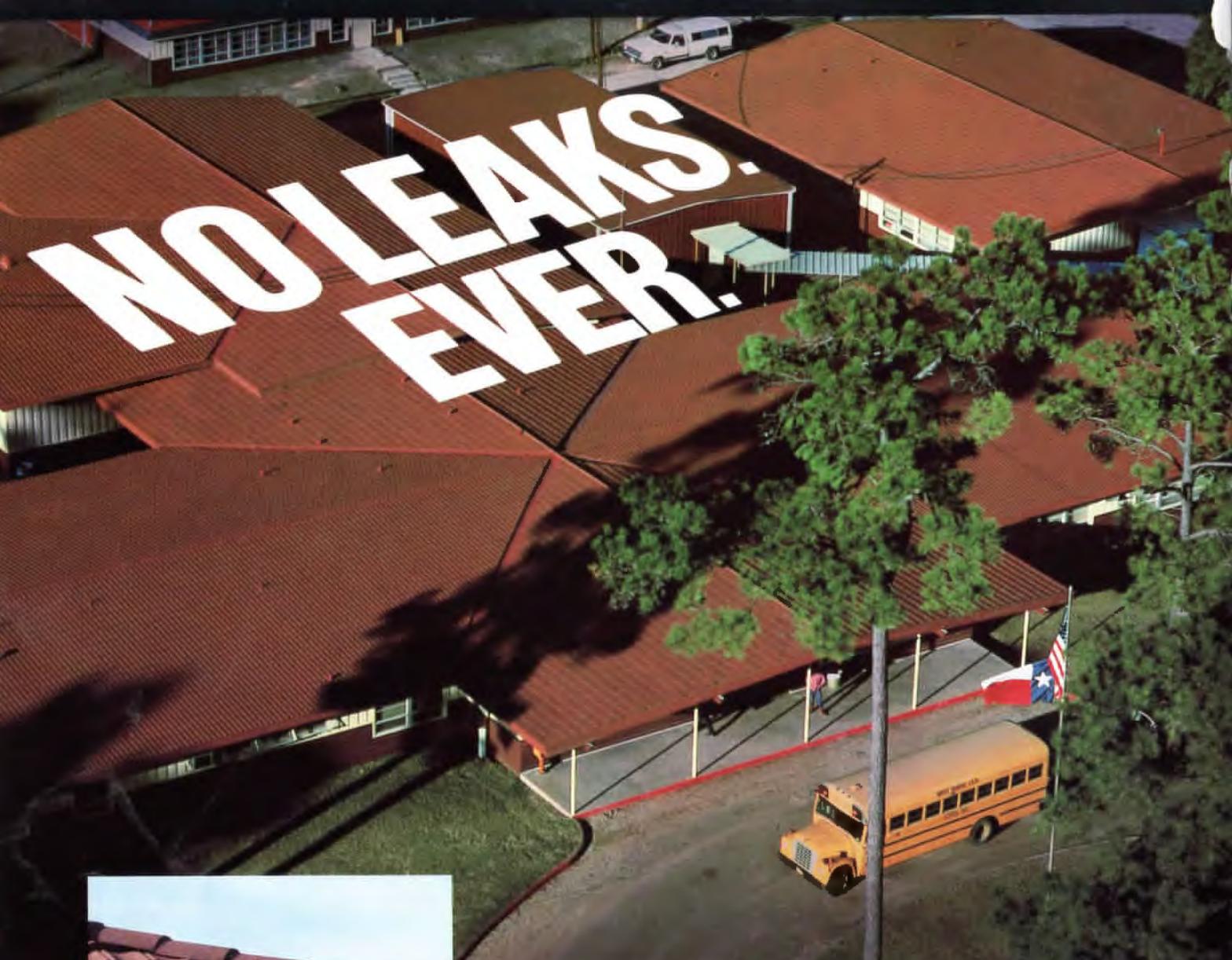


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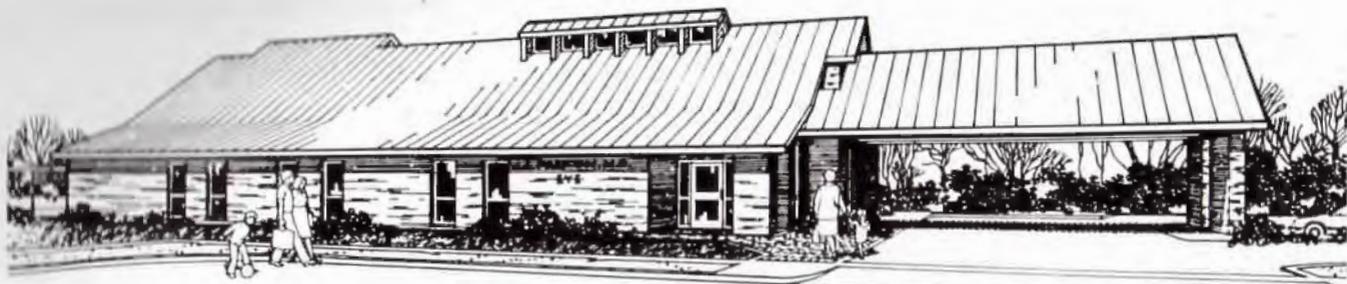
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ON THE COVER: The new Computer Associates Tower, by HKS Inc., is in Las Colinas. Photograph is by Blackmon Winters.

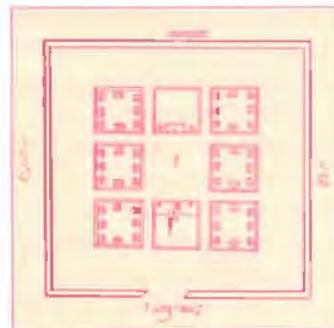
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PARTICIPATING IN THE GOLDEN ANNIVERSARY YEAR

IN THE 50 YEARS since the Texas Society of Architects was founded, the profession of architecture and TSA, which forms the profession's activist core in Texas, have undergone profound change. Once there were only a few dozen architects in Texas; now there are almost 10,000. Architecture has moved from the periphery to a place near the center of mass culture. At the same time, the skills and responsibilities once reserved for the architectural profession have grown both more complex and more diffuse, generating a penumbra of related disciplines and subspecialties. Architecture has gained wide acceptance, but simultaneously the stature of architects has been subtly eroded, along with the economic and political basis of the profession.

This sounds like a gloomy assessment, but I mention it by way of introduction to what promises to be an interesting new period in the development of TSA (and *Texas Architect*). David Lancaster, the new Executive Vice President of the Society, begins his job in this 50th anniversary year with a commitment to building on TSA's strengths and those of the architectural profession in Texas, as well as dealing with the profession's problems. Though these problems may look multifarious and intractable, Lancaster believes that each of them can be solved by addressing a common issue: participation. Currently, only about 29 percent of the architects in Texas are TSA members. In gross terms, it makes Texas one of the largest of the country's statewide regional components. But only with improvement in the rate of participation will architects be effective in handling the problems facing their profession, Lancaster says, and he has made increasing membership his first priority.

We at *Texas Architect* believe that we have a role to play in this new emphasis from TSA's leadership. In the issues we have planned for the coming year, we will continue to focus on design, the bond that cements the profession together. In this issue, there is design at the scale of the city, while in our March/April issue, design at the scale of two-dimensional graphics will be the theme. Design at residential scale is the center of the May/June issue on Texas houses, while the July/August issue on visionary architecture will focus on design that often questions the notion of scale itself, and the September/October issue will center on architecture scaled for children. Each of these issues will feature a wide range of work from around the state, and we eagerly invite submissions for each of them from any architect interested. Participation is *our* goal as well.

The November/December 1989 issue will be different in scope. It will be a once-in-a-generation celebration of the past and future of architecture in Texas, looking back to the monuments and personalities of Texas' history, and forward to a practice transformed by technology and global connectivity. We look forward to 1989, not only for the challenges it presents, but for the opportunity to participate in setting a successful new direction for TSA.

—Joel Warren Barna



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Making "Architect," A Video

By Bruce H. Seeds

In 1988, Corgan Associates Architects racked up a first for our firm: winning national awards for a video. "Architect," a 10-minute documentary that addresses the realities of working in the architectural profession, began in 1985 as a collaboration with one of our clients, United Way Productions of Alexandria, Va. They are the media group of United Way of America, which primarily produces film, video, and multimedia presentations for United Way appeals. In 1988, "Architect" won two awards: The Gold Award (first place) in the Houston International Film Festival and The Silver Screen Award (second place) in the U.S. Industrial Film and Video Festival.

We at Corgan Associates were given complete freedom in determining the subject of the piece. From the start, feeling that our success and identity are connected with the community in which we work and live, we wanted "Architect" to be something more than self-promotion. A film focused exclusively on marketing, we felt, would not weather the inevitable changes in client base and marketing strategies, and we wanted to avoid that. We saw the video as a kind of symbol of our firm's aspirations: an opportunity to return something to the community and to address an audience broader than potential clients.

During a series of brown-bag lunches before filming began, we discussed the message that we, as practicing architects, wanted to get across. We explored the transition from school to professional practice, and the ways that experiences and expectations vary. We found that for every intern shocked to learn that one does not begin a career designing skyscrapers, there is another with a clearer picture about clients, budgets, and business matters. We also debated the relationship between the business and art aspects of the profession: Were they complementary, contradictory, or one

and the same? Opinions again varied. Where did professionalism fit in? "Professionalism" had as many definitions as there were people to discuss it. Initial hopes of a consensus on the film's message dissipated. It became obvious that it would be difficult to present a single message through the film. This led us to consider a documentary approach that would juxtapose a variety of impressions and experiences, leaving the message conveyed to the viewer's interpretation.

The filmmakers had no greater understanding of architecture than do most non-specialists. Our conversations with them during pre-production, as well as during the on-screen interviews, were educational for them as well as for us. There were similarities as well as differences: We found that our shared visual orientation helped the filmmakers translate our thoughts on the architectural profession to the screen.

"Architect" relates the experiences of four architects at various career stages, from that of an intern to that of a principal with years of experience here and abroad. Interviews are illustrated and juxtaposed with images of the office environment and the job site. We concentrated on conveying basic impressions and experiences and resisting references to style and design philosophy, to avoid dating its portrayal of the practice of architecture. Generally, non-architects who have seen "Architect" say they find it interesting, understandable, and educational.

Some staff members took it on themselves to contact their alma maters to ask if they had any interest in using the film in their professional-practice classes, and we



"Architect," a 10-minute video co-produced by Corgan Associates Architects, Dallas, examines professional practice from several perspectives.

provided copies to other schools in the area. (We welcome inquiries from other schools and architecture firms.)

At the local level, the Education Liaison Committee of the Dallas Chapter/AIA has taken an interest in using the video as part of outreach efforts in local primary and secondary schools. The committee is reviewing the video to see how it might work with educational packages and informational booklets that have been prepared.

The documentary is also under review by KERA, Dallas's public television station, for broadcast consideration. The film's 10-minute length lends its use to broadcast filler, which can be scheduled on short notice when something is needed to round out a program schedule. Regardless, we think airing the documentary will be of general benefit.

The opportunity to produce a useful and successful piece of work through the cooperation of two rather different professions doesn't come along every day. The experience enriched everyone involved, and we think the film reflects the energy and interest that was generated by the alliance.

Bruce Seeds is an architect with Corgan Associates Architects, Dallas. Call him at (214) 748-2000 for more information about "Architect," the video.

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Edited by Ray Don Tilley

Austin

New Capitol Architect Proposes \$145-Million Building Program

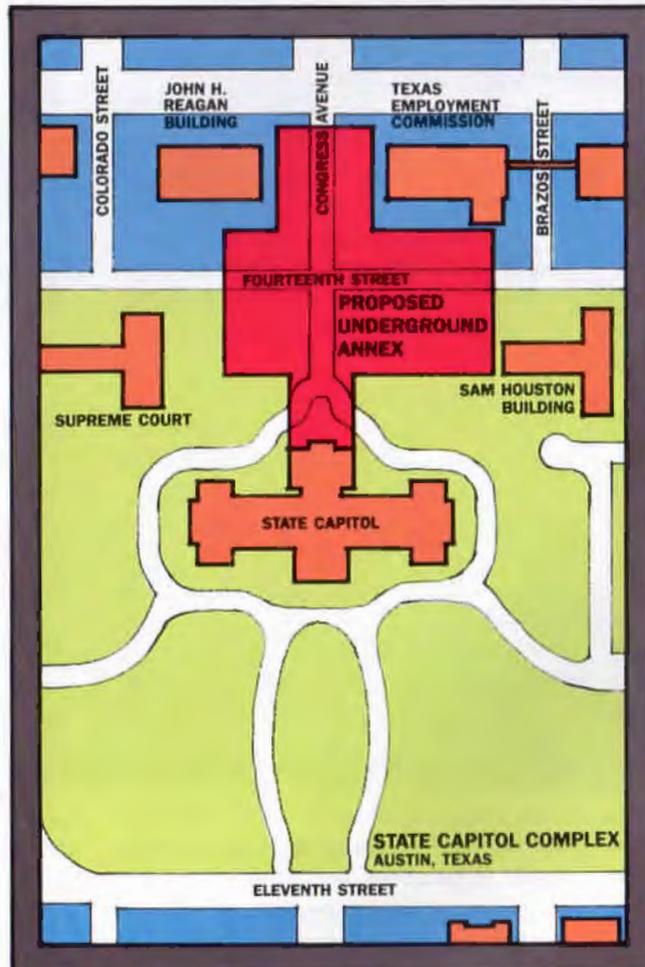
A long-term vision of the State Capitol Complex began to take shape Dec. 16, when the State Preservation Board named the joint venture of 3D/International of Houston and Ford, Powell & Carson, Inc., of San Antonio to develop a master plan for a State Capitol restoration and addition. The board also named Chumney & Associates of San Antonio to develop a plan to renovate the General Land Office building nearby. The widely sought projects, outlined Oct. 19 by Allen McCree, FAIA, Architect of the Capitol, launch a proposed six-year program that includes a \$140-million restoration of the Capitol and addition of a remarkable 85,000-square-foot, three-level underground structure to the Capitol's north side, and a \$5-million renovation of the General Land Office building.

In his Oct. 19 presentation, McCree said the annex would connect the Capitol to the Supreme Court, John H. Reagan, Sam Houston, and Texas Employment Commission buildings and would add 700 parking spaces. The annex would house temporary offices during the Capitol's restoration, he said, and then provide offices, committee rooms, a cafeteria, and a security center when all work is completed.

While impressed by McCree's ambitious scheme, members of the Preservation Board, including Governor Bill Clements, Lieutenant Governor Bill Hobby, and Speaker Gib Lewis, expressed concern that

the estimated cost was unrealistically low. "If you can stay with [the budget], it'll be a miracle," said Lewis at the meeting.

