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On the cover:

Victor Ruiz of the University of Texas at Austin imagines traces of cyberspace users parked outside the structure of a corporate database.



TEXASARCHITECT

7 / 8
Modernism After Deconstruction
1992

Editor's Note	5	Issue Theme	35	After Deconstruction: Beyond the Meat World	36
				Architect Bruce Webb and Editor Joel Warren Barna consider the implications for architectural theory of poststructuralist philosophy and the emerging ideology of cyberspace.	
Letters	6	Interiors	56		
News	8	Survey	60	Finland's Modernism	42
Of Note	9	Practice	61	Gerald Moorhead, FAIA, describes the history and contemporary manifestations of Finland's national architectural style, modernism.	
Calendar	14	New Products	65		
		Resources	66		
Roofing Industry	26	Marketplace	67	A Day with Ford	48
Special Advertising Section		On Paper	68	As the tenth anniversary of the death of O'Neil Ford approaches, Frank Welch, FAIA, recalls the events of a day that movingly revealed Ford the man.	
				Graphics Competition Winners: Sketchbooks	48
				Publications Director Ray Don Tilley presents the winners in the sketchbooks category of the 1992 Texas Architect Graphics Competition. (Other winners will be featured in the Sept/Oct 1992 issue.)	



I Liked Neighborhood Terrorism Until The Day Of The Masonry Hut!

“It’s not all it’s cracked up to be, being the wolf. Automatic Bad Guy, you know? But I’ve accepted myself and my impulses, my hungers if you will, and Dr. Ziebeck says I’m adjusting nicely.

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Well. You can imagine what that did to me. I’ve tried to come to grips with it, make it my reality, you know, but still it was a failure.

Masonry construction and union labor are too tough, too much. There, I’ve said it and I’m glad. Huts aren’t supposed to be that strong, you know?”



Masonry Institute of Texas
P. O. Box 34583
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Contributors and Cyberspace

I am lucky, as editor of *Texas Architect*, to be able to work with a number of talented contributors. Gerald Moorhead, FAIA, whose story on modernism in Finland starts on page 42 of this issue, writes so often for the magazine, and on such a breadth of topics, that the usual identifier, "a frequent contributor to *Texas Architect*," doesn't begin to do him justice. Moorhead has been a member of the TSA Publications Committee or a contributing editor throughout the 1980s, and has written, on average, one story per issue since I became editor of the magazine in 1985—an astonishing degree of productivity, particularly since he has been practicing architecture the whole time. Bruce Webb and Frank Welch, FAIA, authors of stories that start on pages 36 and 48, respectively, write for *Texas Architect* less frequently than Moorhead does—an average of once a year—but still have made significant contributions to the magazine. Webb, a professor of architecture at the University of Houston, the editor of many issues of *Cite*, and the co-director of the Center for the Advancement of Studies in Architecture, typically handles topics related to theory, as he did in our architecture for entertainment issue (Sept/Oct 1990); in this issue he writes on the ways in which theories from other disciplines come into architectural discourse. Welch, on the other hand, tends more often to reflect on his personal experience, as he did in his recollections of Midland (Jan/Feb 1992); in this issue he contributes a moving memoir of a day with O'Neil Ford, who died 10 years ago this month. Together these three feature stories compose an unusually satisfying cross-section of contemporary architectural experience in Texas, delineating people, places, and ideas.

Newer writers include Barbara Koerble, a member of the TSA Publications Committee since 1991, who often focuses on urban issues in Fort Worth; Sharon Woodworth, author of the stories in this issue's Interiors section; and Dennis Stacy, a Publications Committee member whose story focuses on historic preservation in Dallas. Other contributors include Professor Marcos Novak of the University of Texas at Austin, whose images of cyberspace (a concept elaborated on in some detail starting on page 36) are used above, and Victor Ruiz, who supplied the image for the cover.

Times and architectural fashions change, but having a strong community of contributors to draw on makes *Texas Architect* what it is.

Joel Warren Barna



Letters

IN REGARD TO THE STORY "Three Small Ships" [by Gerald Moorhead, FAIA], in *Texas Architect* May/June 1992: what a difference a vantage point makes. Instead of viewing the *Niña*, the *Pinta*, and the *Santa Maria* from the water in a press boat, I viewed them from land here in Corpus Christi and participated in a religious ceremony/peaceful demonstration with Indian brothers and sisters of the American Indian Movement.

Instead of focusing on appreciation of the "rigors and boldness of Columbus's adventures," I was saddened by the realization that this celebration marked the beginning of 500 years of unrelenting genocide.

James M. Bright, AIA
Principal, Bright + Dykemas Architects, Inc.
Corpus Christi

ABOUT THE COLUMBUS CARAVELS: WHAT A DIFFERENCE A VANTAGE POINT MAKES . . .

James Bright, AIA
Bright + Dykemas

I WAS GLAD TO SEE the news item in the May/June issue of *Texas Architect* about the Texas Architecture for Health Design Awards and the picture of Seton Northwest [Hospital in Austin, one of the winners]. I am looking forward to going to the awards luncheon and THA convention in Dallas [in June].

You may not be aware of the fact that Joseph H. Prados, AIA, of Laurie Smith Design Associates was responsible for the interior design of the project. Your story says "the project's strengths, the jurors said, were planning, layout, and interior design." I would appreciate it if any future coverage of the project were to mention Joe's involvement.

Pete Gasper
Partner, Laurie Smith Design Associates
Austin



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News

High Cotton 8

DALLAS The Cotton Exchange Building may have new life as downtown housing.

Shell Game 8

FORT WORTH An expansion may solve the downtown library's structural problems, but space problems are unresolved.

Of Note 9

Dallas honors design 10

DALLAS Eleven projects were honored in the chapter's 1992 design awards competition.

Calendar 14

Demolition Derby 16

HOUSTON A moratorium has not stopped the demolition of historic Houston buildings.

In Memory 17

HOUSTON Two Houston-area memorials are to be completed this summer.

A Heartfelt Contribution 18

DALLAS A Dallas project has refurbished more than 160 houses in the past five years.

Town Meeting 21

DALLAS Community developers met for training and to share information.

Fighting the Heat 22

DALLAS A conference focused on improving building systems in hot, humid climates.

Rewarding Landscapes 23

HOUSTON Texas landscape architects honored a range of projects at their annual meeting.

High Cotton

DALLAS The Dallas Cotton Exchange Building appears to have been saved from demolition. After an announcement in December that the 66-year-old structure would be imploded to make room for another parking lot in downtown Dallas, efforts were undertaken to convince the owner, J.L. Williams Properties, and the servicing agent for the FDIC, Nations-Bank, to explore the possibility of adaptively reusing the structure as housing. These efforts were actively encouraged by Dallas Mayor Steve Bartlett and included the preparation of a benefits package by the City of Dallas departments of planning and development, housing and neighborhood services, and economic development, along with the city attorney's office. Others joining the effort to preserve the building included the Central Dallas Association, the Landmark Commission, the Dallas Chapter/AIA, the Urban Design Advisory Committee, and David Dillon, architecture critic for the *Dallas Morning News*. The Texas Historical Commission has placed the building under review for protection by the National Historic Preservation Act.

The Cotton Exchange Building, constructed in 1926 at a cost of \$2 million, was designed by the highly respected Dallas firm of Lang and Witchell. The 215,000-square-foot structure is 17 stories tall and includes an attached four-level parking garage. When it was completed, it was the second-largest office building in Dallas and the world's largest cotton exchange building. At the time, Dallas was at

the center of the largest cotton-producing area in the world; 10 percent of the world's cotton was grown within 100 miles of the city, making the cotton industry an early foundation for the city's growth. The Cotton Exchange Building housed not only cotton merchants, but also bankers, steamship businesses, and commodity traders, and had facilities for grading samples of the crops as well as teletype connections with markets in New York and Liverpool. The Dallas Cotton Exchange closed in the mid 1960s as cotton became less important to the Dallas economy. The building gradually lost its tenant base; the last cotton trader moved out in 1987.



Shell Game

FORT WORTH It is said that you can't judge a book by its cover, yet, in the case of the long-awaited Fort Worth Public Library expansion, a cover is literally all library users will initially receive from the expenditure of \$4.88 million in bond money they voted for expansion of the facility in 1986. An expansion proposal recently approved by the City Council would encapsulate the existing library, giving the illusion that the library has grown substantially. In reality, the decorated two-story shell, with a facade designed by David Schwarz, will be left mostly unfinished; \$5 million more in public or private funds will be required just to finish out enough of the first floor to provide a new entrance, an archive, and a children's center. Additional criti-

cal space needs will not be addressed until more money becomes available at some unspecified future date. Some of that money could be raised by leasing retail space on the first level. A new city cable-TV studio will be built in part of the new ground-level space, but its construction will be funded by subscribers.

Due to the vagaries of politics, indecision, and economic downturn, the years following the bond election have been witness to the unbecoming sight of a succession of architects playing leap frog as the City Council considered expansion plans by four different architectural firms. The original 1978 library, which is located primarily below ground level, was designed by Parker-Croston; plans at that time called for above ground expansion on the western side of the site, creating foundation constraints that have affected all subsequent de-

OF NOTE

In the 1960s, a renovation of the building was undertaken that, among other purported improvements, installed a metal skin over the brick and cast-stone exterior. As demolition was begun earlier this year, the original fabric of the building was uncovered and found to be remarkably intact. With the removal of the metal skin, the building became eligible for listing in the National Register of Historic Places and for Dallas Landmark status. At that point, the demolition process was halted.

The effort to convert the building to apartments is currently centered around Dallas real estate developer Robert Shaw and his company,

Memphis Real Estate, Inc. Shaw has completed an apartment development in the State-Thomas area north of downtown and has another development currently under construction in the same area. If he determines that the Cotton Exchange conversion is viable, it is anticipated that the converted building would include 226 apartments with varying rental rates. The inclusion of multiple levels of renter income allows for a more viable economic package because of loan and guarantee incentives. It would also help establish that downtown housing is attractive to all segments of the community.

If, in fact, this project succeeds, the repercussions could be felt throughout the downtown area. Other vacant downtown office buildings could become candidates for conversion to residential adaptive reuse, and the presence of significant housing in the downtown area might then entice much-needed support services to the area. This project has the capacity, therefore, to send several messages: that downtown housing is economically viable; that there is a practical use for vacant buildings in the downtown area; and that adaptive reuse of historical structures is possible and is beneficial to the city.

Dennis Stacy

Dennis Stacy is an architect practicing in Dallas.

Cotton Exchange Building, 1926 (facing page) and 1992 (left)

Below: Preliminary model of Schwarz's Fort Worth library expansion

UTA team chosen as finalist
University of Texas at Arlington architecture professor Todd Hamilton and a team of two graduate students, Azroei Ahmad and Khairulazmin Mohd-Said, are among 10 finalists in an international competition, LA CASA PIU BELLA DEL MONDO (The Most Beautiful House in the World). The UTA team, chosen from among 966 entries, will submit revised design drawings for phase two of the contest.



Craig Kuhner

ARCHIMAGE creates Nintendo video
Houston-based ARCHIMAGE, Inc., is using personal computer-based software to create a 30-second fully animated opening and closing for a Nintendo marketing video. The personal computer-generated animation, featuring Nintendo characters Mario and Yoshi, will cost substantially less than traditional animation.

Preservationists honor UT professor
Preservation Texas presented its Texas Heritage-Latimer Award to University of Texas architecture professor M. Wayne Bell, FAIA, founder and director of the school's graduate program in historic preservation. The award is given annually to a public-service official who has made a contribution to historic preservation.

Focus on Scandinavian Design
The Center for the Advancement of Studies in Architecture, a joint venture of Texas A&M University and the University of Houston, among others, will co-sponsor its third international symposium, "The Culture of Silence," starting later this year. Lectures in Montreal and Toronto (in October) and Houston, Austin, and Dallas (in February 1993) will focus on architecture of the past 25 years in Denmark, Finland, Norway, and Sweden.



Fort Worth Star-Telegram

signs. The development of leaks in the waterproofing membrane of the underground portion's roof led to the hiring of O'Brien Associates three years ago, when a plan calling for

public and private funding of a library expansion was approved. The resulting structure, encumbered by a parking garage required by "Shell Game," continued on page 12

Dallas honors design

DALLAS The Addison Conference and Theatre Centre by Cunningham Architects, and East Texas Lake House by The Oglesby Group won the two honor awards presented in the Dallas Chapter AIA 1992 design award competition.

The jurors for the competition were Stephen N. Abend, FAIA, of Kansas City, Mo.; Robert J. Frasca, FAIA, of Portland, Ore.; and Susan A. Maxman, FAIA, of Philadelphia, Penn.

In addition to the two honor awards, three merit awards and three citations were presented. Merit award winners were interiors of Riggs Asian Bank Ltd. in Hong Kong by George C. T. Woo & Partners; the Purchasing and Graphics Warehouse Facility at the Dallas/Fort Worth Airport by The Reedy Group; and the Library Children's Center in Dallas by F&S Partners.

Citations went to Annie Keeley Elementary School in Rowlett by Corgan Associates; Temple Shalom Chapel in Dallas by Cunningham Architects; and the Dallas County Courthouse Renovation by James Pratt Architecture/Urban Design, Inc.

Unbuilt projects were judged in a separate competition; jurors for the unbuilt projects were J. Michael Brendle, Juana M. Gomez, and Kimble Hobbs, all of Denver, Colo.

In the unbuilt category, a merit award was given for the NCNB Blockhouse in Fort Worth by Haldeman Powell Johns. Haldeman Powell Johns also won a citation in this category for its design of the MWBC Clocktower in Minneapolis, Minn. A second citation was awarded for the National Cowboy Hall of Fame in Oklahoma City, designed by an association of Richard B. Ferrier, AIA, Architect, The IntegraService Group, Inc., and Hatfield Halcomb Architects.

Northpark Shopping Center was given the chapter's 25-year award. The center was designed by Omniplan Architects Harrell + Hamilton, except for the Neiman Marcus store, which was designed by an association of Omniplan Architects Harrell + Hamilton and Eero Saarinen & Associates. *Johanna Rowe*

"News," continued on page 12



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James F. Wilson



Dallas Chapter AIA honor award winners were East Texas Lake House (top) by The Oglesby Group and Addison Conference and Theatre Centre (center) by Cunning-

ham Architects. Northpark Shopping Center (above) by Omniplan Architects Harrell + Hamilton was the recipient of the chapter's 25-year award.



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NEWS

"Shell Game," continued from page 9

the city, reflected the ambitions of more prosperous times. In any case, a lack of the necessary private funds and the increasingly chronic leakage problem led Mayor Kay Granger to jump, earlier this year, at architect Martin Growald's quick-fix proposal: a ground-level shell enclosing and covering the entire existing structure. However, Growald's plans for a modernist design were in turn preempted when the mayor called upon Ed Bass for his suggestions; Bass offered to pay Washington, D.C.-based Schwarz's fee to produce a neoclassical facade. Growald was retained as architect of record; according to press reports he was pleased with the addition of Schwarz to the design team.

The new structure, as presented by Schwarz in a conceptual model to the city council, will eliminate existing plaza space and require the closure of a section of Lamar Street. The present entrance on Taylor Street will eventually be relocated (pending future funding) to the center of the new south facade on Third Street, forming a grand terminus at the end of Lamar, a less than grand street. In an attempt to mitigate the elongated 460-foot southern street frontage, Schwarz inserted two small courtyards that flank the central entrance. Both the fenestration and the column orders are altered in the "wings" to create the appearance of three separate buildings—the formal "library" facade will appear to be sandwiched by retail shop fronts. A modern curtain wall is set inside the entrance "porch" behind Corinthian-style columns. These features undermine classical unity, and the end effect may be rather like a Greek temple with shop windows. Future additions will have an oddly asymmetrical appearance, due to the reinforcement of the foundation only on the western two-thirds of the site. The east side will not support a second level, so space there will be unusable. In addition, 16,000 square feet of usable stack space will be lost when the entrance is moved to Third Street.

