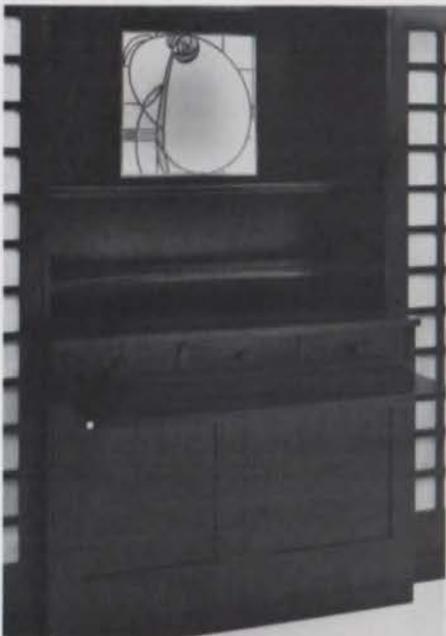


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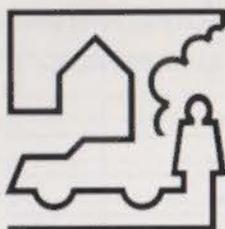
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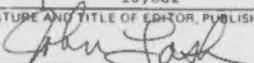
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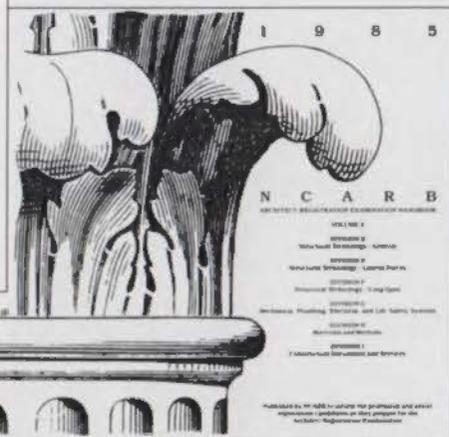
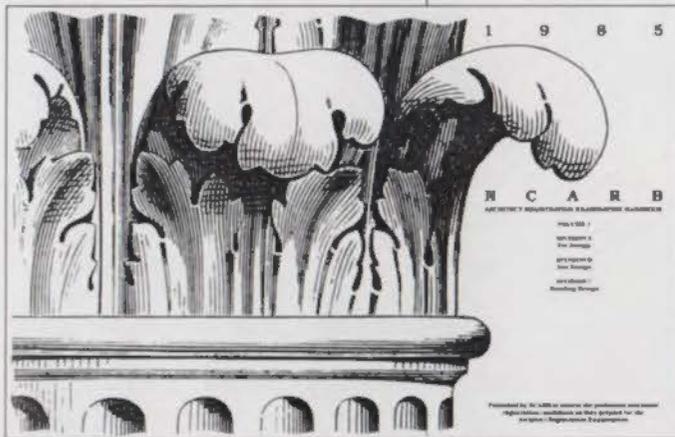
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If you started reading this issue of *Texas Architect* at the back page, we need to let you know that this issue is all about Dallas' new Arts District. An exemplary piece of design, but, as is normal in the world of the arts, not apt to go unquestioned.

It was only this Sunday that the *Dallas Morning News* headlined "When Will Dallas Embrace the Artists of Today?" Apparently, there are those among us who actually think the Arts District is created for the artist, and that within the grandiose new hi-rises along Flora Street, one will find magnificent, even sumptuous, quarters for those creative, struggling, starving souls who bring us *art* in whatever arrangement of forms that affect Dallas' sense of beauty.

That *is* possible providing the artist can come up with 35 bucks per square foot. Those who expect artists to reside in the Arts District also expect to find pirates in Pirates Alley.

The Dallas Arts District is a magnificent piece of urban design whose concept is to bring the Dallas Symphony, ballet, opera, art museum and theatre into social proximity along a single spine street in the CBD. This concept has absolutely nothing to do with the artistic base; it has everything to do with tax base! Yet, there are still those who do not understand this axiom and wish to locate the facilities in Farmers Branch where they would be "handy" to the patron.

The location decision was, as you can plainly see, one based on economics. While it is logical to expect the District to accommodate galleries, people places and street artists, it *is* stretching it a bit to expect a city which has just embraced the street hot dog vendor to fall in love, overnight, with artists. After all, artists are strange, pale, slender, hairy figures who live in lofts over by Fair Park making sculptures from crushed automobile parts.

The sad thing about the Dallas

Arts District is that no Dallas (or even Texas) architectural firm was involved in the design of the District or its anchor facilities. We, too, have our share of insecure socialite art savants evidencing all the fluted bitones of the New York cultural cachet.

A friend of mine, a recognized sage over in Foat Wuth, recently gave me some unsolicited information on the Texas art scene. According to this Cowtown authority, once a man has achieved the epochal peak of his entrepreneurial career—to the extent he sits surrounded by stocks and bonds, Mercedes Benzs, cows, oil, cash and other accoutrements of success, with nothing more in life to achieve and no place upward to go—he then becomes an art critic. I cannot personally vouch for the accuracy of this statement, but we do remember in our midst many whose perception of art (if not now, perhaps only a few years ago) was the back of a painted turtle.

It was only 20 years ago that a Dallas City Council ordered a fig leaf for an absolutely nekkid child ensconced in the focal facade sculpture for the second edition of the downtown public library. The same facility accommodated a Bertoia metal sculpture similar to one hung, to national acclaim, in the Chase Manhattan Bank of New York. When Mayor Bob Thornton said it looked like a piece of "bad welding" to him, architect George Dahl removed it to his garage and wrote the city a check.

Saying a Bertoia sculpture incorporates bad welding is like telling you a Tex-Mex restaurant menu features enchiladas.

Since then we have learned to embrace the arts: traditional, pop, op,—there's even a Henry Moore (affectionately called "Dem Bones") in the City Hall Plaza—can the embraced artist be far behind? And by the way, Dallas, have you hugged your architect today? 



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