As evidence of their support, however, the board approved spending \$500,000 for the master plans. The board also approved emergency funding to repair or stabilize



asbestos in the Capitol's basement, to build temporary enclosures around exposed electrical equipment, and to install new fire sprinklers.

After the presentation, Gov. Clements said, "I feel like this is the first time we're really making some progress." His com-

ments underscore dissatisfaction with the slow pace of work on the Capitol that followed the 70th Legislature's encounter with the 1987 budget shortfall. Previous Capitol architect Roy E. Graham had produced a well-conceived restoration plan, but was left with little money to carry it out. Citing new opportunities, Graham left his position in December 1987.

McCree's plan differs from Graham's, utilizing a "hurry-up process," with master planning scheduled to take eight months instead of two years. The previous plan, too, McCree says, "was budgeted for quite a bit more money." McCree also benefits from research and documentation carried out under Graham.

The restoration goal, says McCree, is to return to the Capitol's original appearance wherever possible, taking into account significant alterations that have become "part of the historic fabric of the building." These designations will be voted on by the board, McCree says, but changes such as the terrazzo floors laid in 1936 for the state's centennial and in later phases will likely remain intact. It may be possible, he says, to re-create on the basement floor the backlit glass-block octagon that filled the original rotunda.

Given the shaky Texas economy, McCree's plan faces a struggle in the 71st Legislature, which must approve funding for each project phase. If his Oct. 19 presentation is any indication, however, McCree just may possess the political finesse needed to navigate the many obstacles to come.

— Ray Don Tilley



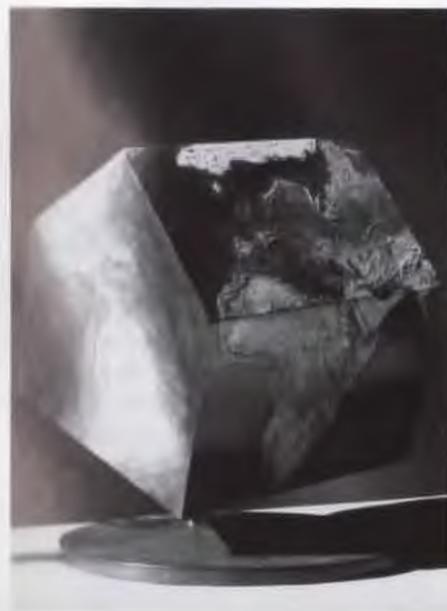
Austin

"Flights of Fancy" Exhibition Offers Architectural Diversion, Arts Money

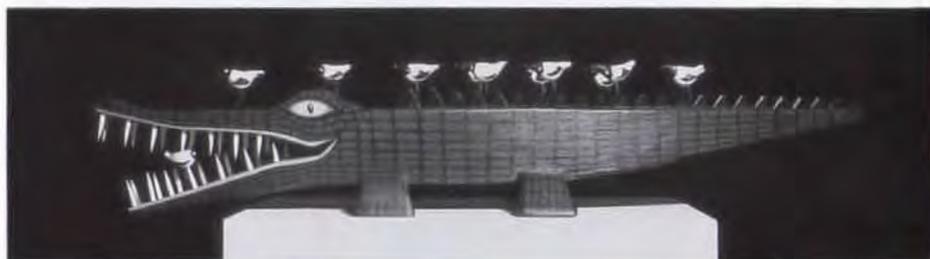
"Flights of Fancy," an exhibition of more than 70 irreverent birdhouses by Texas architects and artists, lifted pre-Christmas spirits and at the same time raised vital operating funds for the Texas Fine Arts Association (TFAA).

Projects of varying sizes—as large as Lake/Flato Architects' 16-foot-tall "Bat House"—were displayed in the atrium of the Temple-Inland Building at 301 Congress Avenue. The projects sat in small clusters within a fittingly out-of-place motif of picket fences and wood chips, designed by TFAA board members Jorge Pardo and Robert Smith. The event was as much fun for designers as it was for visitors, says Austin architect Heather McKinney. "It felt like being in school again, collecting together everyone's projects and oohing and ahing at each other's work."

—RDT



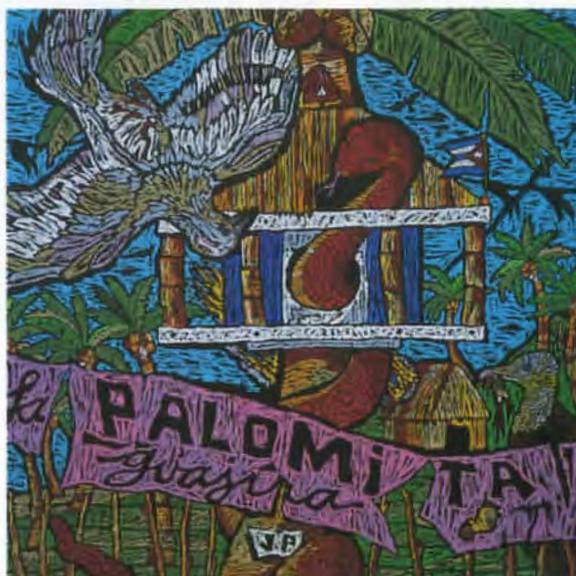
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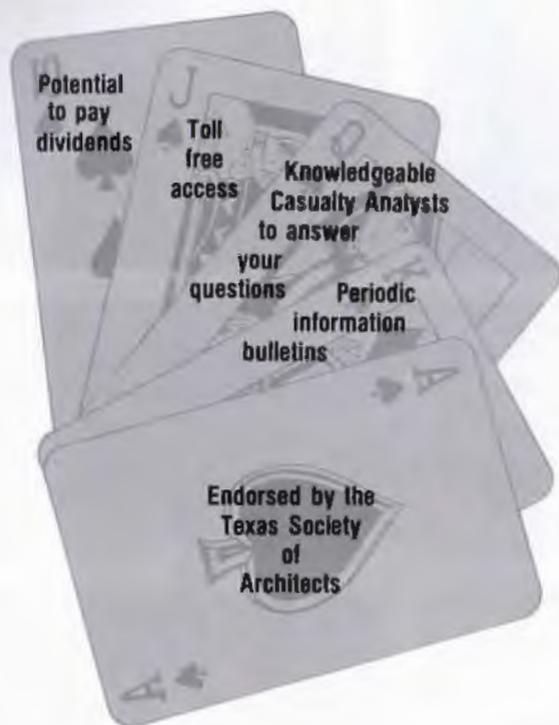


Bill Kennedy



Bird-sized dwellings included "Which Came First?" (wood and oil), TOP LEFT, by Nancy Renfro; "Barcelona Pavilion on the Wing" (basswood), TOP MIDDLE, by James Susman; "Verde Haus" (steel and plastic), TOP RIGHT, by Robert Steinbomer; "Philip's House" (brass, basswood), ABOVE MIDDLE, by Mark Volpendesta; "Nile Navy and Crew" (wood), MIDDLE, by Bob Renfro; "Untitled Birdfeeder" (copper, plastic, wrought iron, and wood), LOWER MIDDLE, by Heather McKinney with Dianne Stack, Lars Stanley, and Belinda Gayle; "La Palomita Guajira" (oil pastels on black board), LOWER RIGHT, by Jorge Pardo; and "Birdhouse, Desktop Model, 1:40,000,000" (oil on plywood, steel base and axis), LOWER LEFT, by James Thomas Mayeux and Cecilia Rangel.

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Avian Design from the Western Edge

In November more than 70 architects and artists from around the state gathered in Austin to unveil creative, sometimes elaborate, birdhouse projects, all in the name of raising money for the Texas Fine Arts Association (see previous page). Two months earlier, 13 El Paso architects combined energies in a similar, albeit smaller-scaled, effort. Mere coincidence? Or could



"Rio Grande Manhattan," Alvidrez Associates

these be the chirpings of a new, skywardly focused market in residential design?

Actually, "Architecture for the Birds" was simply a competition sponsored by the El Paso Chapter/AIA and developed by architect Jim Wofford of the firm Wofford



The four-level "Avian Gentrification," which combines four stylistic periods in a commentary on upward mobility among humans, was designed by Ed Soltero and Carr/Razloznic Architects.

and Wofford, Ed Soltero of Carr/Razloznic Architects, AIA, and Al Harris, director of the Bridge Center for Contemporary Arts. Besides giving architects a unique chance to spread their wings, the birdhouses netted the Bridge Center a \$5,000 nest egg from a silent auction of the works. An exhibition of the birdhouses at the Bridge Center gave local residents at taste of El Paso architects' humor and creativity.

—RDT

A Trio of Major New Buildings Adds to the Downtown Dissonance

Two courts buildings and a major corporate research center are reshaping the northern end of downtown Fort Worth, bringing to an area that had changed very little since the 1950s an uninhibited mélange of modernist plans and historicist imagery.

The first of these projects is the Tarrant County Civil Courts Building. Originally designed by the firm of Wyatt C. Hedrick and built in 1958, the Tarrant County Civil Courts Building was a limestone-sheathed volume partially covered with aluminum fins (which were intended as operable sunscreens but shortly stuck in place), standing just west of the stately 1895 Tarrant County Courthouse.

Since early this year, however, Hedrick's original has been all but obliterated by a new facade composed of eerily shadowed columns, arches, and other classical details echoing those on the County Courthouse. The new facade is a masterful *trompe l'oeil* mural designed by artist Richard Haas and executed by the American Illusion Company of New York; it was applied over a three-dimensional curtain-wall structure of artificial stucco that was designed by Dallas architects George C.T. Woo and Partners and constructed by Ed A. Wilson, Inc.

The \$1.5 million needed for the curtain wall and the mural (no other changes to the structure or interior were involved) was donated by the Sid Richardson Foundation, which had funded the renovation of Sundance Square, a group of low-scaled commercial buildings south of the courts complex that was adapted by Fort Worth architect Albert Komatsu in 1982 and that features two earlier Haas murals.

The rapid growth of Tarrant County's population also led county commissioners to authorize an additional \$38.8-million courts building to go along with the reskinned Civil Courts Building. The new Tarrant County Courts Facility, as it is rather confusingly called, is designed by San Francisco architects Williams + Tanaka (in association with Fort Worth architects FRS Design Group, Inc.). Connected to the old jail and police station by underground tunnels, it will provide 30 new courtrooms and holding facilities for prisoners await-



ing hearings on the upper floors, with public areas such as jury assembly and County Clerk's offices on the lower floors. The fourth through ninth floors cantilever out from the building core, creating a street-level colonnade and providing space for up to eight separate courtrooms on each of the upper levels. Clad in a busy array of pink granite and local brick, the building will have horizontal window strips and curved metal hands at the corners of the upper floors, all topped by a pyramidal cap and spire that recall a Helmut Jahn sky-



The 1958 Tarrant County Civil Courts Building, ABOVE, has been transformed by artist Richard Haas and architects George C.T. Woo and Partners into a visually conformist Courthouse neighbor, LEFT. Just blocks away, the spire-capped Tarrant County Courts Facility, BELOW LEFT, and the more modest Tandy Technology Center, BOTTOM LEFT, add to the visual complexity of northern downtown's urban fabric.

scraper or a simplified version of Frank Lloyd Wright's Spring Green Restaurant. The project won an award of excellence from the AIA's Architecture for Justice committee in 1988. Completion is scheduled for early 1990.

The third new project in the area, south of Williams + Tanaka's new building, will be the Tandy Technology Center, designed by HKS Inc. of Dallas (Jack Yardley, FAIA, partner-in-charge) for the computer and consumer-electronics manufacturer. As a project, the Tandy Technology Center goes pleasantly against the current grain for research and corporate-administrative centers by its location downtown instead of in a distant suburb.

The Technology Center, on a superblock facing the superblock of the mixed-use Tandy Center, will start as a seven-story, 240,000-square-foot cubic structure around a square atrium, rotated 45 degrees to the street. In a modest late-modern style, its skin features layers of reflective glass and light-colored stone spandrels. It will sit in a landscaped park, and back up to two surface-level parking lots which, according to the master plan, will later hold office towers. Construction began in November.

The widely diverging—even clashing—styles of these projects seem to show that, for all their promised benefits and despite the efforts of civic and business leaders alike, the long-held goal of establishing harmony in the fabric of downtown Fort Worth is receding instead of getting closer.

—Joel Warren Barna

Mark Shinn of Gensler and Associates/Architects, Houston, received an Honor Award in the Society of Environmental Graphic Designers' 1988 design competition for his work on Enron Corp.

Charles Harper, FAIA, of Harper*Perkins*Architects, Inc., Wichita Falls, was a member of the nine-person Regional/Urban Design Assistance Team that in November developed proposals to revitalize the central core of Spartanburg, S.C.

Robert Shaw Village, a housing project for the elderly in East Austin by **Tom Hatch, Architects**, Austin, is featured in the November 1988 issue of *Architectural Record*.

Boone Powell, FAIA, of Ford, Powell & Carson, Inc., San Antonio, has been chosen to chair the 1989 AIA Committee on Design.

Milosav Cekic of Milosav Cekic Architects, Austin, was awarded one of only two honorable mentions in the international Olympic West Competition, which called for the design of a ten-block section of Olympic Boulevard in Los Angeles. **Peter Jay Zweig** of Peter Jay Zweig Architects, Houston, received a Sponsor's Commendation.

George J. Mann, professor of architecture at Texas A&M University, presented a slide lecture, entitled "Designing the Health Facility of the Future Under Conditions of Limited Resources: The Year 2000," to the International Union of Architects Public Health Group's September 1988 meeting held in Moscow.

The Morton Meyerson Residence by **Cunningham Architects**, Dallas, is featured in the December 1988 issue of *Progressive Architecture*.

NEWS, CONTINUED ON PAGE 14

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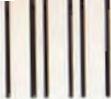
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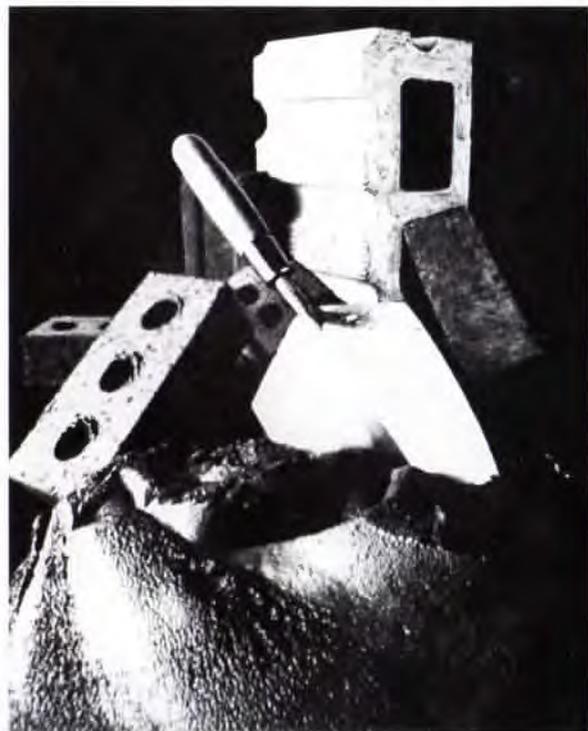


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NEW TOWNS: TODAY'S SEARCH FOR THE LOST TEXAS TOWNSCAPE



Jeff Debevec Photography

Human scale and a lasting, recognizably humane order have always been among the hardest qualities to achieve in Texas, where the vast reach of the horizon has always threatened to reduce human settlement to merely trivial fragments, and where the forces of economic dynamism still threaten to deracinate, like so much tumbleweed, the houses and factories and offices and towns of the high and low in each succeeding generation.