The most recent proposal has been questioned in letters to the *Star-Telegram* and to the mayor. Professor Jay C. Henry of the University of Texas at Arlington School of Architecture in a letter to the editor characterized Schwarz's design as "stultifying" and "bad classicism," exhibiting neither the abstraction of post-modern classicism nor the authenticity of historical classicism. Others asked why a style more identified with Fort Worth, such as art deco, or a modern design reflective of the tech-

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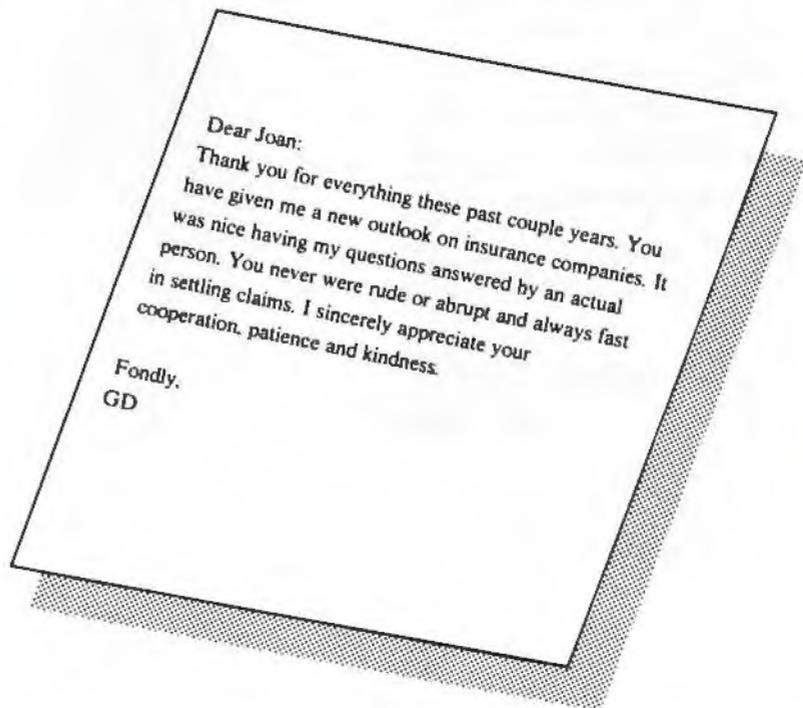
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nological environment of today's libraries was not used. Architects in particular have decried what they describe as the continuing "Disneyization" of downtown Fort Worth. Craig Williams of Schwarz's office defended the design in a *Star-Telegram* story, describing it as an emulation of the civic architecture of the original Carnegie libraries. Ironically, Fort Worth has demonstrated little respect for its historic libraries; both its original 1901 Carnegie Library and, very recently, its 1938 moderne library have been demolished.

Design development drawings for the proposed shell structure exhibit the same Achilles' heel as the new Chicago Public Library, treating the library's service entrance facade as a backside not worthy of the same elaborate slip-cover as the primary facades, apparently due to a lack of funds. The windowless, featureless stucco expanses on both the north and east sides emphatically turn the library's back to the adjacent cluster of civic buildings and the Tandy Technology Center. This aspect of the design is doubly puzzling, as the public will have access to a drive-in book drop located in the center of the north side, and the obvious affront to officials of the Tandy Corporation occurs at a time when the library can ill afford to lose the support of past patrons. This also seems a missed opportunity to capitalize on the nearby sunken courtyards of the Tandy Technology Center, which would provide pleasant outdoor reading and eating areas, without taking away functional space within the library for a restaurant, as has been suggested.

In comparing the library facade with Schwarz's recent Rangers Stadium design (see *TA*, Nov/Dec 1991), one wishes that Schwarz would extend his efforts beyond overt symbolism, which in both cases verges on condescension toward his clients and local audience. In the end, Fort Worth's neoclassical confection sugarcoats the hard fact that the library still has a serious space shortage with no immediate relief in sight. Priorities other than basic functional needs seem to have driven the library design through the years—a parking garage, a leak fix, a showy facade, and retail frontage have taken precedence over creation of additional stack space—and more recent questions have arisen over public-private patronage. Until the city takes a hard look at solving the library's primary needs, its noble civic edifice is a hollow achievement. *Barbara Koerble*

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NEWS

CALENDAR

da Vinci and the Marvelous

An exhibition of 41 drawings of the human anatomy by Leonardo da Vinci incorporates hundreds of studies and commentaries by one of the great artists of the Italian Renaissance. A separate exhibition focuses on Europe's fascination with the exotic in the years after 1492. The Museum of Fine Arts, Houston (713/526-1361), "LEONARDO DA VINCI: THE ANATOMY OF MAN," THROUGH SEPT. 6; "THE AGE OF THE MARVELOUS," THROUGH AUG. 23

"Raising the Roof, Opening Doors"

Housing for people living with AIDS is the focus of this design and ideas competition co-sponsored by the Boston Society of Architects and the City of Boston Public Facilities Department. The architectural category includes both rehabilitation of an existing building and new construction. Tim Smith, Boston Public Facilities Department (617/635-0331)

Contemporary German Photography

The work of 19 German photographers illustrates that country's recent contributions to the expansion of photography's position in the world of contemporary art. Dallas Museum of Art (214/922-122), AUG. 16-OCT. 11

SIGGRAPH '92

The emphasis of the 19th annual international conference on computer graphics is the application of leading-edge visualization technologies to real-world environments. The conference includes panels, courses, and an exhibition of computer graphics hardware, software, and systems. SIGGRAPH (312/321-6830), JULY 26-30

"Mid-West to Mid-Europe"

This seminar offered by the Interfaith Forum on Religion, Art and Architecture (IFRAA) will travel to Prague, Budapest, and Vienna to consider the place of historic churches within the urban fabric. IFRAA (202/387-8333), OCT. 18-NOV. 1

"News," continued on page 16

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Demolition Derby

HOUSTON Despite a moratorium on demolition permits, historic buildings in Houston are continuing to be destroyed. The latest victim was the Brashear Building in the Market Square Historic District, torn down in mid-April after a clerical error allowed the owners to obtain a demolition permit.

According to Minnette Boesel, director of the Market Square Historic District Project, the owners—local restaurateurs the Pappas family—applied for and were denied a permit in December. Preservationists attempted to interest the owners in alternatives to demolition, Boesel said, but received no response. (Pete Pappas said the company was not contacted regarding sale or lease options and that the building could not have been saved in any case.) In April, the Pappases filed again for a demolition permit and, because of a clerical oversight, it was issued.

The destruction of the 124-year-old Brashear Building followed by two months the demolition of the nearby Kennedy Corner Building, one of the oldest commercial structures in Houston. The Kennedy Building had been allowed to deteriorate,



The 130-year-old Kennedy Corner Building as it appeared earlier this year before it was demolished

Boesel said, following a fire in 1989. In September, the building partially collapsed and was declared dangerous by the city. The historic district worked for three months to find a buyer willing to restore the building. By Christmas, a buyer had been identified and a deal made. "We were sure we were heroes," Boesel said. But the deal fell through and in February the building was torn down.

The city council approved the demolition moratorium in December; preservationists hoped the permit suspension would protect historic buildings while the city's zoning ordinance is pending. The only exemptions to the

ordinance are for buildings owned by a public entity and buildings declared dangerous by the city, like the Kennedy Building.

The Brashear and Kennedy demolitions, Boesel said, have increased public awareness about the value of historic buildings and have led preservationists to push for amendments to the demolition moratorium, possibly including addition of demolition by neglect, as in the case of the Kennedy Building, to the ordinance. In addition, preservation groups are working to develop economic incentives to encourage owners to save historic buildings rather than destroy them.

Susan Williamson

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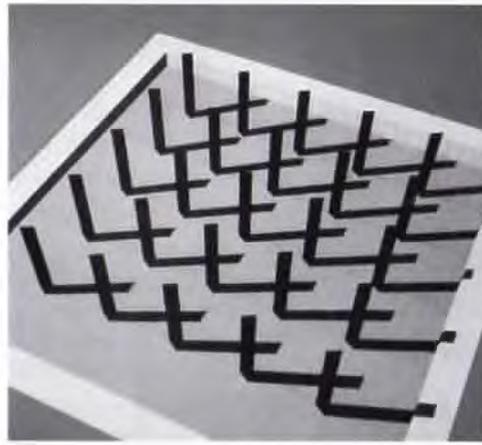
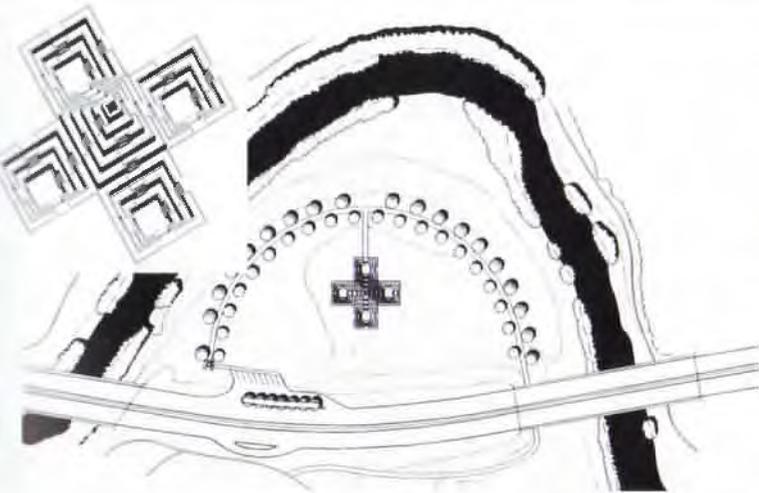
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Far left: Site plan and isometric (inset) of Houston Police Officers Memorial

Left: Rendering of Galveston County Vietnam Veteran's Memorial

In Memory

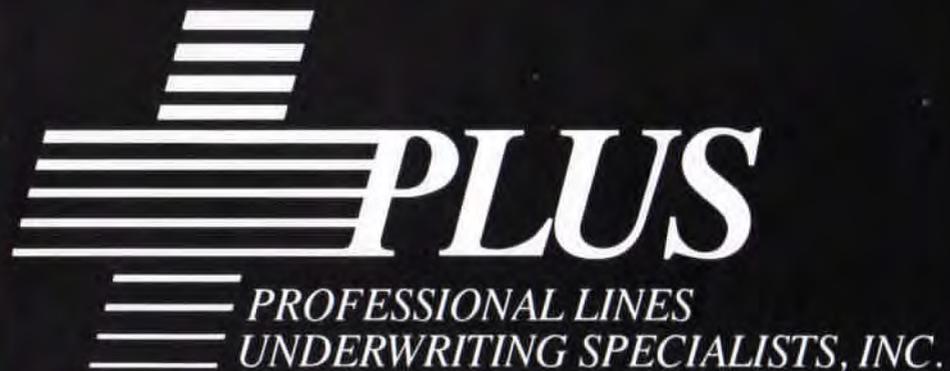
HOUSTON Galveston County's Vietnam veterans and Houston police officers will be honored with memorials to be completed in the Houston area this summer.

The Galveston County Marine Corps League and the Moody Foundation raised \$100,000 to fund a memorial that will honor Galveston County veterans of all branches of the military who served in Vietnam. The memorial was designed by Corvin Alstot of CRSS Architects, Inc. His design was chosen from among 200 entrants in a design competition. Located in Moody Gardens, the memorial is a series of six-foot high, triangular columns made of black granite and arranged in rows. On the face of each column is information about each of the approximately 70 veterans. The base of the memorial, constructed of Texas red granite, is depressed to create "a wound in the earth." According to the architect, the juxtaposition of the formal columns and the irregular base symbolizes the conflict and tension of the Vietnam War. The memorial was scheduled for completion by July 4.

The Houston Police Officers Memorial was designed by landscape architect James Burnett, in association with sculptor Jesus Bautista Moroles. Located in Buffalo Bayou Park, the memorial is dedicated to Houston police officers who have died in the line of duty and to those who continue to serve. Privately funded by Houstonians, the memorial was dedicated in May.

The form is based on a massive, stepped pyramid surrounded by four 40-foot-square amphitheater spaces composed of alternating surfaces of lawn and pink flamed-finish Texas granite. The memorial summit is designed as a fountain surrounded by a polished granite ledge that contains the engraved names of the fallen officers. The approach walk is an *allée* of two varieties of flowering trees. JR

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One from the Heart

DALLAS Hearts & Hammers is a Dallas nonprofit organization dedicated to refurbishing homes for low-income or disabled elderly homeowners. Founded in 1987 by architect Robert P. Walker, volunteers from Hearts & Hammers have been responsible for upgrading more than 160 homes in Dallas, including 64 completed this April.

The organization's planning council works year round to inspect homes, arrange for materials, and organize teams of volunteers. The homes are then refurbished on one workday each year. The City of Dallas determines which houses will be included in the Hearts & Hammers project. All homes must be owner-occupied dwellings that are usually not eligible for assistance under any city-funded program. Many are occupied by the original owners, some of whom have lived in the houses for more than 40 years. Work undertaken by the volunteer teams includes the construction or refurbishing of exterior elements such as door and window assemblies, porches, exterior siding, roof systems, and barrier-free ramps. Code deficiencies are corrected and perimeter skirt-

ing is installed to create an insulated seal and to deter animals from nesting under the houses.

Many of the project's 2,500 volunteer workers have come from architecture and construction firms; 22 such firms participated this year, as did local chapters of the AIA and the Associated General Contractors.

Ron Gover of HKS Inc., said 1992 was the fifth year his firm has been involved with Hearts & Hammers. The project is a chance for the firm to contribute to the community in its area of expertise, he said, adding that team members enjoy the hands-on feeling of accomplishing so much in one day.

The 1992 workday marked the third year of participation for Rees Associates, Inc. Each year the company joins forces with a construction firm to create a team that can handle the most complicated projects. According to senior vice-president Jim Little, the firm decided to get involved with the project because of a desire to give something back to the community; the firm plans to remain involved and to take on more complicated jobs each year.



A volunteer team works on repairs on one of the 160 homes that the

Hearts & Hammers project has refurbished in the last five years.

The project has received both local and national recognition, including awards from the Dallas Chapter/AIA, the J.C. Penney Company, and the Volunteer Center of Dallas. Hearts & Hammers is funded through tax-deductible private contributions, corporate sponsorships, and grants. *Janet Leibs Dworkis*

Janet Leibs Dworkis is a Dallas-based freelance writer.



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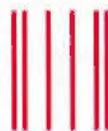
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ARCHITECT

Town Meeting

DALLAS The Texas Development Institute and the Federal Reserve Bank of Dallas co-sponsored the Texas Community Development Conference in Dallas, May 14-16. Conference co-chairs were Steve Bartlett, mayor of Dallas, and Lester Nevels, executive director of the Oak Cliff Development Corporation. Community developers from across the state met with other Community Development Corporation representatives, funders, and key government officials. Seminars highlighting successful models and strategies from around the country provided training and information in the areas of economic development, housing development, and rural and small city development.

Several seminars focused on creating bankable deals or bankable projects in large and small urban areas as well as in rural communities. Panel members detailed the history of successful projects, including the Fifth Ward Housing Corporation in Houston, and the resources used to make them work.

Non-bank sources of funding for economic development and housing were explored during

the afternoon seminars. The economic development seminar focused on how to establish and utilize public/private economic development resources, such as multi-bank CDCs, micro-enterprise projects, enterprise zones, tax abatement, and small-business incubators.

Texas Development Institute sponsored the first Texas-wide community development conference in March 1991. At that time, the conferees voted unanimously to establish a statewide community-development association; they also elected a fifteen-member steering committee to oversee its development. That steering committee brought its recommendations to the May 1992 conference. Representatives were elected by region and the Texas Community Development Association's inaugural meeting was held May 15. TxCDA's mission is to ensure that resources necessary for effective community development are identified, developed, and made available to Community Development Corporations working in low- and moderate-income communities in Texas. TxCDA hopes to accomplish this goal through advocacy, re-

search, special projects, publications, training, resource development, and technical assistance.

Technical assistance in the form of architectural services is something many of the community developers have never experienced. Some may not see the advantage of using architects for "basic" low- and moderate-income housing, while others may consider it a luxury they can not afford. It is up to the architectural community to educate community developers about the benefits of architectural design at all income levels. Architects must educate themselves about specific problems concerning low- to moderate-income housing and community design and development. Families, and ultimately communities, will benefit from master plans and designs sensitive to the needs of the low- and moderate-income client. A partnership of concerned neighborhood residents and committed design professionals can achieve lasting improvements in living conditions for low-income communities. *Patricia Magadini*

Patricia Magadini is an architect in Dallas.



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NEWS

Fighting the Heat

DALLAS The eighth Symposium on Improving Building Systems in Hot and Humid Climates, co-sponsored by the Texas Society of Architects, was held in Dallas May 13-14. Primary sponsors of the conference were Texas A&M University, the Governor's Energy Office, and the Dallas Construction Specification Institute.

The symposium focused on technologies, strategies, and programs to improve the systems efficiency of buildings in hot, humid climates. Sessions were conducted on such topics as lighting systems; thermal storage systems; building envelope systems; heat pumps and air conditioners; conservation codes and renewables; and monitoring and analysis of systems. Highlights were presentations on the Loan-STAR Program, an energy conservation retrofit program run by the Governor's Energy Office; the Advanced Customer Technology Test (ACT²), a utility company energy-efficiency research effort; and the keynote speech on lighting trends in the 90s.

One particular focus of this year's conference was trade with Mexico, particularly in re-

gards to the anticipated impact of the North American Free Trade Agreement (NAFTA) on trade between Mexico and Texas, as well as other parts of the Southwest. A panel discussion presented an overview of design, construction, and business practices in Mexico, along with a technical discussion of building systems and codes that might be encountered there and an examination of possible methods of association with Mexican design and construction-industry professionals.

Approximately 200 people attended the conference, including architects from both Texas and out-of-state. Others in attendance included engineers, researchers, educators, energy officials, manufacturers, and others interested in improved building systems.

A number of architects were involved in symposium panels and presentations including Lee Gros of the Governor's Energy Office; Morad Atif of Texas A&M; Glenn W. Crow of Glenn Crow, Architects; Candace Sheeley of RTKL Associates, Inc.; and Dennis W. Stacy of Stacy Architects, Inc. SW

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Rewarding Landscapes

HOUSTON Two Awards of Excellence were presented at the annual meeting of the Texas Chapter of the American Society of Landscape Architects in March (see *TA*, May/June 1992). One went to Slaney Santana Group of Dallas and Houston for the Paseo de Flores at the Dallas Arboretum, and the other to CRSS Architects, Inc., of Houston for their explanatory booklet, "Vision Session for the Superconducting Super Collider Laboratory."

Honor awards in the Landscape Architectural Design—Unrealized Projects category went to The Office of James Burnett of Houston for the Classical Golf Course and to Kathy Poole, also of Houston, for Columbus Common. Merit awards in the category went to David C. Baldwin of Dallas for Irving Sculpture Park; SLA Studio Land, Inc., of Houston for Tateshina Resort; and Newman Jackson Bieberstein of Dallas for Pueblo Park, Summerlin Village Two in Las Vegas, Nev.

Honor awards in the Landscape Architectural Design—Constructed Projects went to Mesa Design Group of Dallas for Quorum



The Prairie



Far left: Paseo de Flores at the Dallas Arboretum by Slaney Santana

Left: A page from the Super Collider booklet by CRSS, Inc.

Park in Addison and to McDougald-Steele of Houston for the Proler Residence. In this category, merit awards went to David C. Baldwin for the Children's Medical Center of Dallas; The Office of James Burnett for Sisters of Charity Headquarters Employee Courtyard; Hellmuth, Obata & Kassabaum, Inc., of Dallas for MCI Campbell Creek Campus in Richardson; Clark Condon Associates of Houston for Cinco Ranch in Houston; and Slaney Santana Group for the LDR/OR Courtyard at Harris Methodist HEB Hospital in Houston.

Merit awards in the Landscape Planning and Analysis category went to Hellmuth, Obata

& Kassabaum for "A Vision for Center City: A Strategic Development Plan"; Slaney Santana Group for Peak Bryan Place Community Market in Dallas; and to Schrickel, Rollins & Associates of Arlington for the North Richland Hills Parks and Recreation Master Plan.

The Texas Chapter Environmental Award was given to Trees for Houston, a group whose tree-planting efforts have gained national attention. The Texas Chapter Service Award went to Kay Tiller, public relations counselor for the chapter since 1981 and pro-bono editor and publisher of the Texas Chapter/ASLA Newsletter.

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TEXAS SOCIETY OF ARCHITECTS

1992 Honors Program Call for Nominations

Each year since 1971 the Texas Society of Architects recognizes individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification, wildlife conservation, open space protection, passage of laws protecting the public's health, safety, and welfare, downtown revitalization, preservation of historic buildings and sites, public-school programs emphasizing environmental concern, museum programs and exhibits about community architecture, and reporting, publications, and articles promoting the appreciation of the built and natural environment. In addition, TSA honors its exceptional members and distinguished Texas architectural educators for leadership and achievement.

Award Categories

Honorary Membership

Awarded to an individual for long-term association with architects and architecture in providing a better quality of life in Texas.

Citation of Honor

Awarded to groups or organizations whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas.

John G. Flowers Award

Awarded in memory of TSA's first executive vice president. Recognizes an individual or organization for excellence in promotion of architecture through the media.

Llewelyn W. Pitts Award

TSA's highest honor, awarded in memory of Llewelyn W. Pitts, FAIA, who served as TSA president in 1961 and was an influential and dedicated AIA leader. Recognizes a distinguished member for lifetime leadership and achievement in the profession of architecture and the community. Although no formal nominations are accepted, suggestions may be directed to the Honors Committee.

Distinguished Achievement in Architectural Education Award

Awarded to a distinguished architectural educator who has inspired others to excellence in architecture. Nominee must be a current or former member of the faculty of one of the six accredited Texas schools of architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria for selection will include evidence of the following: teaching of great depth, having a cumulative effect on a long line of students; teaching of great breadth, having influenced a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

William W. Caudill, FAIA, Award for Young Professional Achievement in Recognition of Outstanding Service in Leadership Development

Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and education. Recognizes a TSA member who exemplifies qualities of leadership and service to the organization and community. Must be an AIA member in good standing and an active member of the local AIA chapter and TSA for a minimum of two years, not to exceed ten years (40 years of age is a recommended maximum for a nominee). The individual should be a role model to the organization with these qualities: goes beyond the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers; exemplifies qualities of leadership; and exemplifies qualities of professional practice.

Nomination

Each nominee's submission should include: (1) completion of the nomination form; (2) illustrations (photos, publicity releases, other graphic material); (3) letters of recommendation from individuals outside the architectural profession (mandatory for Honorary Members limited to five letters; optional for other nominations); (4) letter of recommendation from chapter president (mandatory for Young Professional Achievement Award; optional for other nomination); (5) photograph of nominee (mandatory for Honorary Members and Young Professional Achievement Award). Include all material in 8 1/2" x 11" plastic sleeves and submit in a ring binder. Reduce all oversize material to fit within sleeve.

Selection

The TSA Honors Committee will meet on July 10, 1992, to review submissions. After the TSA Board has taken action on the Honors Committee recommendations, winners will be notified by a letter from the TSA President. News releases will be originated by TSA. Recipients of the Pitts Award, Educator Award, and Caudill Award will be revealed at the awards presentation.

Presentation

Awards will be presented during TSA's 53rd Annual Meeting at the Doubletree Hotel in Houston, November 14, 1992.

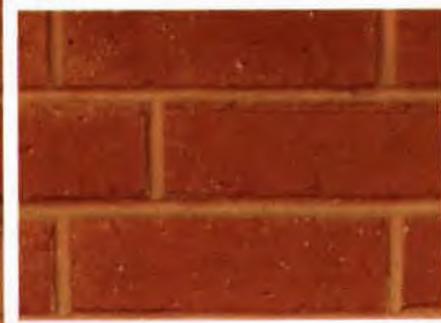
Submission Deadline

All nominations must be received in the TSA Office no later than 5:00 p.m. on Tuesday, June 30, 1992. Nominations should be sent to:

TSA Honors Committee
c/o Texas Society of Architects
114 West Seventh, Suite 1400
Austin, Texas 78701
512/478-7386

Anatomy of a leaker

Over 99% of all water leakage in masonry walls occurs in microscopic gaps just .0001" thick: At the interface where mortar meets unit, not from the mortar joint itself or the masonry unit. Mortars made with portland cement and Chemstar Type S Lime cure masonry leaks. Portland cement-lime mortar has twice the bond strength of standard masonry cement—and independent tests prove that high bond strength equals low water leakage and a more workable mortar.



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Roofing Industry Special Advertising Section

THE WORD TO KEEP IN MIND about roofing in the '90s is value. Roofing-industry professionals say that customers are interested in a quality product, one that they can count on for the long haul. In response, they say, roofing manufacturers are introducing products that emphasize performance and durability.

Customers are more willing now than they were in the recent past to pay for quality, says Terry Willis, vice-president of American Roof-

ing and Metal Co., Inc., a San Antonio-based roofing and sheet-metal contractor. "What we're seeing are customers who are willing to pay a little bit more for a quality roofing system."

According to Willis, advances in roofing technology in recent years have allowed manufacturers to introduce higher-performance products, many of which carry the longer-term warranties that appeal to today's quality-conscious customers.

"In the past, we saw customers who were only worried about cost," Willis says. "Now, especially in the reroofing market, we're seeing people who say they want a roof that will last for a long time, even if it costs a little more."

That desire for quality, Willis adds, includes both the roofing product itself and the design of the system as a whole. More cus-

tomers are interested in hiring consultants and design professionals to assist with the design of a roofing system, he says, especially if that assistance can help ensure that the result is both aesthetically pleasing and technically practical.

Practicality and durability are features of many of the products recently introduced by roofing-system manufacturers. One popular product is metal roofing that simulates the look of tile or shake shingles. These products, offered by such manufacturers as Carter Holt Harvey Roofing, Gerard Roofing Technologies, and Met-Tile, Inc., combine the aesthetic advantages of wood or tile with the durability and safety features of metal. Metal roofing is lightweight, available in a wide range of colors, weather resistant, and fireproof. Other

"Roofing," continued on page 32

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by James M. Fisher, Michael A. West and Julius P. Van De Pas

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Vulcraft

Vulcraft, a division of Nucor Corporation and the largest producer of steel joists in the country, has published the first definitive book on designing with steel joists, joist girders, and steel deck. The purpose of this text is to provide building designers with a better understanding of the use of these products. While steel joists, joist girders, and steel deck have been in use for more than a half century, they have been used recently in applications of greater complexity than initially contemplated and their potential for innovative use has not yet been fully explored.

The book, "Designing with Steel Joists, Joist Girders and Steel Deck," was written by James M. Fisher, Michael A. West, and Julius P. Van de Pas. All are professional engineers. The book provides the building designer a complete and usable understanding of the use of steel joists, joist girders, and steel deck.

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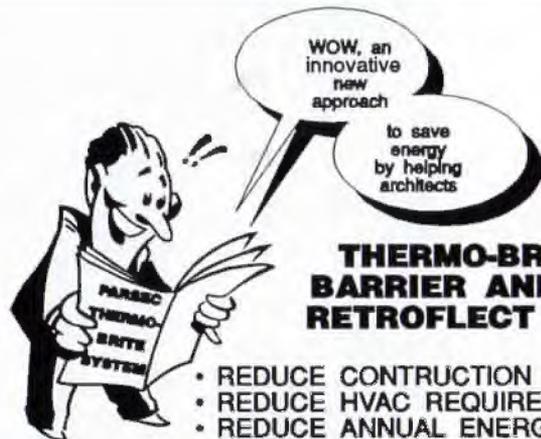
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Premium Polymers

Dean T. Kashiwagi and Dr. William C. Moor, engineers from Arizona State University, have conducted extensive research on the performance of rigid spray polyurethane foam roofing systems from Premium Polymers and other manufacturers. They concluded, after nine years of studies, that spray polyurethane foam roof systems have the only valid documented 20-year performance record of any insulated roofing system. In addition, the polyurethane system is the most economical based on proven performance. As a result of their study, they concluded that spray polyurethane roofs can be effectively installed in all environments in the contiguous 48 states. Results in colder and more humid environments did not differ from those of seemingly more compatible sites.

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Carter Holt Harvey Roofing

Carter Holt Harvey Roofing, a leader in lightweight steel roofing systems, has announced an addition to its roofing product line.

The Corona Roofing System is a stone chip-covered replication of a natural cedar shake. Corona provides protection against the most extreme weather conditions. Fireproof, wind resistant, and water tight, Corona combines the ultimate in beauty and security with the warmth of natural shake.

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Capitol Improvements

American Roofing tops the Texas State Capitol

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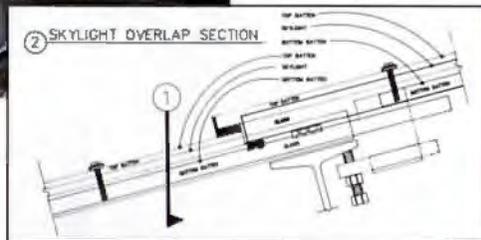
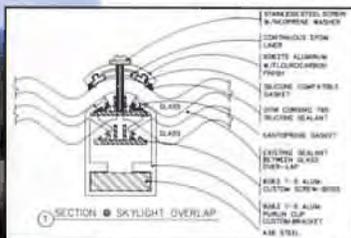
New Cupolas Fabricated With Sturdy Copper Skin

Five newly built cupolas will resurrect rooftop elements that fell victim to decay during the Capitol's first century. Shaped from rugged 36-ounce copper over a structural steel frame, these cupolas will weather the worst storms. Even the myriad of miters, originally specified as solder, are TIG-welded copper to create a unified, impermeable skin for the ages. The scroll pieces, volutes, and leaves of the capitals are hand-hammered—craftsmanship nearly lost among today's building techniques.

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Met-Tile, Inc.

Met-Tile, Inc., has updated and expanded its metal "tile panel" roofing product line with new material and color selections. All components are now made of Zincalume-coated steel for superior corrosion resistance and durability. A new color, Coral Blue, has also been added to the product line. Suitable for use in all climates, Met-Tile's tile facsimile roofing system offers a variety of benefits including excellent appearance, light weight, durability, and superior moisture, wind, and fire resistance.

For more information, contact Bollen Resources, Inc., 16479 Dallas Parkway, #290, Dallas, TX 75248

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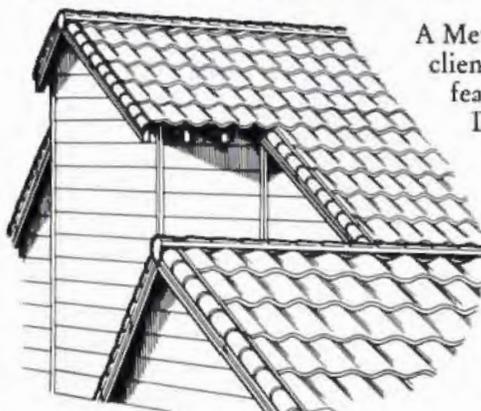
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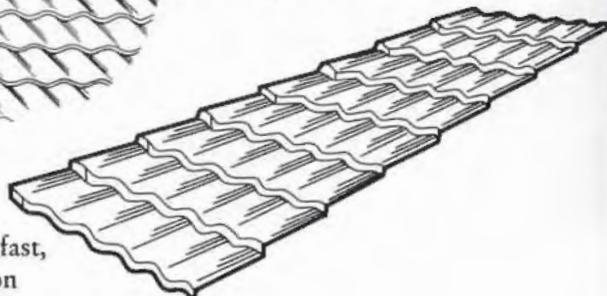
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"Roofing," continued from page 26

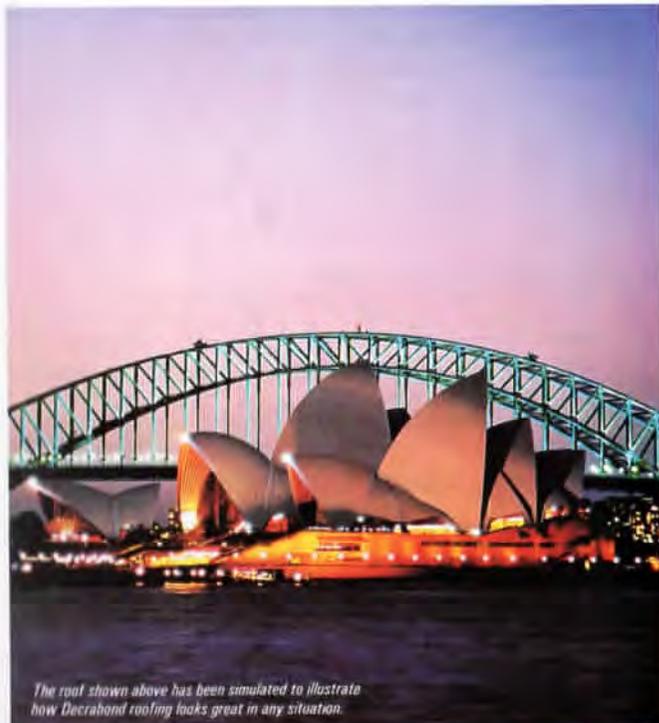
manufacturers, such as Celotex Corporation, offer fiberglass roofing systems that provide many of the same aesthetic and practical benefits. In addition, many of these products carry long-term warranties, some for as long as 40 years.