The Spanish, as David Woodcock writes in his feature, "The Old New Towns," tried to create settlements in Texas embodying not only practical solutions to daily needs, but an ideal order, a confluence of earthly power and divine support. The settlers of Republican Texas built their courthouse towns and railroad towns and port cities and garden suburbs, each reflecting a different set of exigencies and ideas, each town type moving further from the persuasive formality of the *plaza mayor* to the new medievalism of the modern city, an unbounded chaos of balanced forces creating what critics call "the featureless landscape of suburbia."

In his story, "Las Colinas: The Ultimate Bourgeois Utopia," Richard Ingersoll profiles one of the state's most interesting attempts to create a new urban order in a landscape where stage-set building facades and golf courses stand in for the never-sufficient sense of rootedness in "the metroplex." At the opposite end of the scale in both economic terms and in approach to historical context, Milosav Cekic's master plan for a development in Laredo, creating an urban quarter, not a suburb, is examined in "Contemporary Synthesis Promises a Future Unity."

—Joel Warren Barna

LAS COLINAS: THE ULTIMATE BOURGEOIS UTOPIA

By Richard Ingersoll

Photography by Blackmon Winters

THE 40 MILES THAT SEPARATE DALLAS AND FORT WORTH are punctuated by clumps of new development, stitching the territory of the two cities into a random patchwork of office parks, housing tracts, recreation areas, and shopping malls—an urban environment that has been immortalized by local radio stations as “the metroplex.” The largest of these developments, indeed one of the largest privately developed settlements in the world, is Las Colinas, located on 18.75 square miles of land between the Dallas-Fort Worth Regional Airport and central Dallas. At first glance, the landscaped freeway, the informal assortment of office towers and parking structures, and the clusters of custom-built houses surrounded by golf courses seem so conventional, so familiar to the suburban landscape, that it is difficult to imagine Las Colinas as one of the great urban utopias of our age. It has been purposely planned to look unplanned. As an urban system it attempts to indulge both the laissez-faire practices of corporate clients and the high-income dweller’s desire for privacy and security while satisfying collective needs for efficient services. Composed as a series of isolated nodes strung on curvilinear connector roads, its urban fabric is analogous to macramé: there is neither a straight road nor anything resembling a grid in this immense patch of the metroplex. The size, complexity, and thoroughness of execution of Las Colinas have made it a significant case in the history of city planning.

As a planning precedent, the early Anglo-American suburb was conceived as a nature-oriented haven from the industrial metropolis for the newly monied classes. These picturesquely planned additions to the outskirts of the central city were almost invariably structured on curvilinear street plans. The curves gave variety to one’s perspective while moving along the street and helped to heighten the sense of isolation and uniqueness of the villa-like dwellings. One of the chief attractions of the early suburb was its disengagement from the environmental and social problems of the center. The economic filter of real estate prices created an automatic process of class segregation. The rich left the poor behind in search of what Robert Fishman has aptly termed the “bourgeois utopia.”¹ Las Colinas represents a similar flight from the conflict-ridden city, this time bringing along the new economic elite’s place of work as well as its preferred dwelling types.

Las Colinas is neither city nor suburb but a new urban type that, unlike the early suburbs, provides for all the functions of a city except representative government, yet shares many suburban spatial and social characteristics. The inefficiency and congestion of the center city, along with its politics and crime, have been eliminated at Las Colinas, as has the dependence on the original urban core. Proximity to the airport (an eight-minute drive) is a much more prized advantage to the businesses and inhabitants than is access to Dallas (a 15-minute drive). As a new synthesis of

As a new synthesis of the American dream that guarantees maximum security, easy access to work and circulation, segregation from economic inferiors, “natural” landscapes, even a bit of architectural class, Las Colinas qualifies as the ultimate bourgeois utopia.

FACING PAGE: The Venice-inspired canal walk in the Las Colinas Urban Center (designed by Harwood K. Smith & Partners, now HKS Inc.) is one of the intimately scaled postmodernist vignettes and natural features that help to give Las Colinas a utopian air. INSET: The Urban Center skyline, rising above Lake Carolyn, includes some of the development’s best architecture.



the American dream, one that guarantees maximum security, easy automobile circulation, quick access to work, segregation from economic inferiors, "natural" landscapes, and even a bit of architectural class, Las Colinas qualifies as the ultimate bourgeois utopia.

The design of the Urban Center, the densest and most architecturally distinguished area of Las Colinas, features both modernist concepts, such as the superblock, and postmodernist vignettes, such as the Venice-inspired canal walk. Every complex has exposure on one side to a broad, quick arterial loop road and on the other faces a more intimately scaled streetscape or natural feature. Although this provides places to walk, it does not constitute the dense network of a walking city. The elevated rail system connecting the office towers is as futuristic in its imagery as the arched porticoes and masonry facades along the canal are historicist. What saves these concomitant simulations of past and future from being dismissed as completely Disneyesque kitsch is the architectural integrity of the centerpiece, Williams Square, a U-shaped composition of office towers surrounding a paved plaza.

The buildings of Williams Square, completed in 1985, were designed by Charles Bassett of the San Francisco office of Skidmore, Owings & Merrill with heroic scale and harmonious proportions. The unity of the ensemble's architectural language and the hierarchy of its forms make it the local source of visual order. The polished veneers of pink Texas granite and the hipped copper roofs serve as a dignified palette of materials. The 26-story central tower in its lower half repeats the oblong parti of its flanking 14-story siblings, but then is folded gracefully on its short sides where its height doubles. The roofs float delicately above the ring of balconies around the top stories. Surrounding the base, a superb variation on the portico has been invented for the harsh Texas climate, allowing the option of walking from building to building in a glassed-in, air-conditioned corridor or using a parallel outdoor route under the shade of the deep eaves of the side buildings and the imposing colonnade of the central tower. The plaza fronts onto the major loop road of the Urban Center, but automobile access is placed on the rear (lake side), where the garages can be entered and a porte-cochère serves the central tower as a drop-off point. A delightful imbalance in the strict symmetry of Williams Square is

created by the placement of a six-story bank, scripted in the same palette and proportions, as an architectural sentinel at the major approach to the complex.

The plaza, which was conceived before the buildings, was designed by Jim Reeves of the Houston office of the SWA Group. Planting was scrupulously limited to the perimeter, with discreet lines of oaks at the base of the flanking towers. The uncompromisingly hard-surfaced central space stretches 300 feet in either direction and is laid out

on subtly tilted planes that shear in a jogging diagonal rupture, making a space in the middle for one of the most engaging fountains to be built since the time of Bernini. The grey granite paving turns pink at the point where the water is traversed by nine bronze mustangs, realistically portrayed by sculptor Robert Glen at one-and-one-half times the actual size. Rather than relying on the static equestrian statue that in past ages was the obligatory focus of comparably grand spaces, the horses of Las Colinas have been liberated from that sort of encomium as a tribute to the wildness of the West. The illusion of their diagonal gallop

across the plaza is heightened by fountain jets that spray where their hooves seem to meet the water. Williams Square is much more successful at reviving a classically proportioned urban space than other recent attempts, such as PPG Place in Pittsburgh or the Procter & Gamble Headquarters in Cincinnati. It supplies Las Colinas with a genuinely urbane character, while creating a unifying conceit for the entire settlement as well: within a rationally controlled frame things are made to appear as natural and free-flowing as possible.

The consistency of this new urban vision is reminiscent of the planning of ideal cities during the Renaissance. As with Pius II's Pienza or Vespasiano Gonzaga's Sabbioneta, the utopianism of Las Colinas derives from the favored circumstances and determined will of a single patron. Ben Carpenter, the developer-prince of Las Colinas, whose Hackberry Creek Ranch still occupies a few dozen acres at the exact geographic center of the project, has produced with his family and associates an idealized alternative to the metroplex city that is as clear a reflection of corporate ideology as the above-mentioned plans were reflections of papal and aristocratic ideologies. When questioned about his intentions, Carpenter will modestly admit

Williams Square supplies Las Colinas with a genuinely urbane character, while creating a unifying conceit for the entire settlement as well: within a rationally controlled frame things are made to appear as natural and free-flowing as possible.



Mandalay Canal Walk



CIGNA tower and monorail



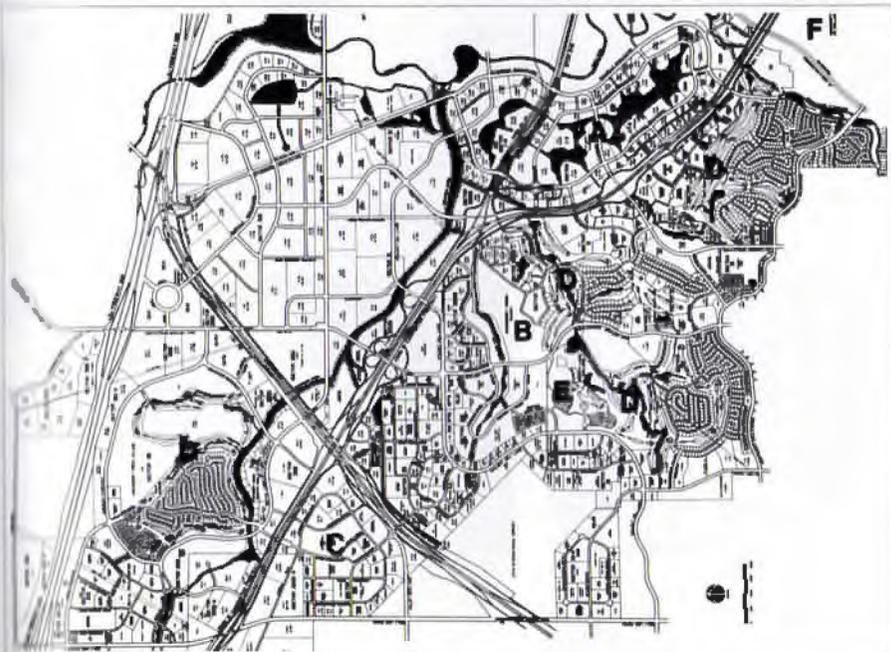
Monorail from atop Williams Square



Carpenter's Hackberry Creek Ranch



Aerial view of Las Colinas looking eastward to downtown Dallas (© Landis Aerial Photography)



Map of Las Colinas (east at the top), showing: A. Urban Center, B. Hackberry Creek Ranch, C. Las Colinas Office Center, D. residential areas and golf courses, E. North Lake College, F. University of Dallas



Office developments are shaded.



Texas Commerce Bank, by Skidmore, Owings & Merrill



122 W. Carpenter Freeway, by SOM



Xerox Center, by HKS Inc.



Computer Associates Tower, by HKS



Zale Corporation's headquarters, at the outer edge of Las Colinas, was designed by Hellmuth, Obata & Kassabaum, Dallas.

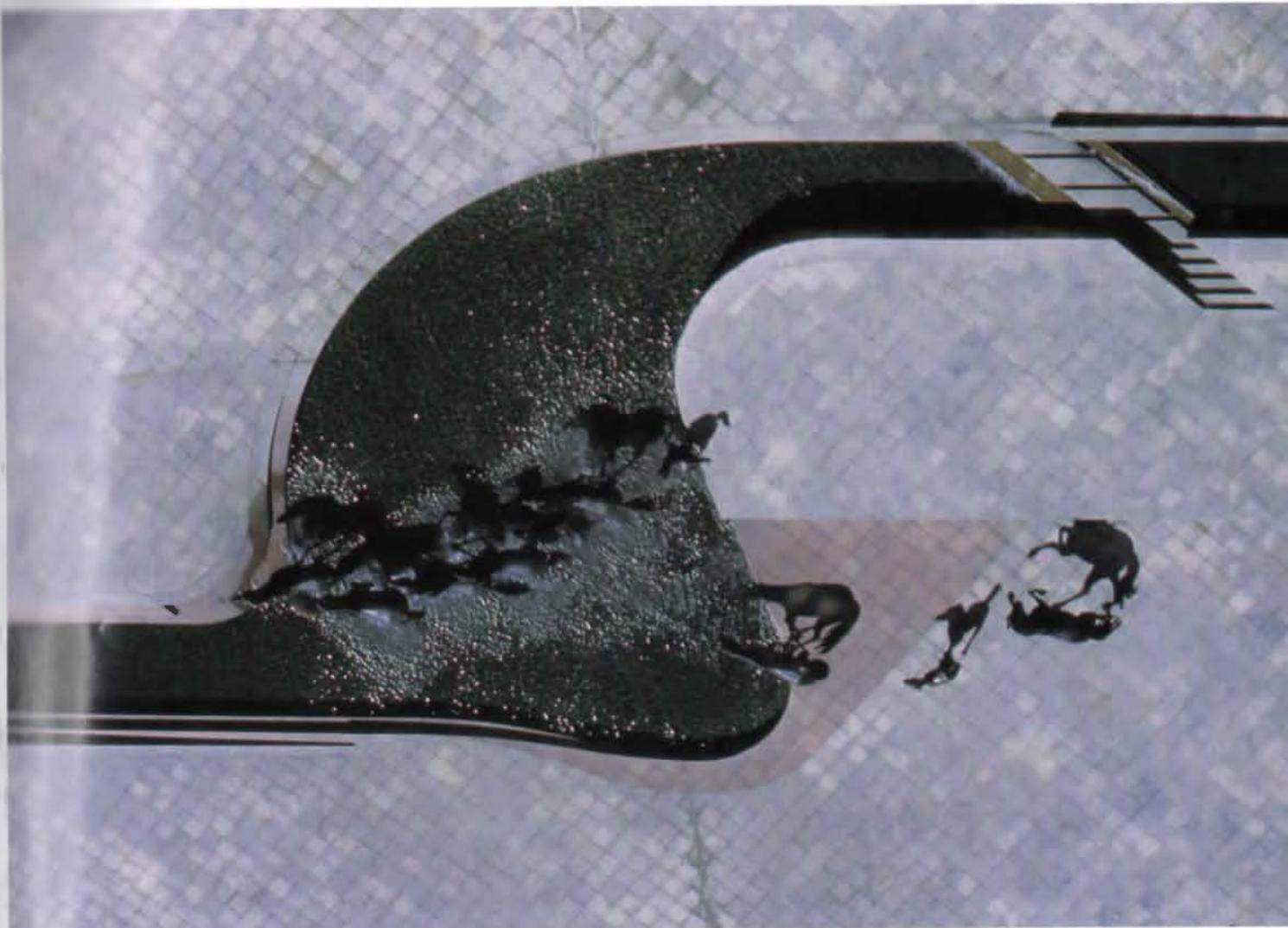
that he is "just in the land-development business" and attribute the ideas of Las Colinas to associates and consultants. Yet all who have worked for him seem to agree that the total vision of the landscape—the mix of business and dwelling, and the economic exclusivity—was the product of one set of eyes. Likewise, Carpenter's was the guiding mind behind the careful programming of the buildings and plaza features of Williams Square, which he intended "to set the standard for development"; Carpenter also originated the concept of the canal walk as a "people place."

According to Carpenter, the initial idea for Las Colinas was sparked by a conversation with Los Angeles architect Welton Becket, who in 1959 was working for the Carpenter family on their major contribution to downtown Dallas, Southland Center. Becket, who was also designing the Los Angeles International Airport at the time, noted how predictably good the market became for adjacent properties in Los Angeles. This tip could not have been totally new to Carpenter, since his father, John W. Carpenter, had been using his authority as president of the Dallas Chamber of Commerce to advocate the location of a regional airport on the site that was eventually selected next to his ranch. The elder Carpenter, founder of Southland Life Insurance and self-made millionaire, had acquired Las Colinas Ranch in the late 1920s as part of his new fortune. Before his death in 1959, he donated the land for the freeway that now bears his name and serves as the spine for Las Colinas. His son and powerful friends pressured the state to proceed with its construction. As Gary Cartwright has noted in *Texas Monthly*, the founding in 1965 of the Las Colinas Country Club, on a piece of the ranch not far from the Carpenter house, involved most of the magnates of the metroplex, who in 1968 made the final agreements on the location of the airport.²

The campaign against "sameness" has been perhaps too successful, but the unifying effects of planning are evident in parking, setbacks, green spaces, and other features.

Once the new airport was scheduled, Ben Carpenter began hiring professional planners and real-estate experts,³ and studying numerous historical cities and planned developments throughout the world, before unveiling the first master plan in 1973. "We wanted to avoid sameness," said Carpenter. "We had been to Brasília and knew we did not want that." His ambitions were clearly on the scale of a complete new city, one that could compete with some of the qualities of great cities. Williams Square was thus imagined from the start as the dignified center, analogous to Trafalgar Square or Piazza San Marco. Another important factor that has kept Las Colinas from being just any development is the strength of the Carpenter myth, conveyed in such autobiographical touches as the obsession with horses, seen both in the iconography of the plaza and in the founding of a 42-acre equestrian center, billed as a "country club for horses." The myth is further perpetuated in the toponymy: Lake Carolyn is named for Carpenter's sister, Williams Square for his brother-in-law, Windsor Ridge for his fellow magnate Bill Windsor, and even lesser-known characters such as his gardener, Mr. Phelps, get honored by street names.

The problem that inhibits the comprehensive planning of most cities is the multiple ownership of the land and the ensuing political process of compromises. It is rare that a tract of land as large as Las Colinas in such a desirable position should be in the possession of a single owner, but it is even more rare that such a grand scheme should be conceived for its development. Carpenter's first move before construction was begun was to ensure a complete and efficient infrastructure of sewage lines, water mains, and roads. His own company was responsible for developing some of the key sites, but the strength of the plan depended on other developers, such as his friend Trammell



SWA Group of Houston designed the plaza at Williams Square with an engaging fountain that provides Las Colinas with an urbane image and a unifying conceit.



The buildings at Williams Square have heroic proportions, ABOVE, and a superb variation on the portico, RIGHT.



Sculptor Robert Glen's one-and-one-half-times-life-size bronze horses seem to gallop through the fountain.



Residential areas, with their golf courses, are shaded.



Mandalay hotel, with apartments



Shielded parking



ABOVE: Parking garages feature retail space. BELOW: Shops of O'Connor, by Good, Haas & Fulton



Chuck Armstrong

Crow, finding it profitable to build there. Developers have been given constraints similar to those in downtown Dallas for parking requirements and setbacks, but with 85 percent lower land costs and the advantage of a better infrastructure.

Although the campaign against architectural "sameness" has been perhaps too successful, when one looks closer, the unifying effects of coordinated planning are quite evident. The closest thing to local government is the Las Colinas Association; all property owners are automatically members, but their voting capacity is determined by the amount of property they own, and it is no secret who owns the majority. The Las Colinas Association is funded by an annual surtax on property to maintain the streets and landscaping and staff an architectural control committee to review all plans. The guidelines make almost no restrictions on style, volumes, or materials; only the offensive use of reflective glass on the Xerox

Center has resulted in a ban on that material since 1982. Thus the high rises in the Urban Center have been allowed the same degree of incongruity as those of downtown Dallas, each competing with the other to assert corporate symbolism. The houses are in no greater stylistic accord. Where the committee's vigilance has had an impact is in site planning: all parking is "shielded" either by heavy planting, berms, or approved walls; loading and service functions are concealed even more carefully; external antennae are not allowed, nor are overhead wires; generous 15- to 50-foot setbacks are enforced; and all landscaping must have underground, timed sprinklers. Although the automobile is an integral part of Las Colinas, the visual pollution of parking and road signs has been expurgated. The master plan guarantees the conservation of a large portion of green spaces: 4,500 acres from a total of 12,500. Water run-off has been channeled into water features that often serve as the internal focus for groups of buildings. Although Carpenter does not play golf, he has been convinced by marketing experts that the most successful upper-income housing is always located near a golf course. All of the three major housing districts are surrounded and relieved by four golf courses; the fairways also function as visual buffers from the commercial districts.

The single-family homes are organized into five residential "villages," each enclosed by low walls and guarded by checkpoint entries. The largest village has 1,000 lots; the others are considerably smaller. The houses, whose prices range from \$250,000 to over \$2 million, might have been

more mindful of the modest ranch-style house designed for Carpenter by Harwood K. Smith in 1949. Carpenter in fact commissioned a few houses in Fox Glen Village as examples of common-sense luxury. The majority of the houses, however, have been built as hyperbolic essays in the North Dallas Style: wood-frame construction covered with muscle-bound brick details, multitudes of arched windows, and profusions of gables. There are less expensive accommodations in the two condominium areas and the ten apartment

complexes; apartments range from \$400-\$900 monthly. One of the real estate pitches is the rather scary feature called the "bidirectional cable system," which brings to each home 50 channels of video, 30 of audio, and monitors them with sophisticated security devices.

Basic shopping is covered by several small retail centers, always located at the intersection of major roads, but there is

nothing on the scale of a mall or shopping center, nor is there anything as vulgar as a corner store or movie house. The latest retail outlet is the Irvine Ranch supermarket, which, like its namesake in Southern California, offers things in exquisite taste at twice the expense. There are 44 restaurants, most of them oriented to upper-income budgets, and four hotels, among which is the Las Colinas Inn Conference Center, commissioned by Carpenter, with its main attraction, the Sports Club, a spa and fitness center.

Las Colinas is located in the city of Irving, and features two post offices and a public elementary school inside its boundaries. Among other public institutions, North Lake Community College (designed by Anthony Lumdsen) is a terraced campus in the center of Las Colinas, while the University of Dallas was opened along the development's southeast border on land donated by Carpenter. It acts as a *cordon sanitaire* against possible encroachment by lower-income housing. The rest of the eastern flank is buffered by the Equestrian Center. The southern border is shared with the Northgate area, which was developed as high-income housing by the Carpenters before the founding of Las Colinas. The west is bordered by the airport. Thus, except for the northern border, Las Colinas is protected from contiguous development or contact with the lower classes.

The commercial space, which includes 13 million square feet of office space and 7 million of industrial space, is scattered in different pockets of the project to provide for a variety of businesses: the corporate headquarters needing fancy

The canal walk is a stage set for the one real pedestrian area in Las Colinas, a surreal reminder that walking belongs to a past civilization.

high rises are located in the Urban Center, while lower-profile offices, research centers, industries, and warehouses—the kind of businesses usually found near freeways with lots of surrounding surface parking—have been relegated to the outer reaches near the airport. Over 900 companies have located in Las Colinas, including Caltex Petroleum, Xerox, Kimberly-Clark, Hewlett-Packard, several Japanese corporations (some of the Las Colinas promotional literature is bilingual), and, upon my honor, the national headquarters of the Boy Scouts of America. Although the more interesting buildings tend to be located in the Urban Center, the Zale Corporation by HOK on the outer edge (a TSA design-award winner), is a fine low-rise complex girdled in handsome sunscreens. HOK also designed the CIGNA Tower with its curved high-tech plastic facade fronting Lake Carolyn. This is one of six complexes in the Urban Center that will be connected by the elevated rail when it is inaugurated in June 1989; each of the buildings along the route was obliged to pay for its neighboring section of rail. This internal transit system will function as a horizontal elevator between buildings, so that, for instance, someone working in the Cigna Tower wanting to have lunch at Williams Square would be spared the 20-minute walk or the trouble of unparking and reparking the car. One enlightened regulation for buildings in this district is that all structures, even parking garages, must provide for retail spaces where they front on pedestrian paths and sidewalks.

Carpenter's court architect is HKS Inc. (formerly Harwood K. Smith & Partners), which has designed and planned over 30 major buildings in Las Colinas. Although many of their projects, such as the Xerox Center, might escape praise, their newly completed Computer Associates Tower is a pretty building, capped with graceful cross vaults and wrapped in elegant veneers. The Mandalay Canal river walk was also designed by HKS and is an astonishing architectural masquerade: beautifully rendered stone and cast-stone facades, inspired by Mexican villages, have been grafted onto the base of skeletal, unarticulated boxes, two for parking structures and two for office towers. Some of the facades shelter tourist shops while others are merely false fronts over ordinary garages. The two campanile-like towers house stairways to the garages. The canal walk is a stage set for the one real pedestrian area in Las Colinas, a surreal reminder that one's walking life belongs to a past civilization, a colorful fragment of which has washed up among the drabest of containers.

The most common criticism of Las Colinas is that it seems uninhabited. In 15 years a remarkable amount has been built, yet only 20 percent of the Urban Center is complete, and there are still



LEFT: A street in the Fox Glen neighborhood, looking toward the Urban Center, features densely clustered houses. "North Dallas" houses usually occupy larger lots. BELOW: Golf courses, BOTTOM, embrace most residential areas.





ABOVE: The Las Colinas Conference Center, by HKS Inc.

2,500 acres of land that remain to be developed. Currently, 20,000 people live in Las Colinas and 50,000 work there; this is about a third of the projected population for the complete project. During the last three years Carpenter's Southland Financial Corporation has had serious losses and has been forced into a compromising partnership with Lincoln Properties. IBM, one of the major corporate tenants, with offices on Williams Square, has pulled out completely, preferring to build its own campus 15 miles farther west in Westlake. Massive housing developments are being constructed on the northern borders of Las Colinas, in direct competition with its market. As with the Renaissance utopias, Las Colinas could remain suspended in time, a fragment of a dream city.

The occupancy rate in Las Colinas, however, is the highest in the metroplex, and development could easily resume. Yet the possibilities of a richer public life seem doubtful considering the underlying sociological premise of Las Colinas. Although "sameness" has been obsessively discour-

aged by the physical plan, it is indeed the chief characteristic of the inhabitants. There are no poor people, nor even middle-income sorts; there are few children, few people of a complexion darker than sun-tanned pale, nor discernible evidence of intellectuals or artists, single mothers, fixed-income elders, or students. The economic filter has distilled, alas, a new master race for the metroplex! This marketing verisimilitude is centered around workaholic businesses, golf-course leisure, and the cultural horizons of cable television, and frankly has no need of public life. The cultural consensus imposed by income and the desire to escape social confrontation constitute, after all, the "discreet charm of the bourgeoisie," and explain their preference for a city without people. This alters slightly the definition of the word utopia from "a place that is nowhere" to "a place where there is no one."

Richard Ingersoll is editor of Design Book Review and Assistant Professor of Architecture at the Rice University of School of Architecture.

1. Robert Fishman, *Bourgeois Utopias, the Rise and Fall of Suburbia*, New York, 1987.
2. Gary Cartwright, "Paradise Lost," in *Texas Monthly*, October, 1987, p. 116.
3. Ernest Kump & Associates of Palo Alto were the first land planners; James Downs of Chicago was a trusted real estate consultant.

THE OLD NEW TOWNS: TEXAS PATTERNS

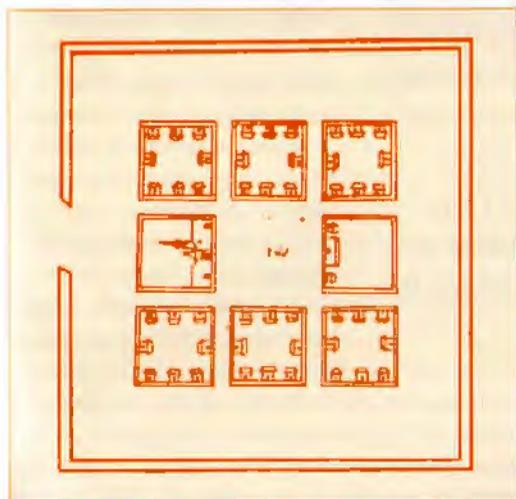
By David Woodcock

SETTLEMENT PATTERNS IN TEXAS display the evidence of earlier times and different cultures; because they encapsulate not only ecological but social and economic relationships, the forms and concepts shown by the towns and cities of Texas provide the foundation for ways to develop the state in the future.

The earliest known dwellers in Texas evolved different types of settlement in the many hundreds of years during which they preceded European explorers. The Karankawa on the Gulf Coast, for example, were a relatively primitive nomadic group, using rough temporary shelters. The Caddo tribes in east, northeast, and central parts of the region had a more advanced agrarian culture, centered around long-established tribal villages with irregular circular hut forms and burial mounds.

Europeans first arrived as wandering explorers such as Alvar Nuñez Cabeza de Vaca in the 16th century and René Robert Sieur de La Salle in the late 17th century. The French established an early trading post near Texarkana between 1719 and 1780. In the latter part of the 18th century, larger European-immigrant communities developed that required the acceptance of layouts based on geometry and planning rules.

Encapsulating ecological, social, and economic relationships, the forms and concepts shown by Texas towns and cities provide more than history—they are the foundation for ways to develop the state's future.



The Laws of the Indies prescribed a symbolic, as well as functional, town plan.