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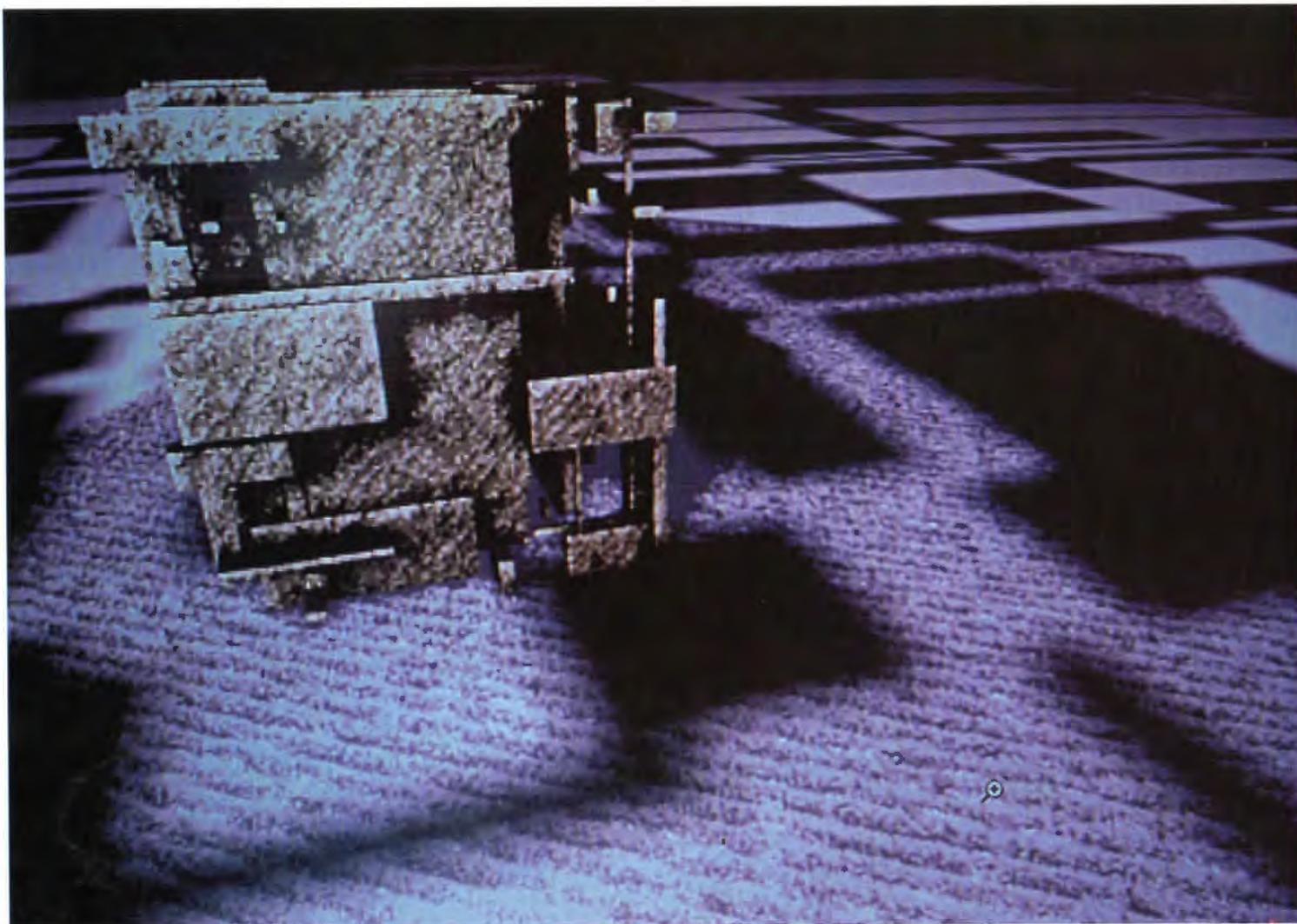
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Modernism from Ford to Finland to the Future



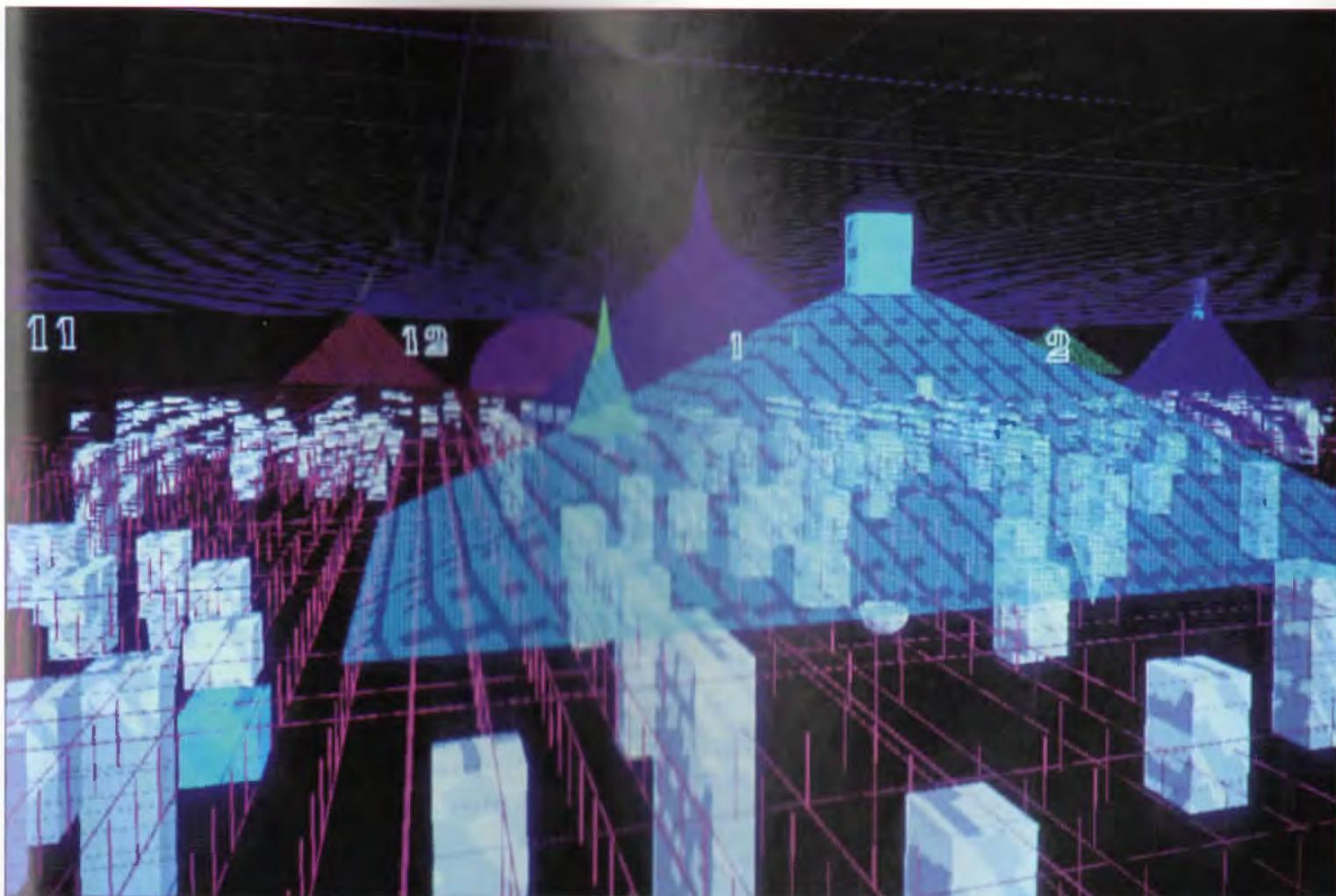


After Deconstruction: Beyond the Meat World

by Bruce C. Webb and Joel Warren Barna

IN A BRILLIANT MOMENT of lucidity in his catalogue essay for the 1988 “Deconstructivist Architecture” exhibition at the Museum of Modern Art, Philip Johnson situated his thinking on the current architecture scene between two icons. The first was a stark vintage photograph of a ball-bearing assembly featured on the cover of MOMA’s 1934 Machine Art exhibition; Johnson described it as single, clear, Platonic, an image “fitting our thirties ideal of machine beauty and form.” The second, a photograph by Michael Heizer of an 1860s spring house located on his property in the Nevada desert, shows an ad-hoc assemblage of at-hand materials, roughly put together by an anonymous builder and disheveled by time and nature; Johnson described it as a “disquieting, dislocated, mysterious image.” The photograph of the spring house, Johnson explains, “strikes the same chords in the brain as the ball bearing did two generations ago.”

Beyond this, Johnson didn’t speculate much about the appeal of either image, but he did lay out some cues for Mark Wigley, the show’s associate curator. Wigley was given the task of trying to explain deconstructivist architecture, which he did by passing the concept through an intellectual meat grinder of historical allusions, linking the present work to that of the Russian constructivists during the brief period 1918–1920. On the surface the similarities between these two movements is apparent. Johnson himself pointed out the obvious formal similarities—the diagonal, overlapping rectangular or trapezoidal bars seen in Malevich or Lisitzky, Tatlin’s warped planes, which show up in the drawings of Zaha Hadid, and the “liniism” of Rodchenko, which also



figures into the drawings of Coop Himmelblau and Frank Gehry.

But Russian constructivism was as visceral as the politics and the social theories of the Bolshevik Revolution it was trying to support. It would be difficult to find a similar spiritual or moral justification for *any* architecture today, when such a transfer of moral force from politics to the built world is contradicted by all other social institutions. Indeed, given Johnson's fascination with mining the architecture of the past purely to satisfy his desire to see it again, having him introduce the deconstructivist catalogue implies a lack of interest in constructivism's moral dimension, and seems to frame deconstructivism as merely another reconstructed style with which to entertain the voracious appetite of capitalist societies for novel expressions that can work their way onto the covers of magazines.

Deconstructivist architecture might have been, and might still be, neutralized in this way, relegated to a brief moment of exposure in an ongoing architectural fashion show.

But one expects not, because deconstructivism

has established a symbiotic relationship with speculations into the nature of contemporary architecture, providing the illustrative matter for the intellectualization that has swept architectural theory over the past two decades. Intellectualization, the invasion of mental processes into every aspect of contemporary life, has become the new spirituality; books about the mess we are in have become a major industry. Compared to the turgid polemics of contemporary architectural theorists who pepper their prose with arguments from Jacques Derrida and Michel Foucault, Johnson's twin icons seem almost poetic, portraying not simply a dialectical proposition about the passing of one sensibility and the emergence of a new one. Rather, the two images, presented together, are simultaneous objects of fascination. The first is an almost allegorical image of pure, prefigured order; the second is an imagined dimension of experience, surrealistically appealing, almost chaotic. The ball bearing, all surface, is fully available to the language of technical analysis; the other image, more tangled and disfigured, begs for human narrative.

Structures of data in cyberspace: Marcos Novak foresees data growing into three-dimensional forms (facing page); Stan George imagines data grouped under rooflike structures that turn information into a navigable cityscape (above).

The problem of accommodating a taste for both technical analysis and human narrative has long intrigued artists and writers. Seeing both together in noncontradictory ways was an obsession of the surrealists, who were fascinated with both surface reality and secret inner realms that escape the reflected logic of the scientific and material worlds.

In modernist architecture, the project of dealing with these two dimensions of experience was given a neat resolution: In its most highly developed forms modern architecture exorcised the demons of mystery and romantic history, so there was no secret life beneath or inside. What you saw was what you got. But this quest for purity of expression was a utopian one, stressing the Platonic qualities of the elements of building over the actual, more complex realities of how buildings were put together in the modern world. As Witold Rybczynski pointed out in a recent article in *The New York Times*, "The problem . . . was that the logic of modern construction was

an inner logic which was not always visible on the surface." Increasingly, built architecture was forced into a position of denying a growing internal complexity in order to satisfy polemical, aesthetic aims.

Turning to Linguistics

UNABLE TO RESOLVE THIS PROBLEM of tectonic purity or to convince the public that modernism's quasi-scientific formulas offered satisfactory solutions to real-life programs, modernism lost the moral argument for its aesthetic legitimacy. As the modern movement broke up, it gradually ceded the architectural project to academic speculation and analysis. As this progressed, architects, particularly teachers, who are always searching for new pedagogical bases, took to picking over the carcasses of concepts and ideas drawn from other disciplines. In the '60s, such architects built alliances with the social and behavioral sciences, hoping to help architecture address human needs.

But the biggest change came when architects began exploring connections with the structuralist schools of linguistics, semiotics, and anthropology,

in hopes of escaping the excessively reductionist lessons they had inherited from modernism and of restoring a semantic or communicative dimension to architecture. The structuralists, in their home disciplines, had developed a truly remarkable conjecture, which was that human beings are "hard-wired" from birth with innate knowledge about the structure of language, so that every infant is able to learn complex configurations of words and signs. Everywhere they looked, from language acquisition to kinship patterns to modern advertising, the structuralists found evidence to support their hypothesis that structures systems are the same, even if the content changes. In architecture, the absorption of structuralist ideas and nomenclature quickly took a number of odd turns, so that it was possible in the 1970s to explain the designs of Michael Graves as being meta-lingual constructs (about the syntactic or semantic dimension of architecture as a language), or to see the intricate generative houses of Peter Eisenman as metaderivational (disclosing the process of making form through transformational operations performed on deep structure), or to discern the meta-communicative aspects of language (exploring the relationships between architecture and the way symbols are structured in other cultural systems) in the pop architecture of Robert Venturi.

Poststructuralism

METAPHORICAL DEVICES like those presented by linguistic analysis (useful as they are as tools of instruction) are rife with dangers for architecture. Among these is the problem of losing the sense of analogy by developing it not in terms of what it can reveal about a subject but rather how closely a subject can be made to simulate the object of comparison—thus the metalingual Graves, and so on. In addition, attaching architectural theory to the language sciences aligned it with a branch of inquiry that was itself undergoing a convulsive shift in valuation. The seemingly reliable structuralist and systems-theory models that linguistics had used to illuminate the most fundamental instruments of intellectual discourse were being dismantled by one of the most important paradigmatic shifts of the twentieth century: poststructuralism, a.k.a. deconstruction. Jacques Derrida, examining texts, and Michel Foucault, interrogating the social sciences, undercut stable systems of meaning and identification that had been the products of years of structuralist thought. For, like structuralism, poststructuralism was based on a seminal insight, amply confirmed by dispassionate examination of everyday experience (albeit one that sought to render



The ball-bearing assembly that Philip Johnson called the embodiment of '30s modernism (above), and the desert spring house, photographed by Michael Heizer, that Johnson called the icon of poststructuralism (facing page)

most everyday assumptions null and void). This was that the more one examined signification in language, the more one came up with emptiness, and that any given word took its meaning not from connection to a thing or an idea but from a ceaseless negation of and negotiation with all the other things it did *not* mean. Concept A could only be defined as not B, not C, and so on. Poststructuralist linguistics was like a prelude to *Wayne's World*, in which everything was *not*. David Hume's explosion of the doctrine of causality in the 18th century was perhaps the last instance in which the foundations of knowledge were so thoroughly undermined.

Poststructuralism embraces a set of slippery ideas. It was well described in a *faux* lecture delivered by Morris Zapp, a literature professor in David Lodge's novel, *Small World*. Zapp, a specialist in the novels of Jane Austen, is addressing a meeting of the Modern Language Association and describing his shift from structuralism to poststructuralism: "To understand a message is to decode it. Language is a code. But every decoding is another encoding. Conversation is like playing tennis with a ball made of Krazy Putty that keeps coming back over the net in a different shape."

The task of deconstruction in literary theory is for the reader to uncover all the repressed shadows cast out from the sunny, positive world of the author's text, to delineate, in one classic example, the colonialist power relations implicit in stories about Babar the Elephant. Inevitably, architectural theory found itself following this shift into self-doubt and inversion, using the terms of poststructuralism as a basis for experiments raised almost as illustrations of the collapse of stable systems of meaning and signification. Poststructuralist architecture exhibits a similar, radical rejection of those ideas and those processes that previously informed architecture. It gives evidence of this by dismantling the uneasy compact that existed between the potentials of modern construction and the patterns and practices that have regularized construction systems. In particular, it rejects the analogical aspects of postmodernism. Restoring historical order and a traditional language to architecture during the 1970s and '80s was never an entirely convincing project, since replacing the idealized and seamless surfaces of modernism with a sampling of historical allusions and models only resulted in an architecture of fragments, gaps, and cracks. This was particularly evident in the way that the comparatively meager budgets and unparalleled complexities of contemporary programs, codes, construction procedures, and equipment stretched the insubstantial surfaces of the most celebrated post-

modern buildings into mere illusions of prettiness. In the work of some creative architects like Robert Venturi, this illusionistic aesthetic was able to capitalize on the true meaning of eclecticism, weaving together diverse sources of inspiration to create fresh designs that demonstrated, to paraphrase Venturi, the strengths of the complex and contradictory proposition compared to the simple and the pure. But postmodernist architecture has exhibited



a characteristic, unintended sense of insubstantial ideas at work, reflecting an incomplete synthesis between the surface and what lies beneath or beyond. It is an architecture full of cracks.

In responding to this situation, deconstructionist architects, like the surrealists before them, find a fascination with the cracks and what lies within, saying, "We recognize the cracks in the real, and we love the cracked surfaces."