Plan of San Antonio, circa 1767, shows the relationship of Casa de Capitan (B) to the central church (F).

THE LAWS OF THE INDIES

The first such communities were established by the Spanish as they moved northward from Mexico City, expanding a colonial empire that held sway over the region from 1690 to 1821. These Hispano-American towns were laid out according to The Laws of the Indies, a set of royal ordinances codified under Philip II of Spain in 1573. The town-planning concepts of the laws had their roots in the code governing the Roman colonial town (*colonia*), developed in turn from the prototypical Roman military camp. The Roman archetype was a four-square plan with major north-south and east-west streets leading to four gates in the fortified outer walls, with areas set aside for a public forum and for the military garrison.

The Hispano-American town began, not from organic growth, but with an act of legal establishment and the adoption of a plan. As in later settlement, however, the Spanish authorities did require that a minimum number of settlers be committed to staying in the new town, along with military and civil officers and the inevitable religious community, whose skills in education, medicine, and construction were vital to the growth of the township.

The Laws of the Indies offered advice on site selection and prescribed a plan in some detail. The basic form was a three-by-three series of square blocks, the central one being reserved as a public square, and the surrounding eight further subdivided into lots. The Laws prescribed a "green belt" to be maintained around the town, with farm lots established beyond this reserved area. The main square (*plaza mayor*) was the center of the community, physically and socially. Typically, the

main church and the episcopal palace were placed on the east side of the *plaza mayor*, with the town hall (*cabildo*) to the west. Historian Ervin Galantay has suggested that the spiritual basis for The Laws of the Indies stemmed from theological speculations about the ideal Christian city described in a Franciscan work of 1484. Certainly, the basic form is a brilliant combination of the practicality of the rectilinear grid, the formal identification of secular and religious authority, the recognition of the need for space for public assembly, and clear circulation.

This plan form is evident in many Texas cities established prior to 1836, notably Laredo, Gonzales, and San Antonio. Although some of the original land uses have been blurred by changes made in the 19th and 20th centuries, the basic form of the original settlements within these cities is still visible, and in many cases the public plaza still fulfills its original purpose.

COURTHOUSE SQUARES

The rapid settlement of Texas between 1821, when Mexico gained independence from Spain, and 1836, when the Republic of Texas won independence from Mexico, tended to follow the communication system established by the Spanish, notably the roads called *El Camino Real* and the Atascosita Trail, both of which provided east-west routes that were linked in turn by trails running north-south. The settlements organized by Stephen F. Austin and others used these networks, as well as the north-south transportation systems afforded by the rivers flowing into the Gulf of Mexico. The coastal waterways were the principal points for importing and exporting goods as well as for immigration; Galveston, Indianola, and Port Lavaca were the chief ports. The town of Jefferson, for example, became one of the region's fastest-growing settlements during this period, due to its location on the Red River, which linked the Gulf to Lake Caddo and points as far north as Shreveport, La. Settlers also entered Texas along the land routes through Arkansas from Tennessee and Georgia.

The establishment of new towns at a rapid rate during this period demanded a simple technique for surveying, platting, and recording land divisions and ownership. And while the plans developed without the formal, even theological, basis of the Hispano-American towns, the ancient logic of the rectilinear grid commended itself. It needed only simple measuring and surveying

equipment and could be readily confirmed and expanded as towns grew.

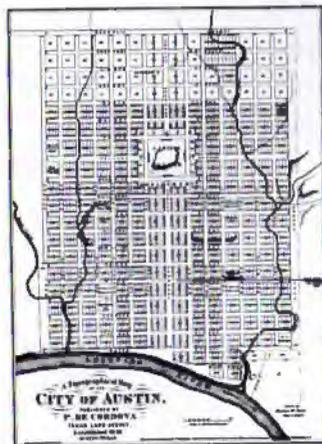
The East Coast settlements in the United States ranged from defensive forts, as at Jamestown in 1607, to the rather free-form rectilinear grid at Yorktown of 1691, which had a linear street plan with six or eight lots per block. Major cities like Philadelphia developed from a more formal tradition, embodying major boulevards and tightly enclosed squares. Philadelphia's squares, in particular, were perhaps influenced by

William Penn's time as a law student at Lincoln's Inn, London, in 1665. Other squares in London belonged to the owners of the property surrounding them; Lincoln's Inn's square was, by contrast, public. The colonial towns of Charleston (1704) and Savannah (1733), were also rectilinear grids, and both embraced public squares. It was this tradition of a democratic regularity, with public access to the squares, that would have been the familiar pattern to the Anglo settlers in Texas in the early part of the 19th century. Surveyors generally

made provision for public lands, usually designated as a courthouse square; this element, placing civil government at the center of the town plat (and lacking the congruence of civil, military, and religious authority), then became the focus for other public and commercial structures, with the town spreading around the square.

The most common system established the courthouse as the center block of the town plat, with four major streets surrounding it. Many country towns retain such prototypical plans, and the last 20 years have seen a renewed interest in preserving courthouses and their surrounding areas (along with an ever-increasing threat to the economic base that keeps them viable). Towns as diverse as Hallettsville in Lavaca County (around its Eugene Heimer courthouse of 1897-99) and Dallas (with its late-19th-century courthouse standing on the block selected for the purpose by John Neely Bryan, who platted the first section of Dallas in 1846) retain vestiges of this form.

Variants on the standard plan exist in several Texas towns. Both Goliad in Goliad County and Anderson in Grimes County have courthouses on a central axis and courthouse squares that intercept the street pattern instead of nestling within it. Both town plans predate the period of the Texas Republic, although the courthouses themselves are from the late 19th century. The same



Plan of the city of Austin, circa 1872

The basic town form created in Hispano-American cities by the Laws of the Indies brilliantly combines practicality with the formal identification of secular and religious authority as central to urban life.



plat that had a main street intersecting the rail line right of way and that accommodated necessary public spaces in a more inventive way. Franklin, the county seat of Robertson County, was established on an east-west line operated by the International Railway in 1872. Franklin's plat incorporates a Center Street running north-south and crossing the railway at an angle. The street is interrupted at two-block intervals to the north by a courthouse square and a jailhouse square, and to the south by a public square. Variants of this plan exist across the state.

GARDEN SUBURBS

The steady growth of Texas throughout the next 60 years required the extension of existing communities rather than the establishment of new towns, although the oil boom period saw the rise and fall of many work camps.

In keeping with the "this land is my land" philosophy of the early settlers, these extensions and new subdivisions rarely provided logical additions to the earlier plats. Typical of this indi-

The tradition of a democratic regularity, with public access to city squares, tracing back through colonial Charleston and Savannah to the London of William Penn's youth, set the pattern for early Anglo settlers in Texas.

viduality is the John Grigsby plat in Dallas, which takes off at a 30-degree angle to the Bryan plat, a perturbation that provides richness to the eye but torments traffic engineers.

The rapid growth of residential subdivisions in Texas was naturally influenced by the work of the great nationally known 19th-century planners Frederick Law Olmsted, Henry Wright, and Clarence Stein, who, drawing on the earlier Garden City Movement in England, were attracted to non-rectilinear plats, the limitation of through traffic, and,

depending on the anticipated economic classification of the intended occupants, varying provision for open space. Among many such developments, River Oaks in Houston remains one of the outstanding examples, protected by subdivision regulations in a city that continues to eschew zoning as a planning tool.

While economics will always be the guiding principle for the subdivision of land, the economy itself is driven by what is deemed to be



Grimes County Courthouse in Anderson, FACING PAGE, sits athwart the main axis of the town, rather than on a central block nestled between four surrounding streets, like the Lavaca County Courthouse in Hallettsville, ABOVE.



The Woodlands, near Houston. TOP and ABOVE, where every structure is carefully screened by trees to preserve the forested feeling of the natural landscape, marks the progression from garden suburbs to "environmental consciousness," a major improvement over the "slash and clear" policies seen in contemporary developments.

The greatest change of recent generations came when government became financial guarantor of middle-class housing on a massive scale.

"marketable" at any point in history. The massive government involvement that supported the New Town Movement in Europe at the end of World War II was not politically acceptable in the U.S.; Levittown, the suburb of New York City, with its detached houses and winding streets recapitulating some of the ideals of the earlier garden suburbs at a vast scale and a lower-middle-class price range (supported by the new mortgage deductions and federal loans), provides a more appropriate image than that of Tapiola in Finland or Harlow in England for the U.S. government's impact on development pat-

terns during this period.

The government as financial guarantor remained the norm, but merged with another powerful social force during the 1960s, when environmental issues became important. Out of this confluence came the Woodlands, a true "new town" some 30 miles north of Houston. Like the railroad towns, it owes its location to a major transportation artery, in this case a newly developed interstate highway. Unlike the railroad towns, it could draw some of its early social support from the existing city and county governments of the region, but it was intended from the first as a self-sufficient and self-governing community. The major motivation driving development of the land was a dedication to the ecology of the area. The principles adopted had been developed by landscape architect Ian McHarg in the 1960s and published in his seminal work *Design with Nature*. The book describes a series of mapping techniques that identify ways of selecting the least sensitive land for development and preserving the natural qualities of the site. Since most developers at the time preferred a "slash and clear" approach to simplify the construction

of streets, sewers, and houses, it is certainly to the credit of the Woodlands' developer, George Mitchell, that McHarg had a direct influence on the Woodlands project, helping make it a success economically as well as environmentally. It is interesting to note that the principles of on-site water retention, natural drainage, and other environmental concerns pioneered at the Woodlands have now been incorporated into many city-planning and building-permit processes.

FORM AND PRECEDENT

The American dilemma in regard to the city is beautifully described in John McDermott's 1976 essay "Nature, Nostalgia and the City," in which he includes two quotations, one from John Winthrop, who saw his home city of Boston as the prototype for future "plantations," and one from Thoreau, who noted that "the only room in Boston I visit with alacrity is . . . the Fitchburg Depot, . . . to get out of town!"

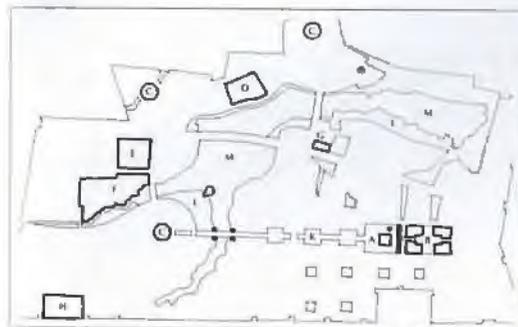
It seems a truism that the city is "An Act of Will" in the phrase of Ed Bacon, the city planner best known for his humane visions of future growth in Philadelphia. Ordered patterns, denoting the will to cohesion, have been found in human settlements ever since Ur of the Chaldees. Nevertheless, urban patterns remain a source of fascination, a mirror in which we can look toward the future, as we, particularly in Texas, begin research for settlements in space, the ultimate new town on the ultimate frontier.

Certainly economy and practicality will be factors on this frontier, as they have been on all others. Perhaps the change in approach will be found in the more overt and vital recognition that human well-being is affected by the nature of the environment, including the skill with which different social and economic forces are blended into urban form. It may even be that the lessons learned in planning for the hostile realm of space will be brought to bear on the towns and cities of mother earth. ■■■■■

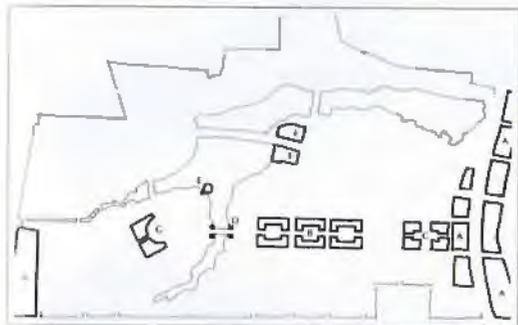
Contributing Editor David Woodcock is Professor of Architecture at Texas A&M University.

A CONTEMPORARY SYNTHESIS AUGURS A FUTURE UNITY

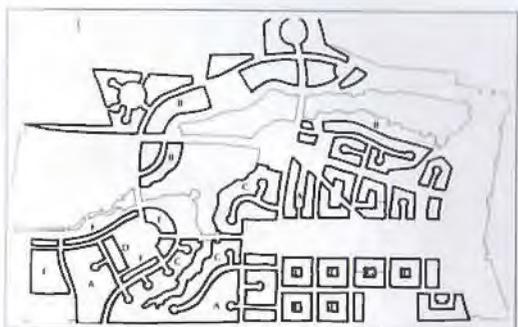
By Joel Warren Barna



Public and open spaces: A. Town square, B. Farmer's market, C. Open market, D. Church, E. Day-care center, F. Elementary school, G. Fire station, H. Tennis center, K. Courtyards, L. Park land



Commercial areas: A. Major commercial, B. Cottage retail, C. Mercado, D. Bridge retail, E. Club and restaurant, F. Restaurant pads, G. Residential commercial



Residential areas: A. Single-family, B. High-end single-family, C. Villa estates, D. Two-story single-family, E. Single-family blocks, F. Multifamily, G. Multifamily blocks

Laredo, beside the Rio Grande in South Texas, is the oldest independent city in the state. Founded at its present location in 1755, the city is unique among the towns of Texas established in Spanish colonial times in that it began not as a military garrison—a *presidio*—but as an unwalled civilian settlement. In its urban density and form, Laredo shows the influence of its colonial history and its connections with Mexico, along with sprawling edges that show the impact of postwar automobile-oriented suburban development. Today Laredo has a population of over 91,000, and an economy based in part on the expansion of *maquiladora* plants—paired Mexican and American manufacturing, assembly, and distribution facilities.

The Paul Young Ranch is an all-but-untouched 264-acre tract of agricultural land just east of central Laredo and just south of the city airport.

The owners hope to develop it as housing for the managers and other employees of these rapidly growing *maquiladoras*. As a first step, the owners hired Milosav Cekic, a Yugoslavian-born architect who also teaches at the UT School of Architecture, to prepare a master plan for the project.

The result (which has already won Cekic a 1988 *Progressive Architecture Award*) is a radical departure from the planning principles that have shaped Texas cities for two generations, which created in all but a few cases what Cekic sees as "desolate and eventless suburbia," places that transform their inhabitants into what he calls "slaves to mobility" and "involuntary agents of waste in time and energy."

Cekic started with observations of urban patterns in Laredo, where, he says, compared to mostly Anglo cities, "higher densities are common, privacy fences and walls are not unusual, pedestrian and outdoor activity is high, [and] the relationship between people and their environment is more active." He then turned to the physical characteristics of the site (with its central 7-acre lake and numerous creeks and swales) and the traffic patterns of the roads that would serve it. Combining these factors with his own historicist views on urban form ("The quality of a small town is achieved through integration of traditional town-building principles with emerging American urban patterns," he says), Cekic created a plan that at first looks like a formal exercise but that later reveals itself to be a complexly layered, highly businesslike response to the program.

His intent, he says, was to treat the entire development as an urban quarter, a city within the city with its own center, periphery, and limit, integrating all the daily functions of urban life "dimensioned on the basis of the comfort of a walking man."

Cekic called for the addition of two new dams that would triple the size of the lake. He set aside land with the best views and most varied vegetation as fingerlike parks radiating from the lake, while preserving for development the flattest land with the most suitable soil. He partitioned the site into three overlapping types of

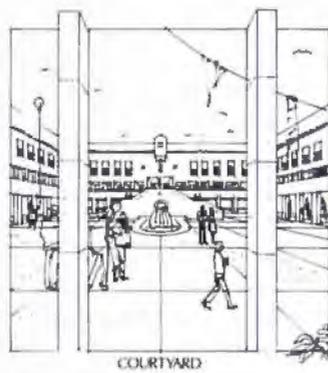
The Paul Young Ranch in Laredo, planned by Austin architect Milosav Cekic, synthesizes the best historic and contemporary planning principles to create a multilayered, multicultural urban place at peace with both the local economy and the local environment.



Composite map:
 PUBLIC AREAS (dark grey) OPEN SPACE (light grey)
 COMMERCIAL AREAS (hatched) COTTAGE RETAIL (white)
 SINGLE-FAMILY (white) MULTIFAMILY (dotted)

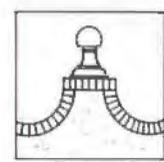


COURTYARD

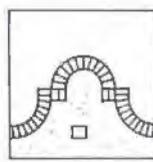


COURTYARD

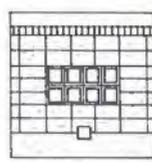
ABOVE RIGHT and LEFT: Courtyard studies; BELOW: wall detail studies



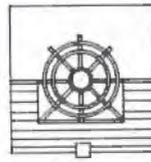
WALL



WALL



WALL



WALL

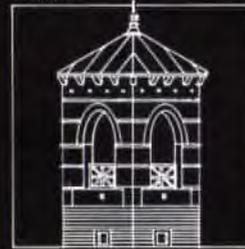
uses: public (with, in addition to the parks, a town square with an arcade, several courtyards, a market-place, schools, a fire station, and a specially prominent site for the church, linked to the urban center by a view corridor); commercial, with the largest sites alongside the busiest thoroughfares; and residential, with both multifamily and single-family tracts.

Instead of strictly separating commercial, public, and residential uses, Cekic mixes them. He uses vertical rather than horizontal zoning, reserving the first floors of buildings in the quarter's center for "cottage retail" and offices, attempting to "reintroduce this concept as the liveliest element of the city fabric and to resolve the distance problems between home and work." He makes the smallest blocks in the city center the most complex typologically with this formula, layering single-family and multifamily housing around markets, pedestrian circulation, and public squares; the blocks grow both larger and simpler as they move outward from this center. This

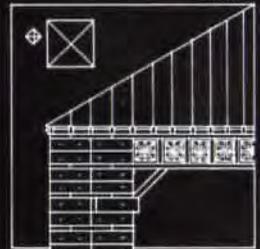


LAKE VIEW

TOWER



PLAZA



PAVEMENT AT PLAZA

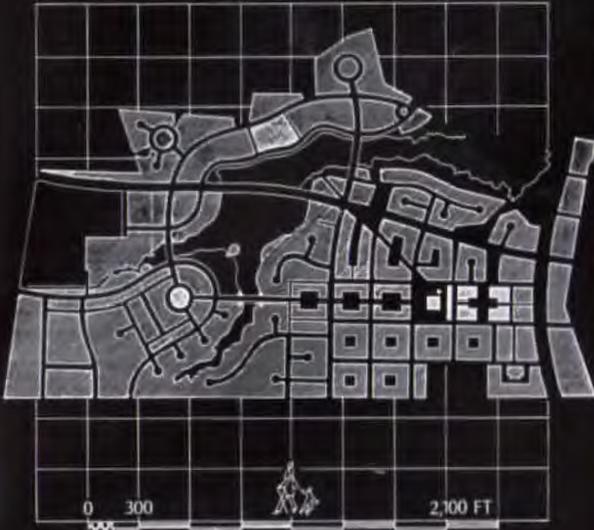


MERCADO

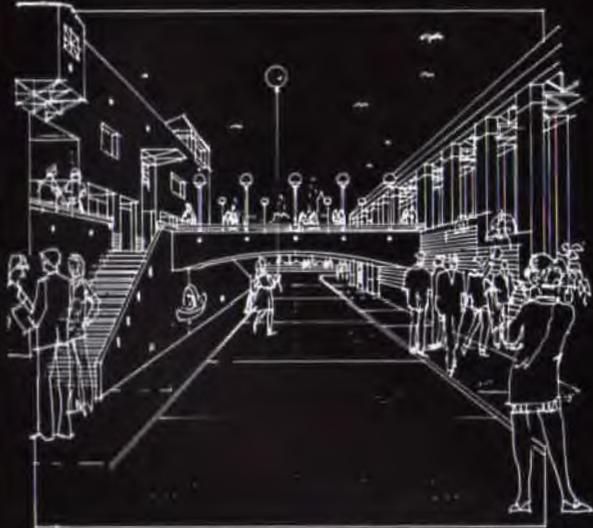


APARTMENTS INSIDE

PLAN



TEN MINUTES OF WALKING

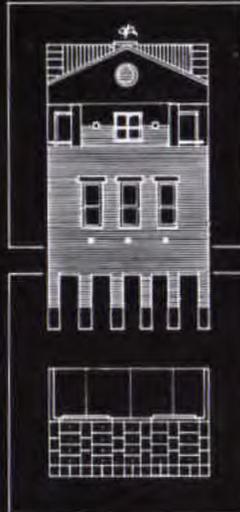


MERCADO AND ARCADE

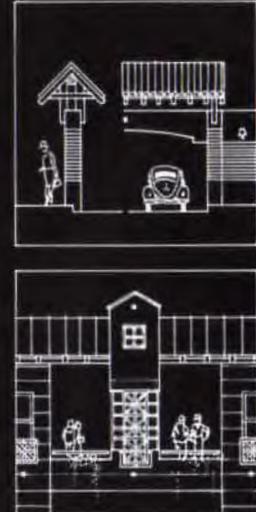


TOWN SQUARE

MF GATE



APARTMENTS



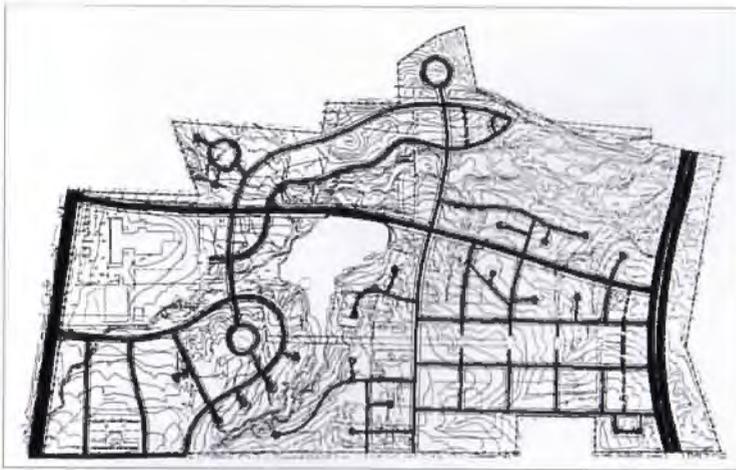
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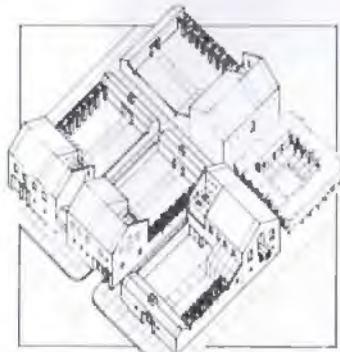
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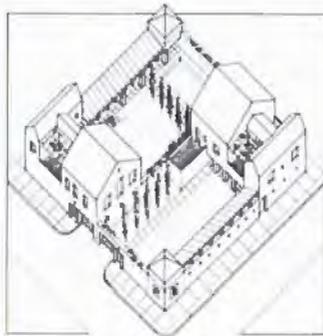
APARTMENTS OUTSIDE



Vehicular circulation



6 DU/AC DETAIL

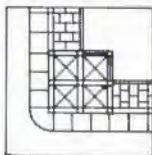


4 DU/AC DETAIL

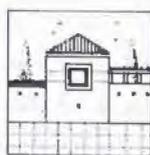
ABOVE RIGHT and LEFT: housing massing studies; BELOW: corner detail studies



CORNER



CORNER

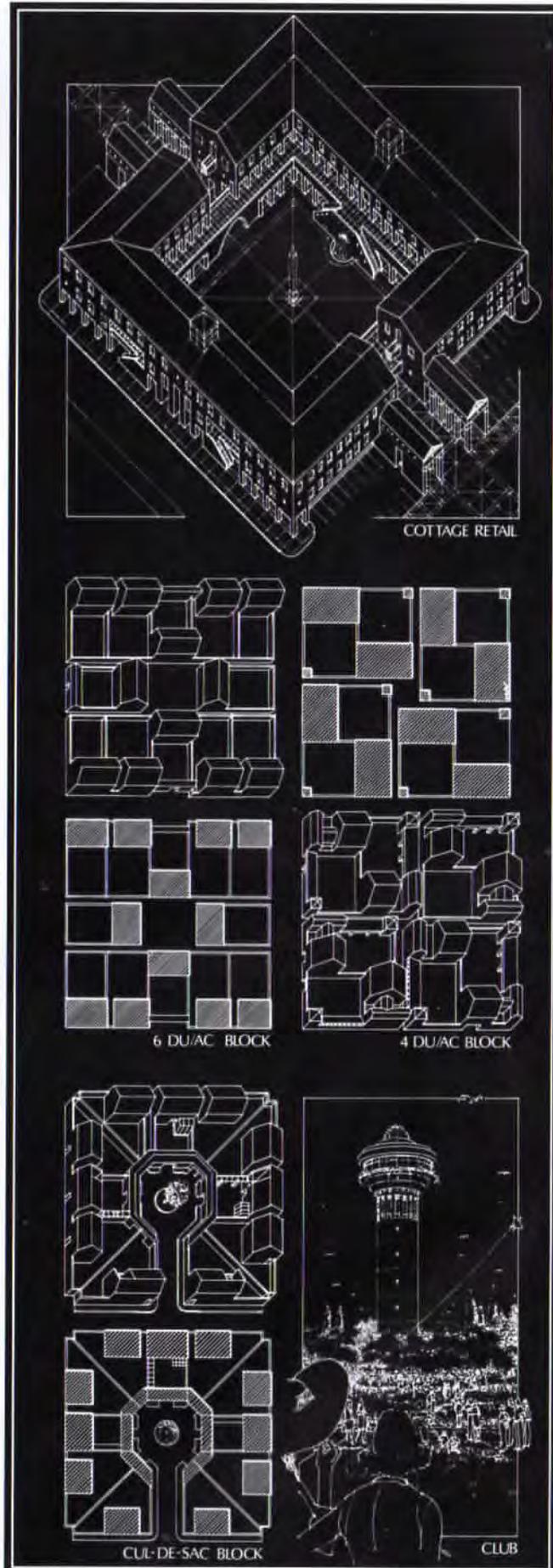


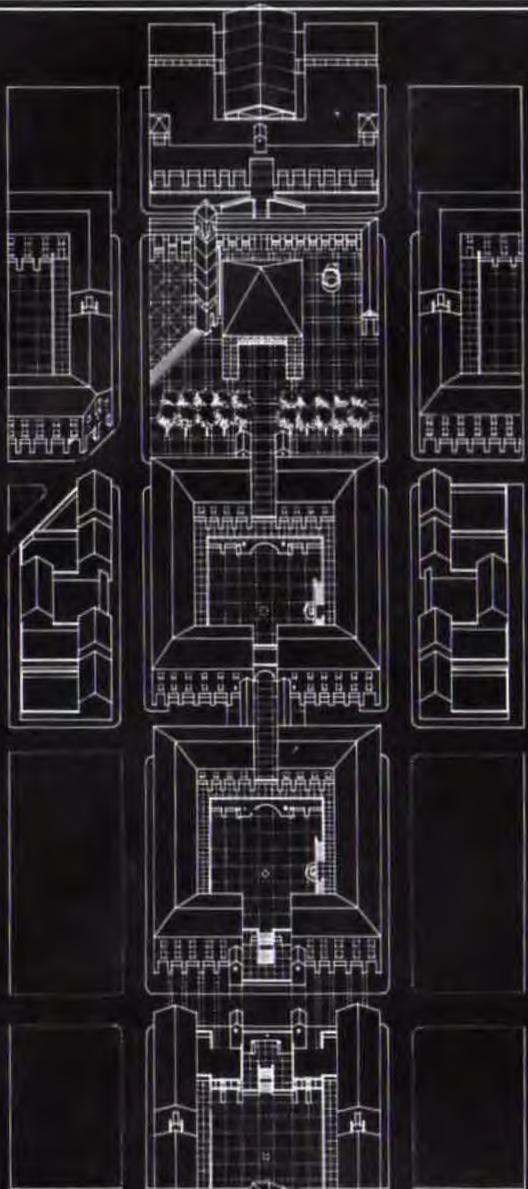
CORNER



BUS STAND

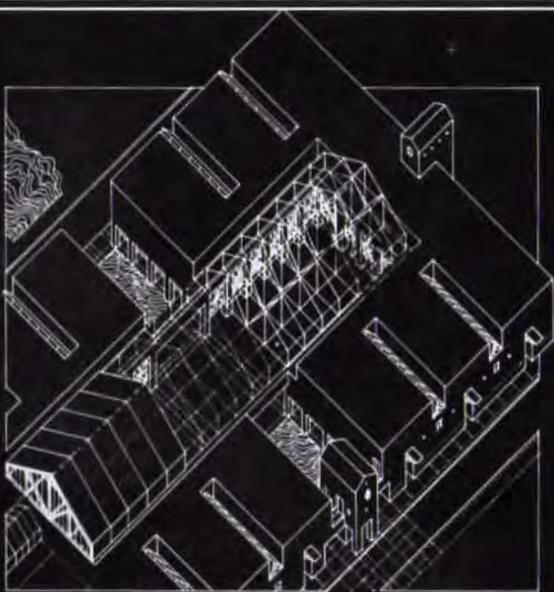
strategy allows a gradation of uses that corresponds to the different economic needs and underlying expectations behind the development: the dense, formally arranged blocks that extend the 300-by-300-foot grid from nearby downtown Laredo into the development give way as they encounter the lake shores. Buffered by public land, they are transformed to the east into larger single-family home sites and "villa estates" along more "traditionally" modern-style curving streets. Public participation, allied with density, gives way to privacy, according to the architect. The result is a development unlike any other in Texas—for now. Work, scheduled to begin on Paul Young Ranch in 1988, has been delayed. But once undertaken, it may give Texans a chance to evaluate a home-grown version of a new old-fashioned town that, like the Seaside development in Florida, seems to provide a new set of strategies for dealing with American cities and towns.