The demonstration of this idea of the dissolution of surface content has been given a thorough working out in the designs (and writings and lectures) of Peter Eisenman. But it is the indecipherable designs of Daniel Libeskind, former director of architecture at Cranbrook Academy and now a practicing architect in Berlin, that push architecture to the vanishing point of theory where it achieves a pure autonomy, free of tension, compression, gravity, light, air, affect, and all the other eternal verities of architecture, free to develop its own rigorous and convulsive beauty. In their pure non-representation, Libeskind's designs reach beyond representation of fragments to creation of a new world.

Waiting for Virtuality

AFTER DERRIDA, linguistics and its allied disciplines seem to have run out of new conceptual models for architects to pick over. Clients from Tokyo to Berlin may be lining up to pay architects to construct fragmented and folded versions of deconstructed reality, but a psychological twilight is

rendered impure and mortal by our very flesh, as opposed to the virtual world of cyberspace.

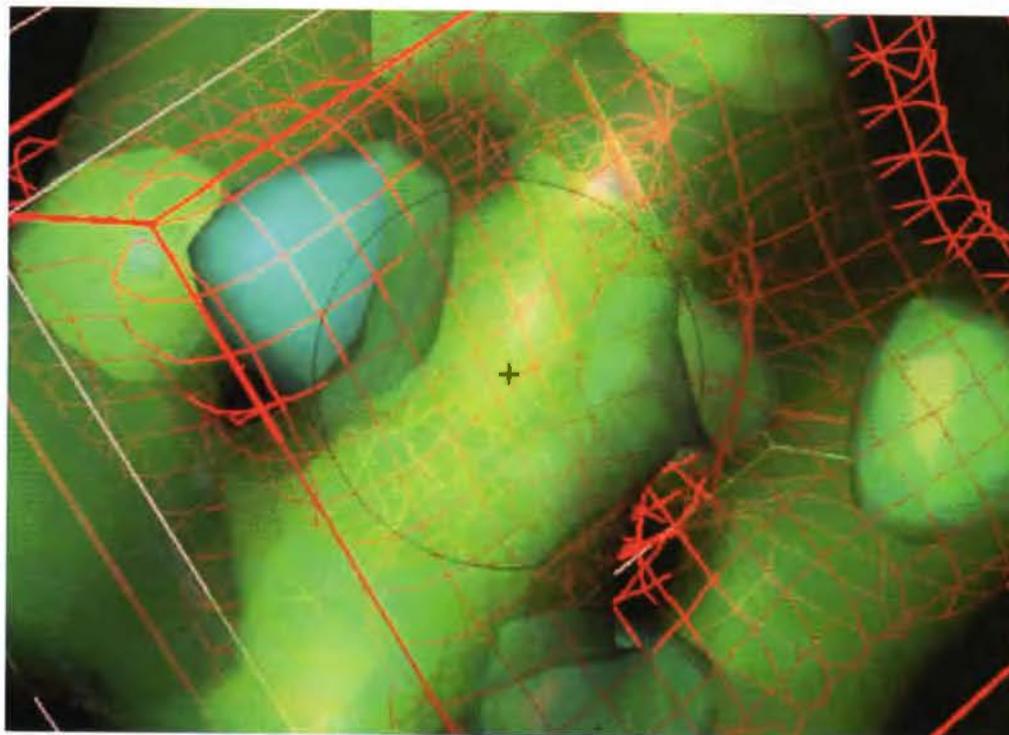
Why should we have another world, one without bodies? It will happen because money wants it to happen and because money talks. Cyberspace is being shaped by the expanding power and availability of computers and telecommunications technology,

as well as by the simultaneously accelerating dematerialization and globalization of money and commerce. Today, banks exist more as collections of electronic impulses than as vaults of money; the creation of wealth through trade in commodities and currencies exists already in a virtual electronic realm of streams of data and computer-programmed purchases and sales. As the data flow becomes more complex and the number of users grows, the demand for greater ease of use increases. This demand is met by creating symbol packages for data—icons, like those used in software for Apple Macintosh computers, provide the best present-day example. Eventually, because the business world demands it, icons will turn into virtual beings, and there will be “rooms,” “buildings,” “streets,” “cities,” and “continents” of icons, all indicating things a potential user needs to know about a collection of data. Money and human knowledge need cyberspace

to optimize their velocity and accumulation. In calculations of intellectual force, the explorations in the social sciences over the past two generations, powerful as they were, hardly merit comparison.

It is the promise of cyberspace to give the world of data transactions a geography and a physics and to transform it into a place where all human relations, not just buying and selling, can come into play. Many architects say they design banks, when in fact they design only shells that the bankers inhabit; in cyberspace, the possibility exists that architects could design shapes and identities and even personalities for the data streams and accumulations that make up the bank's real operations.

Fulfilling this promise will require new computers whose powers dwarf those available today. It will also require devices, from visual displays to earphones to gloves or even body suits, that can recreate all the human faculties required to sense firmness and commodity and take delight in interactions with virtual objects or other inhabitants of cyberspace. None of these technologies exist in affordable form. Nevertheless, says architect Michael



Above: Marcos Novak imagines information structures growing against a moving stream of data.

Facing page: Jim Rojas imagines the virtual bodies of cyberspace users inside a helical structure that functions as a library of the history of architecture.

nevertheless gathering over architectural theory. From what fountain can architecture next draw its ideas if the social sciences have dried up? The answer may lie in a realm that doesn't yet exist, but that is hurtling toward us faster and faster from our computers, telephones, and television—in what computer theorists call cyberspace.

Cyberspace is today's computer networking writ large, the elevation of computer information services and bulletin boards, married to graphical user interfaces and computer games, into linked virtual realities for any and all who enter the network. It becomes, in the words of William Gibson (the science-fiction novelist who coined the term), "A consensual hallucination experienced daily by billions of legitimate operators . . . A graphic representation of data abstracted from the banks of every computer in the human system . . . Lines of light ranged in the nonspace of the mind, clusters and constellations of data." The experience of this virtual reality becomes robust enough that its pioneers already question the authority of our real, everyday world. They call it "the meat world,"

Benedikt, "It's so close that you can taste it." Benedikt, a professor of architecture at the University of Texas at Austin, organized the First International Conference on Cyberspace in Austin in 1990 and edited the book *Cyberspace: First Steps*, published by MIT Press in 1991.

Most architects tend to imagine cyberspace in terms of drawing tools—models in three dimensions, for example, with live-action flythroughs to allow designers and clients to experience projects and make instantaneous alterations to them. But this notion, cyberspace as super pencil, ignores the real potential of the medium. The point is not to use computers to model things in the meat world. It is to be able to interact fully with the world that the computer matrix opens up for the first time, to write the rules and imagine the forms by which the data and people of cyberspace collide and coalesce.

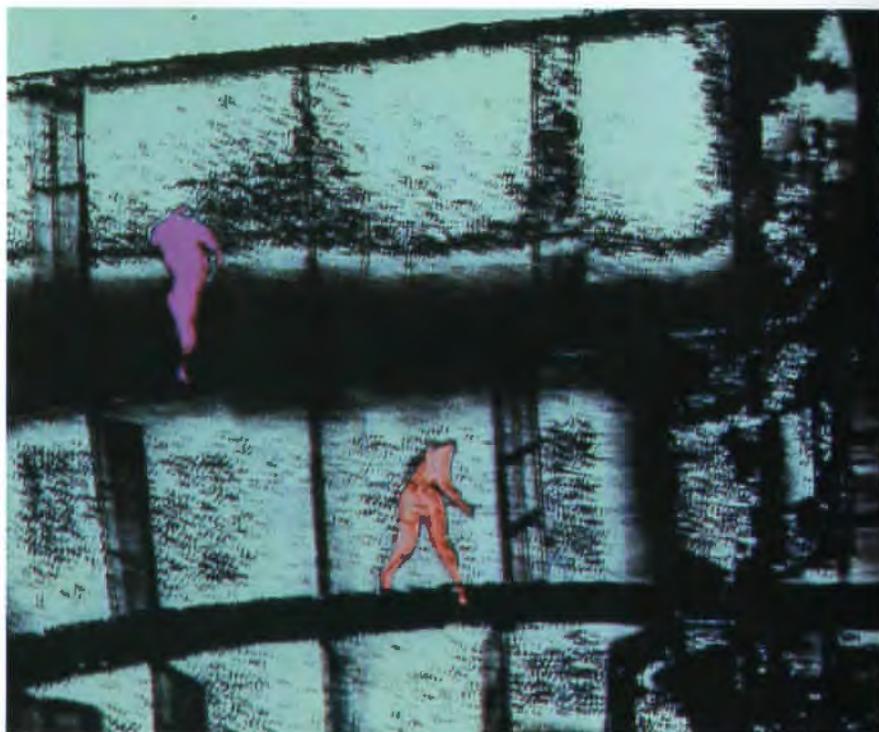
Jobs in the Heavenly City

MICHAEL BENEDIKT SAYS THAT, since architects are trained at creating structures, they have a natural role to play. In his introduction to *Cyberspace: First Steps*, he writes, "The door to cyberspace is open, and I believe that poetically and scientifically minded architects will step through it in significant numbers. For cyberspace will require constant planning and organization. The structures proliferating in it will require design . . . Cyberspace architects will design electronic edifices that are fully as complex, functional, unique, involving, and beautiful as their physical counterparts, if not more so. Theirs will be the task of visualizing the intrinsically nonphysical and giving inhabitable visible form to society's most intricate abstractions, processes, and organisms of information. And all the while such designers will be *re*realizing in a virtual world many vital aspects of the physical world, in particular those orderings and pleasures that have always belonged to architecture."

With a record number of architects unemployed in the current recession, and with the architectural profession under long-term economic and institutional assault from almost every quarter, Benedikt's prediction of a boundless new job market in cyberspace is a pleasing thought.

Nor is that all. According to Benedikt, the planning and design of the emerging global cyberspace amounts to the fulfillment of a quest that spans all ages and cultures—the construction of the Heavenly City. "[Historical] images of the Heavenly City," Benedikt writes, "have common features: weightlessness, radiance, numerological complexity, palaces, peace and harmony through rule by the good and wise, utter cleanliness, transcendence of

nature and of crude beginnings, the availability of all things pleasurable and cultured." Such visions, he continues, "represent the creation of a place where we might re-enter God's graces. Consider: Where Eden (before the Fall) stands for our state of innocence . . . the Heavenly City stands for our state of wisdom."



But the advent of Benedikt's cyberspace Heavenly City—beautiful, clean, and scientific, the counterpart of Philip Johnson's ball-bearing assembly, if immeasurably richer in stimulus and wonder—is far from assured. Indeed, the literature of cyberspace originates in novels in which lonely criminals are pitted against corporations peopled by soulless executives in a landscape of raw economic power. In the dystopia of cyberspace as it has already been imagined, technology only adds to the labyrinthine complexity of human evil. This is, in a sense, analogous to Johnson's photograph of the Nevada spring house, a world for which the anomic narratives of deconstruction might provide the only appropriate response. If architectural theory today is situated between the icons of technical bliss and constructed disfigurement, the coming of cyberspace may only intensify the struggle between them.

TA

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Finland's Modernism

Story and photographs by Gerald Moorhead, FAIA

MODERNISM IS *THE* ARCHITECTURAL TRADITION OF FINLAND. Born as Finland became an independent nation following World War I, the modern movement fulfilled the century-long struggle for a Finnish national identity, combining symbols of progress with a continuation of the values of Finland's peasant heritage. Finnish modernism is not a break with the past, but an evolution and a continuation of basic principals within the nation's architectural history.

Finland is often mistakenly thought of as isolated. In fact, Finnish culture has always been shaped by its location between east and west, and the Finnish upper classes, Swedish-speaking until fairly recently, maintained strong ties with Europe from the Middle Ages onward. Finnish architecture has been influenced by a succession of international trends that have been assimilated into its own local and regional idioms.

The quest for a uniquely Finnish culture began in the early 1800s, a ripple in the surging tides of nationalism that broke over Europe following the defeat of Napoleon. After six centuries of Swedish domination, Finland became an

autonomous Grand Duchy of Imperial Russia in 1809. Efforts to displace Swedish as the official language of government and education resulted in the first Finnish dictionary and the compilation of the national epic poem, "The Kalevala," by Elias Lonnrot in 1835. The Russians moved the capitol from the old Swedish town of Turku to Helsinki in 1812, and sent the German architect Carl Ludwig Engel to rebuild it in the then-current neoclassical style, a style whose influence would resurface a century later. Engel's St. Nicholas Cathedral (1827-52) dominates Helsinki's Senate Square and the harbor.

Finland prospered under the Czar, but not until late in the century did its developing nationalism find a unifying artistic expression. In the 1890s, foreign influences—French *art nouveau*, Viennese *Jugendstil*, English arts and crafts, Charles Rennie Mackintosh, and Richardsonian romanesque—were blended with local folk art motifs to form the first truly Finnish architectural movement, called the national romantic style. The works from this period of Eliel Saarinen and his partners Gesellius and Lindgren, as well as the Tampere Cathedral by Lars Sonck (1907), provide examples of the style. The *Gesamtkunst* concept, where all details are part of a total work of art, was embraced as a natural extension of the national crafts background, and has been a hallmark of Finnish design ever since.

The international debate over rationalism in architecture (honesty of structure and materials; technological advances in iron, concrete, and glass; and responding to the conditions of rapid industrialization) reached a critical level in Finland in 1904, the year of the national competition for a design for the Helsinki Station, which was won by Eliel Saarinen. After winning, Saarinen revised his design and provided the national architectural culture with a turning point, abandoning the stylistic excesses of national romanticism and drawing inspiration from new commercial and industrial buildings in Germany.

During the lean period of the 1920s, as the new nation struggled to establish a political and social system, Finnish architects (along with their continental and Scandinavian colleagues) rejected the ornate romanticism of the previous decades, turning instead to the Mediterranean for inspiration. A taut wooden classicism, which had been mastered by Sweden's Erik Gunnar Asplund, provided the background for the continuing project of deriving rationalism in Finnish architecture. The early work of Aalto (for example, the Civil Guard House at Seinajoki of 1925) followed this classicist trend, until he absorbed the influence of European modernism received from Le Corbusier and the CIAM group in 1927.



Facing page: The Itakeskus Shopping Center in Helsinki (1984), by Erkki Kairamo, combines constructivist aesthetics with the spirit of old market halls.

Above: St. Nicholas Cathedral (1827-52), by C.L. Engels; its tower dominates Helsinki's Senate Square and the harbor.

Left: Tampere Cathedral (1907), by Lars Sonck

Below: Helsinki Station (1904-14), by Gesellius, Lindgren, Saarinen

Right: Civil Guard House, Seinajoki (1925), by Alvar Aalto

Below left: Villa Mairea, Noormarkku (1937-39), by Alvar Aalto

Below right: Viipuri Library (1927-35), by Alvar Aalto

Bottom left: Resurrection Chapel, Turku (1938-41), by Erik Bryggman



Functionalism, as modernism came to be called in Finland, took hold in a very short time. By the early 1930s it had displaced Nordic classicism and the few remnants of national romanticism as the persistent expression of Finnish identity. Finnish functionalism was not a second-hand movement. The young architects Alvar Aalto, Erik Bryggman, the brothers Aulis and Pauli Blomstedt, Erkki Huttunen and others, belonged to the "pioneer generation" that founded the movement, participating in CIAM and maintaining a dialog with their European contemporaries. Aalto opened his office in 1922, the same year Le Corbusier started his atelier at 35 Rue De Sevres in Paris, and built the first of his mature works, the Maison Ozenfant.

In Finland, Aalto immediately took the lead and embraced functionalism by 1928, and soon completed the Turun Sanomat (1929), Paimio Sanitarium (1929-33), and the Viipuri Library (1927-35), for which he changed the classical design that won him the commission to a modernist scheme. The differences-between Finnish and continental modernism became apparent early on. By the mid-

'30s, Aalto had already begun to depart from the white technological images and tight geometry of continental modernism, countering them with wave forms and fan shapes and natural materials like wood and brick that related to the landscape. For the Villa Mairea of 1939, he collaged white stucco volumes with vernacular wooden elements, colored tile, and a sod-roofed sauna. Filled with furniture and accessories that he designed and manufactured, this house is one of Aalto's supreme achievements, a *Gesamtkunstwerk* of the highest order, showing how the vocabulary of Finland's architectural history could be harmonized into a new language of modernism.

The course of architecture in Finland has not always taken a positive direction. During the rapid growth of urban areas in the 1950s and 1960s, planners gradually lost control over new development. There are architectural high points, like the Kaukas Paper Mill near Lappeenranta, where architect Erik Krakstrom has designed all the new buildings since the 1950s, containing the highly organized industrial processes in huge structures using elementary forms and colors. In most of the cities, by contrast, postwar population shifts caused extreme housing demands, which were met with large-scale prefabrication methods governed by considerations of cost and speed, at the expense of design. Bleak environments were built under these purely quantitative standards and valuable historic fabric was lost in the towns and cities through urban renewal, as shown by apartment blocks in the city of Oulu.

By the mid-'60s, public debate began to call attention to these problems, including the need for urban conservation and historic building restoration. The 1970s brought a widespread spirit of reform and a search for roots, with the return of inspiration from the pioneer generation of modernists. The legacy of Aalto was also to be confronted.

Finnish functionalism has always been less dogmatic than its continental contemporaries and now has a rich 70-year tradition—largely without extremists. It has incorporated rather than rejected previous styles. The expressive use of materials in national romanticism and the formal universality of neoclassicism are logically contained in the various strains of modernism.

Within his large output, Aalto unified many aspects of modernism, from rationalism to expressionism. His was a large shadow, and his seeming control of so much of the national architectural vocabulary caused some frustration among younger Finnish architects. Since his death, however, the many directions and sources of modernism have

Below: The vernacular houses in the historic coastal town of Porvoo have become an important source for contemporary Finnish architects.



Left: Kaukas Paper Mill near Lappeenranta, where architect Erik Krakstrom has designed all the new buildings since the 1950s, containing the highly organized industrial processes in huge structures using elementary forms and colors



Above: Heureka-The Finnish Science Center, Vantaa (1989), by Mikko Heikkinen and Markku Komonen

Top right: Vallo Finnish Cooperative Dairy Headquarters, Helsinki (1978), by Raarina Lofstrom and Matti Makinen

Right: Myyrmaki Church, Vantaa (1984), by Juha Leiviska

Below right: Cultural center in Pieksamaki (1989), by Kristian Gullichsen



been rediscovered, including a renewed interest in vernacular sources, such as the houses of Porvoo, a historic coastal town. Fifteen years after his death, Aalto is still the reference point, but a new generation is thriving.

Notable recent projects include Raarina Lofstrom and Matti Makinen's Vallo Finnish Cooperative Dairy Headquarters in Helsinki (1978), organized on modules derived from the need for large areas of open office space and future expansion, in which mechanical systems are integrated into the facade, reducing energy consumption.

The Finnish Science Center in Vantaa (1989), by Mikko Heikkinen and Markku Komonen, draws its associations from science. A complex, sometimes chaotic whole is composed of a host of technology-based parts whose themes derive from natural phenomena and scientific analysis.

Juha Leiviska is perhaps the most immediate heir to the themes of Aalto, using materials and light in harmony with nature. The Myyrmaki Church in Vantaa (1984) backs up to a railroad embankment. The resulting barrier wall is a tall plane forward of which all the spaces modulate. Staggered wall and roof planes admit light filtered through wood grills, with glimpses of the birch-filled park forming the other edge of the long site.

Kristian Gullichsen is the son of Maire and Karry Gullichsen, for whom Aalto designed the Villa Mairea in 1939. His work is some of the most eclectic in Finland today, combining frequently overt references to Aalto, Le Corbusier, Nordic classicism, and peasant traditions. At Gullichsen's new cultural center for the town of Pieksamaki (1989), a long white wall forms a border between the urban density of interior activities and the lakeside landscape beyond.

The reigning master of Finnish architecture is Reima Pietila. His highly individualistic sculptural

solutions are often controversial but have a deep Finnish consciousness. The Kaleva Church in Tampere (1966), with its Gothic verticality, is perhaps his masterwork. Pietila's Multipurpose Center in Tampere (1989) is like a medieval bazaar with meandering passages between crenelated walls and a gravity-defying cornice.

Architecture serves one of its social functions in the many day care centers built with housing developments. The Pikkuprinssi (Little Prince) Day Care Center in Helsinki (1983), by Pauli Myllymaki avoids an institutional feeling by breaking the building into house-like "home areas," where children play in a variety of room shapes in age or family-like groups. The building is fragmented into house-scaled elements with individual porches and the metal roofs and wood walls are canted and mannered for an informal effect.

The pluralist architecture of Finland today includes the full breadth of modernist impulses, summarized by the two traditions of rationalism and expressionism, with many sub-factions and overlapping influences. Most groups share the *Gesamtkunst* attitude, a sensitive response to nature, an avoidance of rigorous dogma, and a characteristic ability to Finnishize foreign influences. The utopian and rationalistic ideals of early modernism have been replaced by an emphasis on practicality and appropriateness. Compositions that reveal structure, function, and systems of assembly contain influences from early Corbusier, de Stijl, Russian constructivism, British high-tech, and Italian rationalism.

Individualistic, organic forms and overt symbolism characterize the Finnish version of expressionism, in which sculptural influences from late Corbusier, Rudolf Steiner, and Eric Mendelsohn are combined with peasant remembrances and natural materials, as in the Mikonkari Recreational Center in Pattijoki (1987), by Anna and Lauri Louekari.

The perceived failures of modernism in other parts of the world have few corollaries in Finland. Modern design is pervasive, from household utensils and furnishings (Aalto again) to ski poles and electric minivans. With such a secure and primal background, it is easy to understand why functionalism has not succumbed to the sentimentality and popular entertainment value of international post-modernism. The reinvigoration of modernism in Finland is stimulating the search for the transcendental roots of architecture and its deeper meaning, a meaning captured in Aalto's question: "Can architecture save the world?"

TA

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Above left: Kaleva Church, Tampere (1966), by Reima Pietila

Above right: Reima Pietila's Multipurpose Center in Tampere (1989)



Middle left: The Pikkuprinssi (Little Prince) Day Care Center, Helsinki (1983), by Pauli Myllymaki



Bottom left: Mikonkari Recreational Center, Pattijoki (1987), by Anna and Lauri Louekari

A Day with O'Neil Ford

Story and photographs by Frank Welch, FAIA

THERE WAS NO DRAMATIC TURNING POINT on the day in early spring of 1979 when I paid a visit to O'Neil and Wanda Ford at Willoway, their house near Mission San Jose in San Antonio. It wasn't the last time I saw Neil, although, at the time, I thought it might be. He had recently suffered a heart attack, and then had been diagnosed with inoperable lung cancer. Wanda had herself also been hospitalized for several months. Revered as one of the first and most creative modernist architects in Texas, Neil had been, for almost 25 years, my mentor, inspiration, and supporter in good times and bad. He would say, expansively: "Welch is the best architect between San Antonio and El Paso" or, if he was feeling less generous, "between San Angelo and El Paso." With the threat of his illness hanging in the air, I went to see Neil at least partially prepared to say goodbye, and to remind him of what he had meant to me.

Of course, it wasn't to be goodbye, after all. Neil had surgery and recovered; he resumed his active practice for another two years—this month marks the tenth anniversary of his death. Two weeks before he died, he danced a vigorous jig at a dinner party in Midland. Wanda still lives at Willoway.

In the dim recesses of El Mirador, Neil sinks and looks near tears, not in fear, but in sadness for fatherless children. There are so many more than he realizes.

But the visit to their house, with the small talk and the simple events that it comprised, has always had an unmatched importance in my memory. As the plane flew me home to Midland that night, I wrote down as much I could remember of the events of the day. Since then I have thought often of those events, because they help illustrate Ford

the man, not just the architect. He had his complexities and contradictions and failings, as most who knew him will admit. But no one in my experience possessed a wider and deeper range of observation and generosity and sympathy for his fellow humans.

It is a cool, clear day following a night storm. After leaving my rent car in the brick parking area, I spy Neil seated at the large, heavy stone table under a listing grape arbor next to the house. A large, three-legged, caramel-colored dog stirs at his feet as I approach. Neil is cleaning an old V-shaped radiator, poking twigs in the honeycomb quizzically, barely looking up. Freshly shaved with his longish, white hair brushed down damp, he is dressed neatly in a blue oxford-cloth shirt, a tan herringbone wool jacket, old slightly spattered khaki pants, and the soft brown walking shoes he favors.

I ask how he is feeling. "The cancer is real serious," he says, "with only 35 percent use on the worst side." He is somber but cheerful at the same time, and I believe he is trying to make his directness a little easier to take. He is worried about Wanda, he says, and about money, but, all the time we sit there, I am as aware of his sense of invincibility as I am of his concern.

We go into the house with the dog, Soda Pup, and find Wanda busy in the small, cluttered kitchen next to the dining room. I hug and kiss her. She looks very good, 15 or so pounds lighter than the last time I saw her, bright of manner, and very solicitous of Neil. The dining room is the social heart of the rambling stone and frame house. A large, travertine marble table dominates the center, surrounded by shelves and surfaces laden with books, stacks of maga-

Facing page: Under the grape arbor at Willoway



zines, photographs, paintings, and whimsical mementos, recent and vintage.

Neil picks up a well-thumbed article on metastasis in *Scientific American*, noting drawings and photographs of contained lung tumors and the bad, metastasizing kind. "I understand all of this, or nearly all," he says, before quickly changing the subject. I wonder if he realizes that Wanda can hear us. "We went down to St. Joseph's Island near Port Aransas before Wanda went in the hospital. Sid Richardson got all those buildings Arch [Swank] and Lynn [Ford] built in 1938 for only 189,000!"

I mention how wonderful the recently published book on Lynn Ford is. He says, "Yes, but I was disappointed in the photographs, some are too *gray* and the typeface is not right." Wanda, who can hear from the kitchen, says, "You don't want to say anything nice about Lynn's book." Neil: "I'm just glad the gal got the book finished!"

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Above: Arches at Trinity University in San Antonio

zines, photographs, paintings, and whimsical mementos, recent and vintage.

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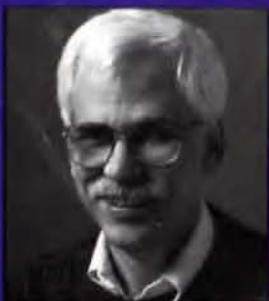
The 1992 Jurors



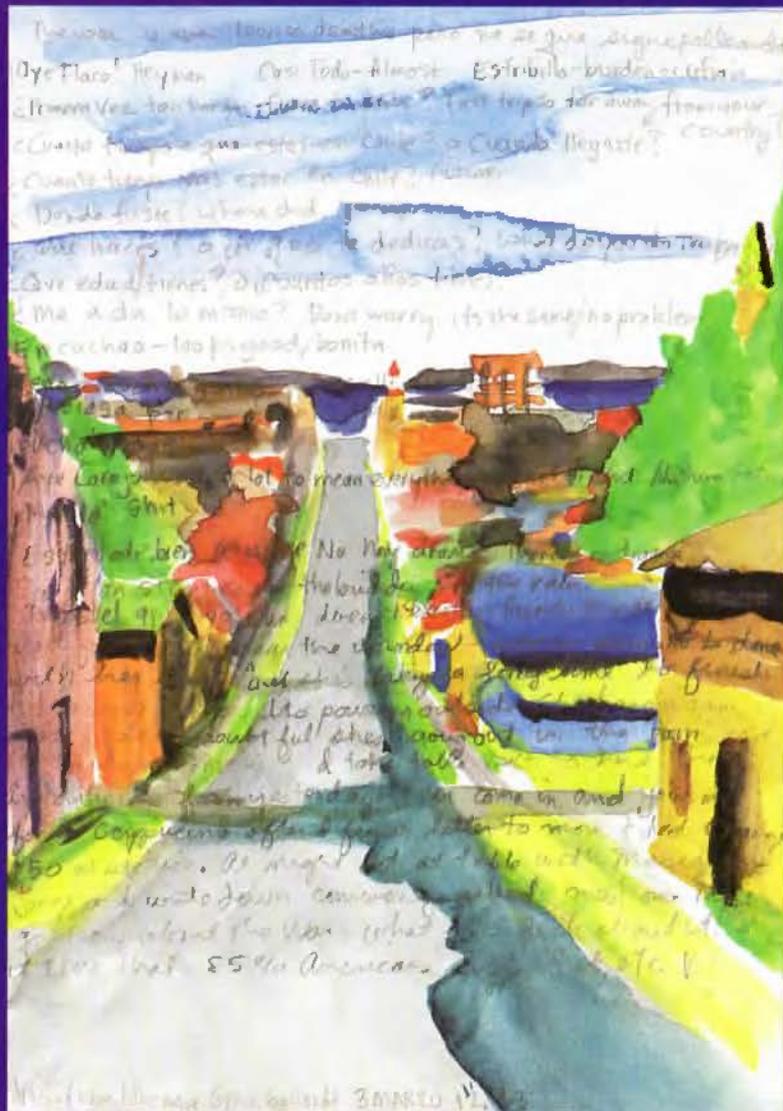
Jack Hanna
Associate Professor of Art
University of Houston



George Hoover, FAIA
Architect, Principal
Hoover Berg Desmond
Architects, Denver



Robert Shimer
Architectural
Photographer
Hedrich-Blessing,
Chicago

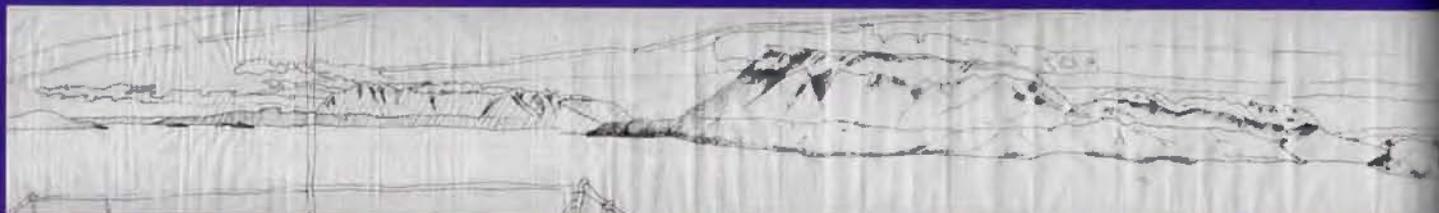


Sketching the Journey

By Ray Don Tilley

At the request of the jury, **TEXAS ARCHITECT** publishes the first seven of thirty winners in the 4th Annual Graphics Competition: "Sketch Books"

Near the end of the day-long jury, May 8 in Austin, juror George Hoover, FAIA, offered wistfully that it was a shame the seven winners in the Sketch Books category could not somehow be isolated as a group. They needed special emphasis, he said, not because they were higher winners than the other 23 premiated pieces but because they pointed to a seldom-seen, searching daily vision among architects in practice today. Yes, project sketches get done, as do the renderings, construction documents, and promotional print graphics, but





rarely do many architects get the chance to do what they likely did during architecture school: to carry a sketch book with them, pausing from time to time to record details and objects encountered just as the day goes by. Here, for George Hoover, are the seven sketch winners, presented one issue early.

Practicing architects produced all but one of the selections. For Kimberly Kohlhaas, who spent several months in South America recently after leaving practice in Dallas, her sketch books are "a window into other people's lives and a tool to observe." San Antonio architect Matthew K. Morris continues to evolve a rendering style that takes ordinary, familiar images and transforms them through fantastic color embellishment and distortion of forms.

The student sketch winner, Mac White, kept track of his year in Europe as part of the University of Houston's exchange program in France with delicate, impressionistic 5-by-6-inch drawings. In contrast, the sketch book of Brent Byers, FAIA, captures 10 years of travels in crisp, carefully plotted ink drawings. Richard Ferrier presents an even greater departure, painting a scene outside his former apartment just after a transforming snowfall.