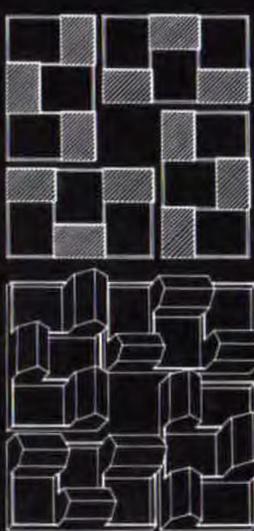


COTTAGE RETAIL

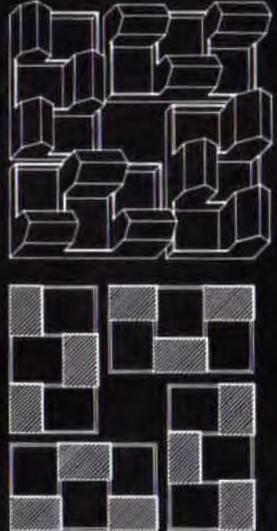
PLAZA MERCADO



MERCADO



6 DU/AC BLOCK



6 DU/AC BLOCK

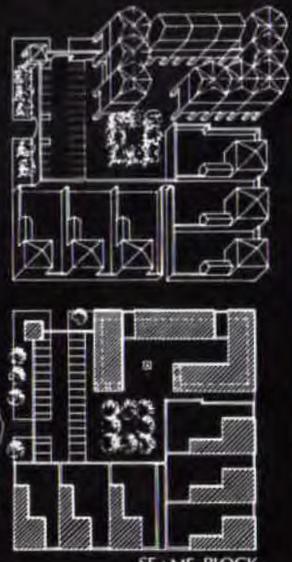


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VENETIAN VILLAS: THE HISTORY AND CULTURE
 Text by Michelangelo Muraro
 Photographs by Paolo Marton
 Introduction by James S. Ackerman
 Rizzoli, 1987; 514 pgs., 563 illus.
 \$75.00 cloth

Reviewed by Gerald Moorhead

Venice has seen itself as the uninterrupted inheritor of ancient Roman culture because, unlike the rest of Italy, the mercantile city on the lagoon escaped invasion by northern tribes in the 6th and 7th centuries, but remained independent politically and culturally. A strong association with its historical roots made Venice a breeding ground for humanism and the revival of classical architecture in the Renaissance, and a wellspring of architectural ideas throughout the hinterland region dominated by its laws and culture for two millennia, the Veneto. This region, not the city itself, is referred to by the adjective Venetian in the title of this volume.

The villa form explored here originated in the urban palazzi of Venice. Unlike dwellings in other Italian cities, these opened outward by means of windows, balconies, and loggias—the security of Venice itself relieved individual houses of defensive requirements. By the 13th and 14th centuries, villas were being built on other islands in the Venetian lagoon, but these were still city houses with walled, medieval-type gardens added. City dwellers began to move onto the mainland following large reclamation projects that drained swamps and improved agriculture. James Ackerman, in his introduction, argues that other factors were also at work. “The decadence of Levantine commerce, thrown into crisis by the Atlantic trade routes, by the competition with new fleets, and by the growing Turkish power, convinced many Venetians to invest in landed property on the nearby mainland.”

These changes in the city's age-old trade habits forced Venice to focus on the protection and development of her mainland territories. By the early 15th century, agricultural production had stabilized, and castles and fortifications had become largely unnecessary. This security fostered the rapid expansion of the villa complexes, set in the

Venetian Villas combines luscious photography and printing with a narrative implying that architectural forms are determined more by political and economic conditions than by site, climate, and function.

countryside, open to the landscape, and connected by a trade network of rivers and canals to the towns and to Venice.

Several individuals set the stage for the architectural triumphs of Palladio in villa design. Says Michelangelo Muraro, “Operating in the various provinces as architect, hydraulic engineer, and land reclamation official, Fra Giocondo spread his teaching and his style, furnishing a primary basis for that artistic unification which, taken up again by Sanmicheli, would culminate with the presence of Palladio everywhere in the region. . . . Sanmicheli [followed] Roman models. . . in Verona and in Rome . . . to bring a robust and fervid classicism to the maturity which he would translate in his palaces.”

By the mid-16th century, Rome and Florence were ruled by foreigners, and Venice was left to represent all Italian Renaissance civilization. An attitude of “triumphant Romanism” dominated the ideals of artists and humanists, displacing an earlier preference for Greek influence. “A similar classical exaltation had a profound influence on the villa movement which, draping itself in Roman culture, took advantage of every surviving souvenir of the classical world,” says Muraro.

The movement to build country villas reached its stylistic maturity with the genius of Palladio, called by Muraro “the definitive consummation of all preceding

periods.” He continues, “The concepts that guided the brilliant Palladian intuition [included] an ideal of superior harmony, a refined humanistic culture, and a profound link with the natural environment.”

During the 17th century, influences from outside dominated villa culture. French royal palaces, Austrian castles, and European courts created a “mania for growing bigger,” and “the desire to astonish, to dazzle.” Architect Vincenzo Scamozzi is credited with limiting the excesses of Baroque taste and thus laying the groundwork for the reemergence of neoclassicism in the 18th century.

Venetian Villas is a problematic work that is more cultural than architectural history. In spite of eye-burningly luscious photography, one cannot ignore the fact that the goals of the book are contradictory. The author recounts at length the forces that led patrician families of Venice to build agricultural estates and pleasure palaces in the hinterlands, but he omits the architectural characteristics: typological derivation, plan relationships, and stylistic development. The implication is that architectural forms are determined more by political and economic conditions than by site, climate, and function. Few plans are reproduced (several of Palladio's drawings from *I Quattro Libri*), and the selection of photographs usually doesn't provide a comprehensive understanding of any particular villa. Palladio's work fares a little better. The Villa Barbaro and Villa Emo are well-described with exterior and interior views, including the curious frescoes. One is left disappointed that the splendidly printed photographs of such beautiful buildings are not paired with a text that speaks to their architecture. ■

Contributing editor Gerald Moorhead is principal in Gerald Moorhead Architect, Houston.

Residences Lead Chapter Awards

Eleven projects, including three by architect Jay Baker, were chosen from a field of more than 100 as Honor Award winners in the 1988 AIA/Houston design competition. Six of the premiated projects were residential designs, including all of the Architecture winners.

Architecture. *Private Residence*, Houston, by Jay Baker, Design Architect for Compendium; *Schulte Ranch*, Round Top, by Cannady Jackson & Ryan; *Ota Housing*, Tokyo, by CRSS; and *Arlington Court*, *Houston Heights*, Houston, by William F. Stern & Associates.

Interiors. *Law Offices of Fulbright & Jaworski*, Austin, by Ken R. Harry Associates, Inc.; *The First F.A. Building at duPont Centre*, Orlando, Fla., by Morris☆Architects; *Vinson & Elkins*, Dallas, by Skidmore, Owings & Merrill; and *St. Laurence Parish All-Purpose Building*, Sugar Land, by R.G. Turner, AIA.

Urban Design. *The Court at Museums Gate*, Houston, and *Bayshore on the Boulevard*, Tampa, by Jay Baker, Design Archi-



Greg Hurdle



LEFT: Fulbright & Jaworski; ABOVE: Ota Housing; BELOW LEFT: The First F.A. Building; BELOW: Bayshore on the Boulevard.

tect for Compendium; and *Seabrook Masterplan*, Seabrook, by the Urban Design Program, College of Architecture, University of Houston.

Jurors were James Stewart Polshek, FAIA, and Frances Halsband, FAIA, of New York, and Barton Myers of Los Angeles.

— RDT



Baytown

A Structural Gem over Cloudy Waters

Rising in bold geometric monumentality above the waters of the Houston Ship Channel, the \$91-million Fred Hartman Bridge between Baytown and La Porte will soon become the newest symbol of the Texan built environment. Its simple beauty belies, and yet is the result of, an innovative structural design that is, according to supervising resident engineer Dennis Warren, the first of its kind in the world.

The State Department of Highways and Public Transportation's District 12 (Houston) office designed the cable-stayed bridge and is overseeing its construction. Its namesake, Fred Hartman, former Baytown mayor and former editor of the *Baytown Sun*, was instrumental in conceiving the project. Officials hope the bridge will alleviate traffic bottlenecks at the tunnel that currently connects State Highway 146 at the site just inland from Galveston Bay.

The "double-diamond" design, which draws its name from the two 440-foot-tall reinforced-concrete towers, is an elaboration of "single-diamond" versions outside this country. Forty-eight rigid cables are anchored to the apex of each of the bridge's four diamond-shaped towers.

RIGHT: Fred Hartman Bridge, between LaPorte and Baytown, project model



LEFT: 18 months into construction

The cables extend in progressively greater lengths to the highway deck, creating a structure that shares its derivation with more familiar suspension bridges such as the Golden Gate in San Francisco but is

more economical, some may say harrowingly minimal, in its use of materials.

Construction began in March 1987 and should be finished in late 1991 or early 1992, says Warren. When complete, the 1,250-foot span promises to be an unlikely jewel set 178 feet above the brackish industrial waterway below.

— RDT

A Look at the State of American Cities

“Architecture vs. Planning: Collision and Collaboration in the Design of American Cities,” a symposium sponsored by the Center for the Study of American Architecture and held Oct. 21 at UT Austin, produced little fanfare but did explore the shared and conflicting priorities of architects and planners. In particular, the six speakers—San Antonio Mayor Henry Cisneros, Los Angeles architect and planner Barton Myers, Massachusetts Institute of Technology planner and professor Bernard J. Frieden,



Henry Cisneros



Speakers (l-r) McCue, Myers, Machado, and Frieden

Boston architect Rodolfo Machado, Dean of the University of Southern California School of Planning Alan Kreditor, and Dean of the Harvard University Graduate School of Design Gerald R. McCue—presented divergent assessments of the role each profession plays in the American city.

Mayor Cisneros, in his keynote address, noted that urban design is more important to Americans today, 80 percent of whom now live in cities. But also a factor, he said, is “the decentralization of American political life,” which can be expressed as “the ideology of local over federal and...pragmatic over traditional.” Local business leaders and civic officials, as Cisneros has shown in helping bring Sea World and Rivercenter to San Antonio, can have a more tangible effect on their own cities.

Architects and planners, Cisneros said, share a continuum of expertise that should be used in “creating moments and places” to enhance quality of life. He “could not have been better trained for the concept of mayor,” he said, “than to have been trained as a planner...[gaining] the ability to think about the future constantly, not in futuristic ways, but just knowing that we are liv-

ing for more than the moment.”

Myers and Frieden expanded Cisneros’s theme of local control over a city’s fortunes. Frieden, citing a range of major city-initiated developments, argued for a change from “arm’s length” negotiations among city officials, developers, and architects to “face-to-face working together.”

Architect Machado disputed Cisneros’s suggestion that the two fields are a continuum, asserting that architecture “produces a very specific product,” whereas planning is a diffuse component of many disciplines. As for “collision and collabora-

tion,” Machado said, the real conflict lies between architecture and power, dating back to Renaissance Italy.

Kreditor said the danger to city form lies in the “default” of civic design to private entities. Kreditor and McCue, the final speaker, agreed that only collaboration between architecture and planning can combat the tendency for each to be too narrowly focused. McCue said interdisciplinary post-graduate degrees might help erode the division between professions.

—RDT

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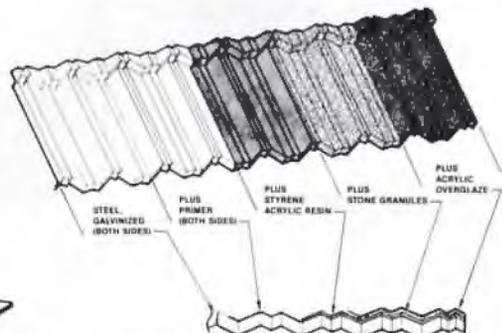
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IN PROGRESS

The University of Texas Southwest Medical Center has begun construction of the first building in a 20-year, \$307-million expansion on 30 acres of land just north of its main campus. When fully built, the expansion will double the overall square-footage of the medical center.

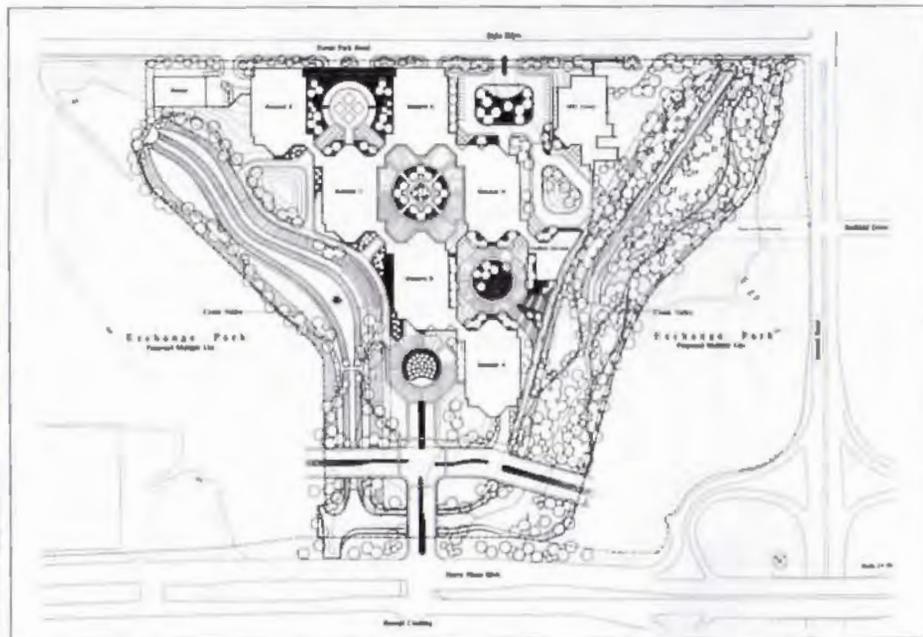
The John D. and Catherine T. MacArthur Foundation of Chicago donated the site, stipulating that physical improvements begin before 1989. Because of this, UT Southwestern officials initiated the new Mary Nell and Ralph B. Rogers Magnetic Resonance Imaging (MRI) Center, designed by HKS Inc. of Dallas, even before hiring F&S Partners Inc. of Dallas to develop a 20-year master plan.

The site takes up about one-fourth of Exchange Park in a low-density industrial area south of Love Field. F&S divided the two million square feet of space (two-thirds for research) called for by UT Southwestern into six towers, 9 to 18 stories tall, all with the same typical floor plans. A six-story support-services building and an energy plant are also planned.

PROJECT: *North Campus Master Plan*
CLIENT: *The University of Texas Southwestern Medical Center at Dallas*
ARCHITECT: *F&S Partners Inc.*
CONSULTANTS: *Johnson, Johnson & Roy/Inc. (planning, landscape architecture); Huitt Zollars, Inc. (civil); De-Shazo, Starek & Tang, Inc. (traffic); Gaynor & Sirmen, Inc. (mechanical, electrical)*



The Mary Nell and Ralph B. Rogers Magnetic Resonance Imaging Center, designed by HKS Inc. LOWER LEFT: rendering of first research tower, sited at the terminus of the entry drive; LOWER RIGHT: project model, showing the research towers' step-down massing; BOTTOM: site plan.



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The already-begun MRI Center, says F&S project manager Bob Shaw, was placed within the campus geometry, and HKS designed the structure to support up to nine additional floors. Floodplain reclamation, also predating the master plan, will turn two creeks on the site into scenic and recreational amenities.

The buildings will step down in three-story intervals, maximizing views of the main campus and of downtown Dallas. They also will be connected diagonally by "corridors of interaction."

The master plan, says project architect Willis Winters, mandates everything from massing to materials, leaving to architects hired for individual buildings little more than fenestration and the expression of mechanical cores at the ends of each building.

Using \$5 million from a Dec. 5 gift by Dallas billionaire Harold Simmons, along with expected local funds and Permanent University Fund bonds, UT Southwestern hopes to complete the first tower in 1992.

— RDT

SCHOOLS

Cooper Street Depression. What began as a design problem for UT Arlington graduate architecture students is now a \$7-million project to lower the level of Cooper Street next to the campus and to construct vehicular and pedestrian bridges. University officials hope the project, a cooperative venture between the university and the State Department of Highways and Public Transportation, will resolve the danger and congestion that arise when an estimated 14,000 students each day must cross the roadway, which carries 35,000 cars daily, on their way to classes. The students' design is even more remarkable in that it costs less than half the \$15 million of a proposal by UT Arlington consultants. Project completion is scheduled for May 1990.

Seventh RIBA International Student Competition. With the word "Oasis," the Royal Institute of British Architects sets the de-

sign goal for a competition to insert housing—"a new living Oasis and binding elements"—into a non-historic, active urban setting of the student's choice. The jury is headed by Tadao Ando. Submissions are due Apr. 25. Write RIBA, 66 Portland Place, London W1N 4AD, England.

IFDA Design Fellowship Student Competition. The International Furnishings and Design Association's competition to create new designs for Azrock resilient floor coverings. Top prize is \$3,500. Entries are due Mar. 1. Write IFDA, P.O. Box 58045, Dallas 75258.

Competition for a Cultural Exchange Center in Beijing, China. The 1989 AIAS Spring Design Competition, offering \$2,000 and international travel to the winning designer. Entries are due Apr. 30. Call 202/626-7472.

EVENTS

Constancy and Change in Architecture. A symposium, featuring architectural theorists Christian Norberg-Schulz and Kenneth Frampton, at Texas A&M University, Apr. 13 and 14. The symposium inaugurates a joint venture by Texas A&M and the University of Houston to produce *Frontiers*, a new journal of architecture. Organizers invite submissions for consideration in *Frontiers* of previously unpublished papers and recent built or unbuilt architectural work addressing the symposium's theme. Call Malcolm Quantrill, Editor (409/845-3942).

Architects' Fireside Chats. Informal presentations and discussions of the work of leading Houston architects at Rice University, sponsored by the Rice Design Alliance. Architects featured include Antony Harbour, on Jan. 25; Ray B. Bailey, FAIA, on Feb. 1; and Robert E. Griffin, on Feb. 8. For reservations call 713/524-6297.

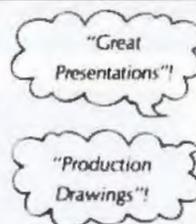
The Spirit of H. H. Richardson on the Midland Prairies. An exhibition showing the impact of Richardson's ruggedly monumental architecture, at the Archer M. Huntington Art Gallery, UT Austin, from Jan. 12 to Feb. 26. Call 512/471-1922.



Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece. An exhibition of drawings by 18th-century British architect Robert Adam, Jan. 20 to Feb. 20, at the Huntington Gallery in UT Austin's Harry Ransom Center.

Design Competition for a Performing Arts Center. A competition for the design of Clemson University's planned \$10-million performing arts center. Registration closes Jan. 16. Submissions due Mar. 31. Write Clemson PAC Competition, 115 N. Palmetto Blvd., Clemson, S.C. 29634-5951.

Cinemarchitecture II: Passionate Spaces—The Fictional Use of Real Buildings in Cinema. The Rice Design Alliance's second annual winter film series including eight films, which premiere Jan. 13 with the 1987 film *Wings of Desire* and continue through Feb. 26. Call 713/524-6297.



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The new SMR series in **SPI Lighting Inc.**'s Renaissance HID pendant fixtures offers painted and plated domes, in single- or multiple-stem designs.



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When the 62-story First Interstate Bank tower in Los Angeles suffered a major fire on May 4, 1988, one of the fire-containment systems that minimized damage was cementitious, spray-applied Monokote® fireproofing from **W.R. Grace & Co.** According to a structural analysis following the blaze, steel columns and beams protected by Monokote® "showed no signs of oxidation or distress."



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American Standard's new Princeton™ tub features a true porcelain enamel finish bonded to the recently developed Americast™ structural composite, which is half the weight of cast iron and offers better heat retention.



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Calculated Industries, Inc.'s new calculators operate in all dimensional formats and has built-in right-angle solutions, trigonometric functions, and one-button circular area and volume.

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Cal-Shake is a wood shake replacement product that has a traditional shake appearance, but is "noncombustible (Class 'A') and does not rot, split, or curl."

Circle reader inquiry 38.

NEW BOOKS AND GUIDES

The Architect's Handbook of Professional Practice—the newly revised 11th edition of the recognized guide for architectural practice, published by the AIA.

Circle reader inquiry 26.

A Legal Guide to AIA Documents—a 235-page reference work for architects, attorneys, and specifiers that covers AIA Documents A201 General Conditions and B141 Owner-Architect Agreement.

Circle reader inquiry 27.

Macintosh Construction Forum's Builder Software Directory—a listing of 275 programs for Macintosh computer users. Subjects include accounting, building automation, databases, engineering, graphics, project management, scheduling, real estate, and surveying/mapping.

Circle reader inquiry 28.

REDICHECK Interdisciplinary Coordination—a systematic approach to coordination between disciplines.

Circle reader inquiry 29.

CSI Services and Publications Catalog—the Construction Specifications Institute's listing of services, technical documents, educational materials, and programs for the construction industry.

Circle reader inquiry 30.

NRCA Roofing & Waterproofing Manual—published by the National Roofing Contractors Association.

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Active Solar Heating Systems Design Manual—published by the American Society of Heating, Refrigerating and Air-conditioning Engineers, Inc.

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IES Lighting Handbook—published by the Illuminating Engineering Society of North America.

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By Dave Braden

I make no resolutions for 1989, but herewith present my end-of-the-year thoughts:

- The AIA's obsession with the future as embodied in "Vision 2000" (our own version of "a thousand points of light") has left me with the definite impression that the future is *now*. As for the past, well it's just been one damned thing after another!
- With radon, AIDS, the threat of nuclear war, holes in the ozone layer, and rampant cholesterol, it hardly seems worthwhile to give up smoking!
- The calendar quote for my birthday said: "No matter how bad things get, you got to go on living—even if it kills you."

- YPMA Publications of Sydney, Australia, mailed me a copy of *Interior Architecture*, "the leading interior-design and architecture magazine of Australia, New Zealand, and Asia." Their letter of transmittal said that economic growth in that part of the world has resulted in a virtual "design boom" and that Australia is now the "number-two tourist destination for the Japanese." Since Southfork Ranch in Dallas must be number one, can an economic turnaround in Texas be far away?

- Somebody else sent me an order form for a book on design philosophy, which expresses the author's fundamental belief that young designers should "seek reason-

able freedom of action and demand personal credit for their design efforts," thus eventually becoming "as independent as a hog on ice!" Things must not have worked out. The book was offered at half price.

- A recent trip to Yugoslavia has convinced me that, prior to beginning work, architects for the marvelous Fort Worth Water Garden visited Plitvice Lakes National Park to see one of the world's most spectacular scenes: 16 lakes at different elevations cascading into each other. In the days when Philip Johnson was building the Water Garden, most Texas architects' idea of a water feature was Mineral Wells.

- Europeans smoke like fiends, drive like maniacs, burn regular gas and eat cholesterol by the ton. Americans avoid all that and worry about the trade deficit!

- Informed sources now say Elvis is alive, while postmodernism is dead. I can only say I recently saw Elvis at the Rizzoli Bookstore in Dallas.

- This is the only humor column in America that offers no Dan Quayle jokes.

- Is there hidden significance in the fact that the 1989 AIA National Convention keynote speaker will be a preacher?

- Do you secretly envy the guy who broke Geraldo's nose?

- Prince Charles seems to have given up princing for full-time employment as an architecture critic. Recent *bons mots* hurled by Charlie at a proposed extension of London's National Gallery include calling it "a vast municipal fire station" and "a monstrous carbuncle on the face of much loved and elegant friend." What do the British architects think of Charles's sledgehammer critiques? "I say, a bit cheeky!" The late Jimmy Durante had a more appropriate response: "Everybody wants ta get in da act!" ■■■■■

David Braden, FAIA, is a principal in the firm Dahl/Braden/PTM, Dallas.

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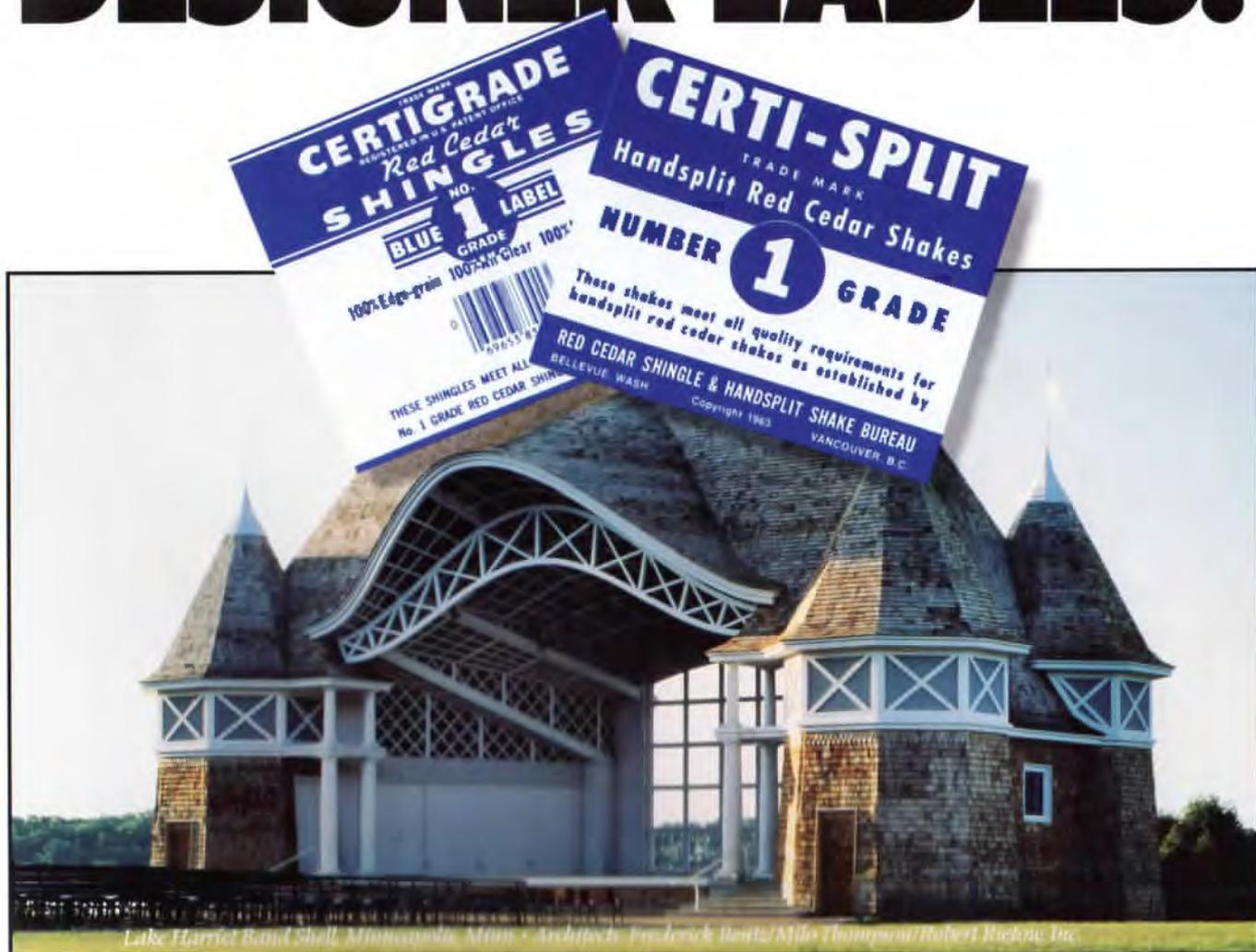
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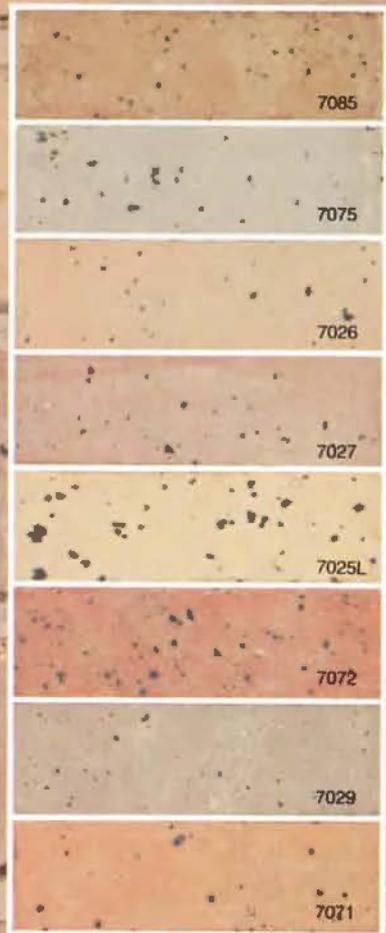


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