Finally, Nestor Infanzón, in the best expression of the qualities Hoover cited, has accumulated—sometimes in carefully developed series, other times in loose, playful collages of found print objects—a nearly daily play-by-play of his investigations, ideas, and distractions. **TA**

Facing page, below:
"Journey Through Chile"
Kimberly R. Kohlhaas
Austin

Books and other paper,
including a 26-foot roll
of wrapping tissue

Above:
"Big Tex Grain Co."
Matthew K. Morris
Ford, Powell & Carson,
Inc., San Antonio
Color pencil exploration
of scene near River Walk





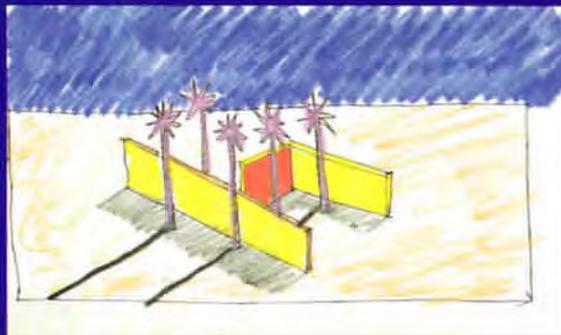
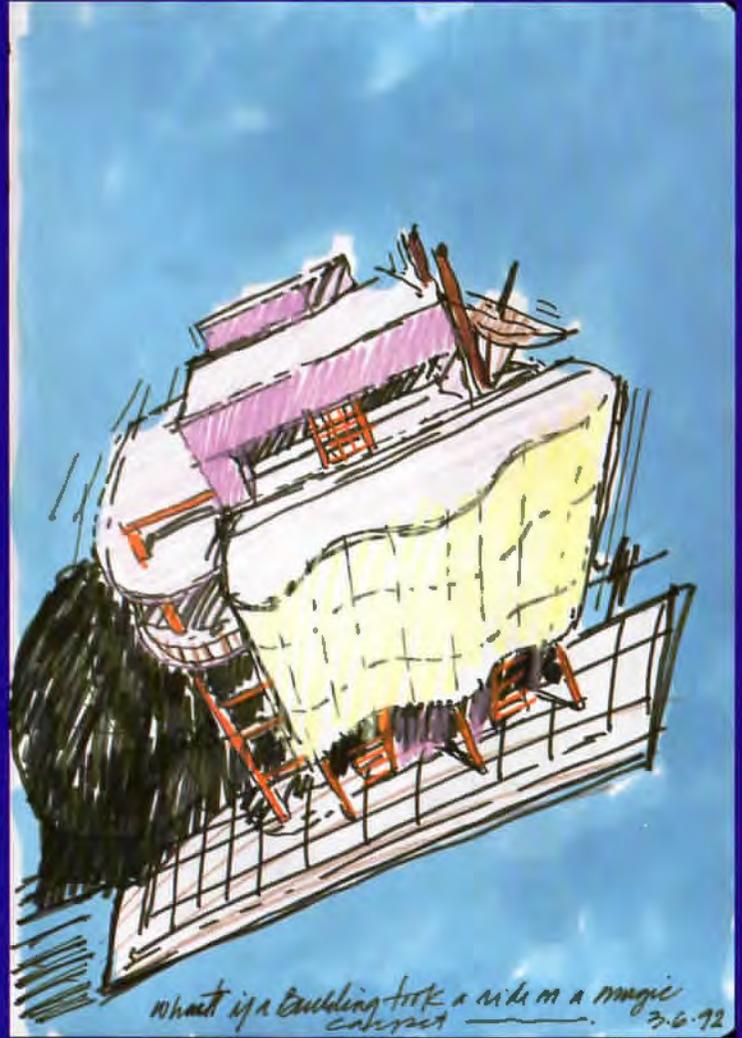
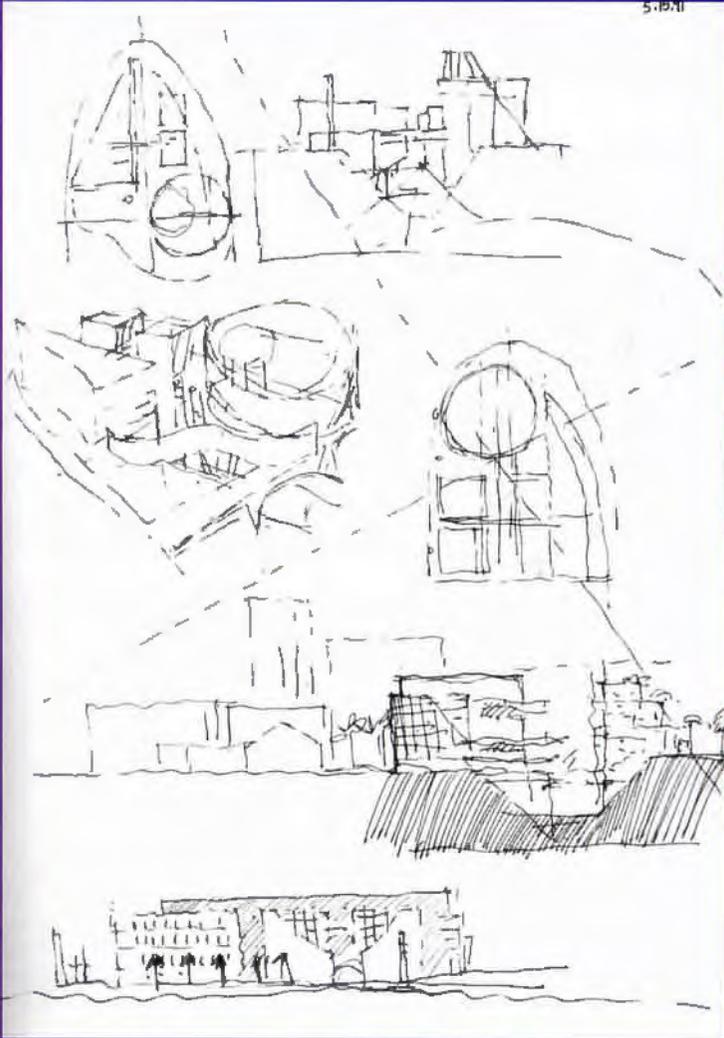
Above:
"Mont St. Michele on Arrival," "Saintes"
Mac White
University of Houston
Pencil record of a year
of study in Europe

Above right:
"Travel Sketch Book"
Brent E. Byers, FAIA
Corgan Associates
Architects, Dallas
On-site ink sketches
over 10-year period

Right:
"Lubbock Alley at 15th
Street"
Richard B. Ferrier
Arlington
Watercolor of scene
transformed by snow



5-19-11



Above:
 "Exploring a Myth"
 Nestor Inanzón
 RTKL Associates Inc.
 Dallas
 Sketches, found objects
 as part of daily record
 about seeing oneself
 through objects one
 chooses to contemplate

Left: (Untitled)
 Nestor Inanzón
 Ink, color pencil on 3-
 inch-by-5-inch cards

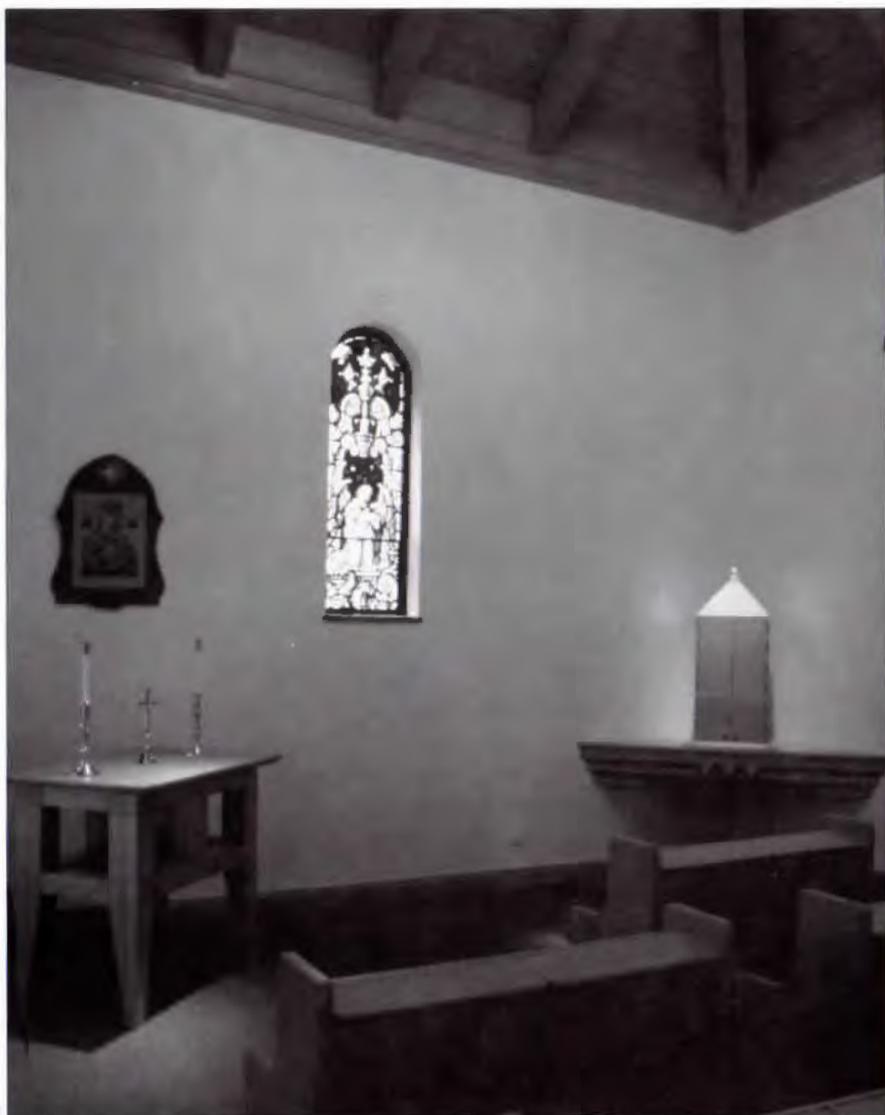
Interiors

Below: The exterior of Holy Trinity Church in San Antonio is clad in native limestone; its simple forms respond strongly to a hilltop site.

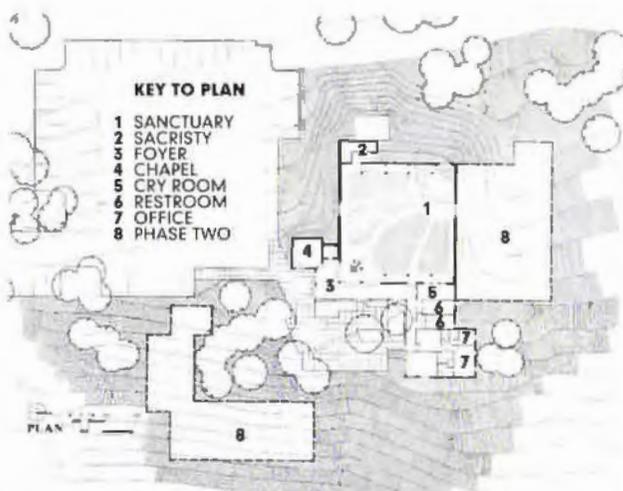


Right: view of altar in the chapel

Facing page: view to rear; stained-glass windows were salvaged from a Baltimore church



Holy Trinity Church



GUIDED BY a 1968 church document entitled "On Art and Environment," Father Douglas Fater of Holy Trinity Catholic Church in San Antonio challenged the firm of O'Neill Conrad Oppelt in San Antonio to design a new church in which "furnishings and interiors should contribute to . . . a place people perceive as holy yet approachable." Architect Mickey Conrad Oppelt responded with thick stone walls forming simple shapes, along with sturdy wood furnishings softened by tapered lines.

The entry elevation of Holy Trinity Catholic Church reflects the church's namesake through its tripartite composition. The centerpiece of each elevation is a stained glass window by German artist Josef Mayer, salvaged from the 1867 Church of St. James in Baltimore, Md.

The arrangement of small windows subtly recalls the tiered facades of Tuscan churches, rooted with the use of local materials in vernacular shapes. The next phase will expand the 600-seat sanctuary to 1,200 seats and complete its hilltop siting.

The strong treatment of the exterior is echoed by the interior's straightforward exposure of bowed chord trusses and free-standing columns. The architects designed the ash wood furniture, which was made by Koehler Co. of Seguin. The ambo (lectern) and altar tables are shaped in heavy proportions implying everlasting strength, while their ends narrow to the delicate width of a human hand. In 1991, the San Antonio Art Institute awarded O'Neill Conrad Oppelt its gold medal in product design for the furniture designs.

Sharon E. Woodworth



The altar table (far left), and the ambo and candle holder (left), are among the pieces designed by Mickey Conrad of O'Neil Conrad Oppelt.

PROJECT *Holy Trinity Catholic Church, San Antonio (Father Douglas Fater, Pastor)*

ARCHITECT *O'Neil Conrad Oppelt Architects, Inc., San Antonio (Mickey Conrad, principal-in-charge)*

CONTRACTOR *Bartlett Cocke, Jr., Construction Co., San Antonio*

CONSULTANTS *Barron Engineering, San Antonio (mechanical, electrical, and plumbing); Danysh & Lundy, San Antonio (structural); Civil Design Services, San Antonio (civil)*

Right: Stonelike arches shape the interior (top and bottom), while an art nouveau spire announces the entry (middle).



Playing Nuvo Houston's Cards

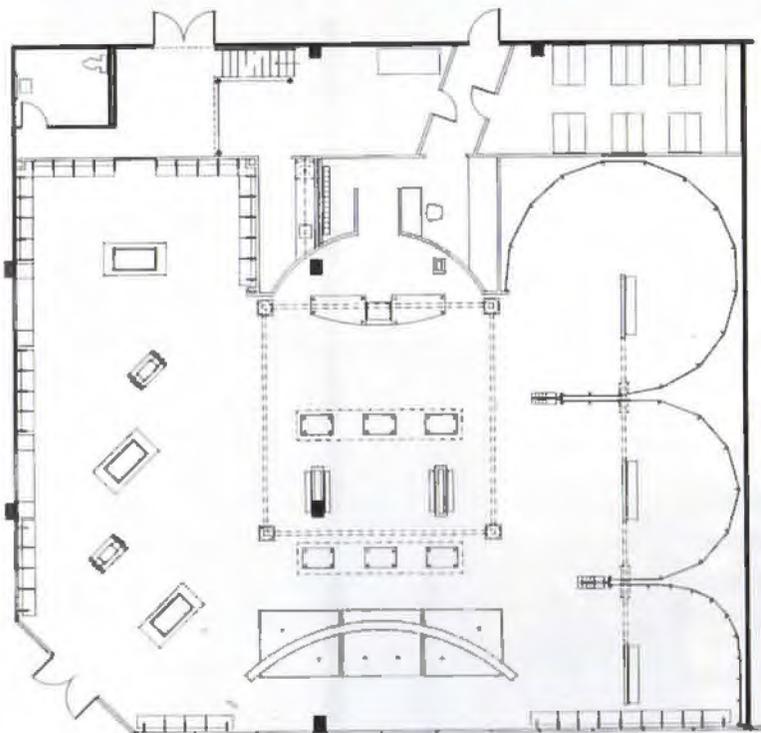
DESIGNER Robert Lee Mahurin of The Inside View in Dallas sets Houston's new Nuvo card store out from its strip-center neighbors with a theatrical store-front spire. The curving plane of this entry canopy recalls the flowing lines once characteristic of art nouveau, recalling the source of the store's name and invoking memories of a style all but gone from Texas. Spot lighting and backlit signage dramatize the nighttime scene, helping entice potential customers inside.

A corner entry offers a full view of the 3,000 square feet of showroom space. Mahurin maintained the image of the night sky inside by piercing the dark ceiling with pinpoint track lights; he used a stained concrete floor to imitate a dusty ground. Stone arch partitions, carved out of gypsum, float above the central display area to shape

the space without blocking sight of jewelry, furniture, and other merchandise. In certain instances, keystones drop out of arches to be replaced by keystone-shaped lights, which also crown the top of jewelry display cases. Arches meet the floor to frame the entry into three separate card areas along the back wall. Cards are displayed on folding screens stained to imitate the arch-shaped partitions.

As project designer, general contractor, and installer of customized fixtures, Mahurin was physically involved, he says, from "conception until the first customer arrived." Including office and storage space, the total area of 5,000 square feet was constructed in two months. This hands-on-control resulted in a price of \$24 per square foot and a retail identity far stronger than that construction budget would suggest. *SEW*





Above: A stained concrete floor and dark ceiling imitate earth and sky; partitions look like stone arches.

Left: The plan shows how the central display area, framed by floating arches, allows the remainder of the showroom's 3,000 square feet to be easily visible.

PROJECT *Navvo card store, Houston*
DESIGNER *Robert Lee Maburin, The Inside View, Dallas*
CONTRACTOR *Robert Lee Maburin*
CONSULTANTS *J.K. Constructors, Dallas (jewelry display cases); Energy Lighting Systems, Houston (lighting); John Henry, Austin (wall finishes); Mayad Drywall, Houston (gypsum partitions); Alan Reams Co., Austin (decorative milkwork); Earl Snow, Dallas (concrete floor stain)*
PHOTOGRAPHER *David Grimes, Caravanaugh Grimes Studio, Austin*

Survey

Filling In 60

ARCHITECTURE A new library and theatre expand an arts complex at SMU in Dallas.

Partnering 61

PRACTICE Anticipating problems is better than solving them, say Chris Brandt, III.

Kahn's Works and Words 62

BOOKS Gerald Moorhead, FAIA, reviews three Rizzoli books about Louis I. Kahn.

Heritage Recaptured 63

BOOKS Lila Stillson reviews HOUSTON'S FORGOTTEN HERITAGE: LANDSCAPE, HOUSES, INTERIORS, 1824-1914.

Insiders' View 63

BOOKS Joel Barna reviews INSIDE TEXAS: CULTURE, IDENTITY, AND HOUSES, 1878-1920.

Blithe Spirits 64

ARTS Kinney and Associates of Austin worked with artist Steve Ray on 17 gargoyles for the Zachary Scott Theater Center.

Products and Information 65

Resources 66

Index to Advertisers 66

Marketplace 67

On Paper 68

Filling in at SMU

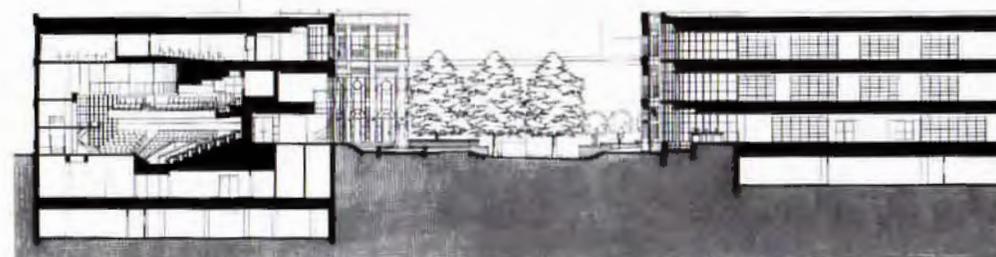
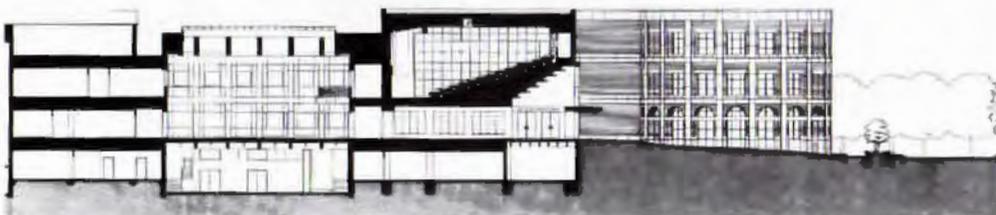
ARCHITECTURE Milton Powell & Partners designed an extension of the Owen Fine Arts Center at Southern Methodist University in Dallas that includes the Jake and Nancy Hamon Fine Arts Library and the Greer Garson Theatre.

The Hamon Library, to be added to what architect Milton Powell called "a nondescript '60s building on a pseudo-Georgian campus," was the first part of the project. Its program was intricate, calling for a new three-story arts library, along with theatre and dance rehearsal studios, a percussion studio, music-therapy rooms, faculty offices, a 168-seat lecture and recital hall, and a multipurpose atrium replacing an unused exterior courtyard.

Powell made a north-facing semicircular reading room the focus of each library floor; it is faced in a glass curtain grid surrounded by a detached brick and cast-stone screen wall that relates to the campus style and gives the facade visual depth. Beyond the library, new offices and rehearsal spaces give needed order to what had been a confusing layout. The wood-floored, skylit atrium is a particularly successful space, serving



photographs these pages by BlackmonWinters



Perfect Partnering

The traditional type of design and construction project is fraught with familiar problems—low, or even non-existent, profit margins; adversarial relationships that develop among team members due to poor communications; and litigation caused by the inability of the project team to jointly resolve critical issues. The result is an epidemic of poor-quality projects.

There is a better way to get things done, called partnering, that has already been extensively tested in the public sector.

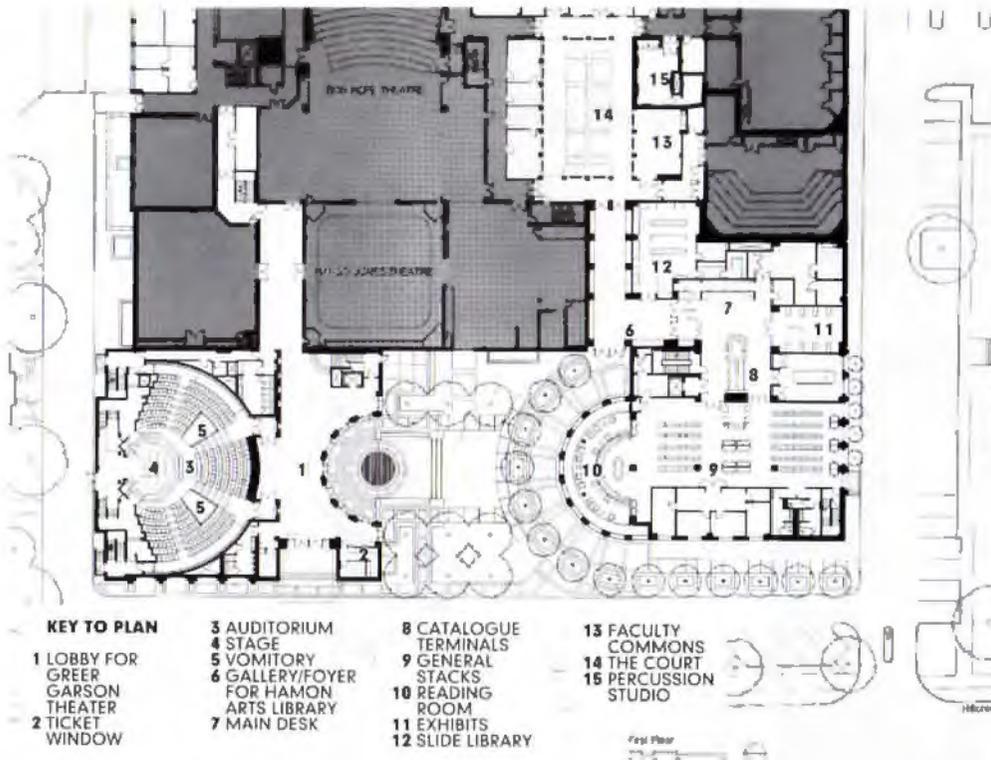
Partnering gets the people involved in the project to arrive at an alignment of priorities. Typically, partnering workshops take several days. Everyone who will play a major role in coordinating a construction project is included: the owner, the project manager, the architect, and the general contractor. Teams include everyone working on the project, from CEO to secretary. (Taking all these key players away from their other business for two or three days is the major expense involved.) Each organization involved is represented by a team leader, but no one leader is considered more important than any other. In fact, a neutral facilitator keeps the process moving and prevents any one participant from taking over.

Elements included in a partnering workshop vary, but usually include personality profile tests; studying paradigms that help participants in creative thinking and in delegating independence; issue resolution; and identification of common goals.

Personality profile testing identifies key traits in each player so that all players can understand how to work with each other effectively. Participants study how custom and hierarchy throttle initiative, and learn how to encourage the development of new ideas and the delegation of real authority to subordinates.

As part of the workshop, the project team breaks up into smaller

continued next page



Facing page, top:
Hamon Arts Library, entry

Facing page, center:
model of addition, showing theater (left) and arts library (right)

Facing page: East-west and north-south sections (below and bottom)



Top: site plan

Left: Interior of the court joining library and theater additions

Above: Library interior

as a student lounge and for dance performances, recitals, ceremonies, and dinners.

After construction started on the library, the actress Greer Garson funded a new theatre, which was designed as a companion to the library, its entry curving back in answer to the library's reading room, with a formal courtyard between them. The center of the theatre is a thrust stage with vomitories—the traditional name for stage extensions—among the raked seats. It will also feature two basements for support and storage space, and third-story screening rooms. Completion of the theatre is planned for late 1992. *Joel Warren Barna*

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groups of people who will have to deal with each other constantly. Each group identifies an issue critical to the project's success that frequently causes confusion and misunderstanding. Together they try to work out processes for dealing with the issue.

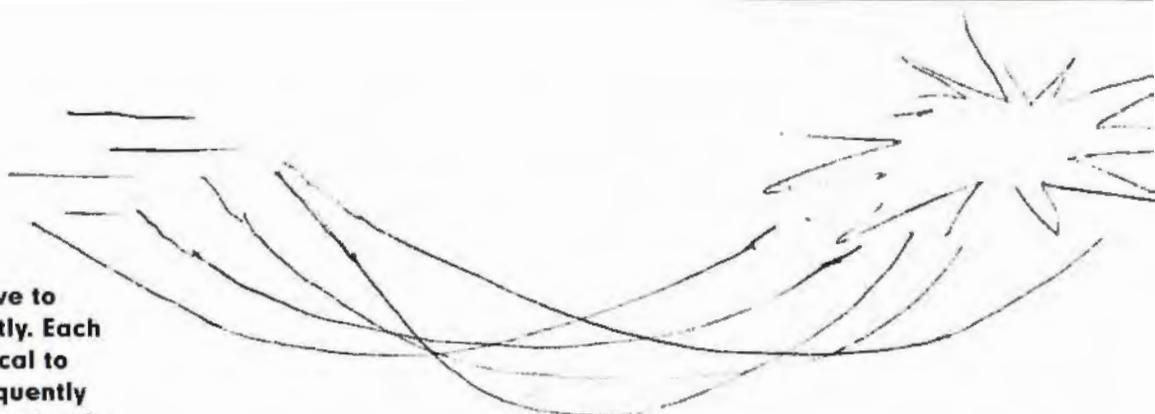
In a recent partnering session which my firm held with the Region 7 General Services Administration and a design/build contractor prior to the construction of a new federal courthouse in Shreveport, one of the smaller issue-resolution groups focused on the approval process. We decided, after extensive discussion, that one way to speed up the approval process was to set up simultaneous reviews of design documents by all approving parties so that documents could be completed within the project's tight schedule.

We also needed to agree on goals for the project. We did this by separating into groups by company (or agency), identifying our individual goals for the project, then pooling our results and focusing on common goals. We listed these on a single piece of paper and had our picture taken as we all signed it, impressing the importance of those common goals on everyone participating.

We came away from our time together with a sense of mutual trust, interdependency, and a good system of free-flowing communication. We will have other partnering sessions as the project proceeds to review our progress on, and accomplishment of, our common goals.

Despite the initial cost and time required for the partnering conference, we are all convinced that the return in terms of trust, a sense of shared risk, and our experience in cooperative issue resolution will create an environment that will produce a higher quality project at a reduced cost. **CHRIS BRANDT, III**

Chris Brandt, III, is vice president of the project-management subsidiary of 3D/International, Inc.



Silence to Light
Light to Silence

The Threshold of their meetings
is the singularity
is the generator's touch of the inspirations
is where the desire to express meets the possible
is the Sanctuary of Art
The Treasury of the Shadows

Kahn's Works and Words

IN THE REALM OF ARCHITECTURE

by David B. Brownlee &

David G. DeLong

Rizzoli (New York, 1991)

448 pages, 470 illus., \$60 cloth, \$40 paper

LOUIS I. KAHN: WRITINGS, LECTURES,

INTERVIEWS

Alessandra Latour, editor

Rizzoli (New York, 1991)

352 pages, 30 illus., \$50 cloth, \$35 paper

THE PAINTINGS AND SKETCHES

OF LOUIS I. KAHN

by Jan Hochstim

Rizzoli (New York, 1991)

336 pages, 485 illus., \$85 cloth

BOOKS The comprehensive exhibit of the work of Louis I. Kahn, organized by the Museum of Contemporary Art in Los Angeles, comes at an apt time. (The exhibition, currently in Paris, will open at the Kimbell Museum in July 1993.) A return of modernist styles is being accompanied by the study of the primary sources of modern architecture. Although his career did



Gerald Moorhead, FAIA

Top: A poem and sketch from one of Louis I. Kahn's notebooks

Above: Kahn's Texas masterwork, the Kimbell Art Museum

not mature until the early 1950s, Kahn left his Beaux Arts training behind and became a modernist in the early '30s, joining the "pioneer generation" at the foundation of the movement. Going beyond the scope of the exhibit, these three books contain nearly the entire creative output of the greatest architect and teacher of midcentury.

Paintings and Writings each may qualify as primary sources, bringing together in each case a complete, unedited body of work. *Paintings* contains 480 sketches and paintings not related to architectural projects, organized chronologically into five periods. For Kahn, unlike Le

Heritage Recaptured

Corbusier, who claimed to arrive at his architecture through his painting, drawing was an outlet for continuing exploration, used in periods when architectural activity was slow. Natural and architectural landscapes, graphic designs, portraits, and still lifes provided subject matter for the drawings in which he tried out a range of graphic styles. Abstraction is a constant motivation used to capture essential qualities, but his images remain representational.

For anyone fortunate to have heard him speak, the words of Kahn were as powerful as his architecture. The essays collected in the writings volume contain the poetry of Kahn's philosophy and reveal the development of the themes in his work: presence, existence, order, commonality, unmeasurable design, form realization, silence, light, and beauty.

In the introduction to the architecture volume, Vincent Scully calls Kahn a "Romantic-Classic architect," otherwise contradictory terms unified by Kahn, who desired sublime effects and embodied them in perfect geometric forms. Scully calls Kahn's work "the single wholly satisfactory achievement of the late modernist aim in architecture: to reinvent reality, to make all new."

Kahn's architecture defies classification. Although based on pure geometry and elementary materials, his work remains a personal, intensely spiritual expression which no one can adopt. He led the way back into history, the rejection of which was the great failing of modernism. But postmodernism opted for literal appropriation instead of interpreting essentials learned from history.

The book on Kahn's architecture in this set is not as definitive as the other two volumes. It is curiously organized, beginning with six chapters that discuss periods in Kahn's career and projects grouped by theme. A "portfolio" of color photos shows 15 buildings, followed by histories of 20 buildings and projects explained in individual essays. Information is thus diffused; overall the book lacks definitive plans and comprehensive visual material on even the most important works.

Kahn's influence has the potential for broadening the conceptual and formal base for the rejuvenation of modernism. In the search for universal ideals and unique form, his example is inspiring. Perhaps Kahn still remains too close for us to form an accurate perspective on his achievements, but having his work documented in these books inspires renewed study. *Gerald Moorhead, FAIA*

HOUSTON'S FORGOTTEN HERITAGE: LANDSCAPE, HOUSES, INTERIORS, 1824-1914

by Dorothy Knox Howe Houghton, Barrie M. Scardina, Sadie Gwin Blackburn, and Katherine S. Howe.

Rice University Press (1991)
388 pages, 275 illustrations
\$49.95 hardcover

BOOKS Among the abundance of books on Texas domestic architecture published in the past year, *Houston's Forgotten Heritage* stands out because of its integration of architecture, landscape, social history, and interior design, along with the authors's ability to place Houston within the broader context of American history.

Sadie Gwin Blackburn's chapter evokes the natural landscape of early Texas and its transformation by civilizing forces. Her discussion of the development of early gardens and the eventual birth of the formal discipline of landscape design in Houston places them in a broader cultural context.

Barrie Scardino incorporates and builds on earlier scholarship on the design and construction of Texas homes. Her emphasis on the history of early construction techniques and her balanced treatment of both architect-designed houses and vernacular structures gives a thorough overview of the development of domestic architecture in Houston.

Katherine S. Howe gives a sweeping overview of the general use of different types of furniture and room types, as well as the development of the profession of interior design in Texas. Dorothy Knox Howe Houghton's chapter on "domestic life" should have perhaps been placed first in the book, as it gives an excellent survey of the social history of Houston domestic life, providing the background necessary for the architecture, interiors, and landscape.

Relevant illustrations are sandwiched in a

section at the center of the book. Some may find this awkward, but this arrangement allows all the contributions of all four authors equal access to the illustrative material.

The scholarship of this book also served as the centerpiece for a much larger project undertaken by the Junior League of Houston that resulted in an archival collection of thousands of photographs and other documentation, now at the Houston Metropolitan Research Center of the Houston Public Library.

Lila Stillson

Lila Stillson of Austin is a Texas Architect contributing editor.



Harris Masterson House, Houston (1907)



Getting an Insiders' View

INSIDE TEXAS: CULTURE, IDENTITY, AND HOUSES, 1878-1920

by Cynthia Brandimarte
TCU Press (Fort Worth, 1991)
464 pages, 296 illustrations, \$60

BOOKS With deceptive simplicity, cultural historian Brandimarte describes the people and things in photographs of late-19th and early 20th-century Texas house interiors. She organizes her material in terms of occupation, family, ethnicity, social group, region, culture, class, and style, gradually revealing a remarkable social vision. *JWB*

Zachary Scott Gargoyles

KINNEY AND ASSOCIATES of Austin updated tradition with 17 gargoyles used as decoration on the new facilities the architects designed for the Zachary Scott Theater Center in Austin, which opened in 1991.

Conceived by the architects and created in epoxy resin by artist Steve Ray, the gargoyles depict all aspects of the theater, with representations ranging from architects and construction workers to lighting personnel, sound engineers, and actors. Fifteen of the gargoyles, mounted on the building's exterior, form a functional part of the system that drains water from the roof of the building. The two interior



Photographs by Paul Berdaggi



gargoyles depict male and female theater critics; these are imprisoned in glass blocks in the restroom walls.

There was no money in the construction budget for the gargoyles, but private patrons agreed to sponsor each of the figures, so that rather than being a cost item, they represent net income to the building program.

Jobanna Rowe

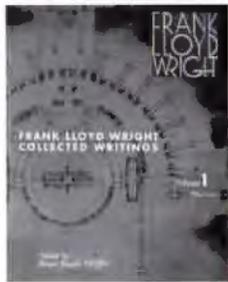
Middle row: Gargoyles of theatrical "Angels" sit on bags of money (left); a costume designer sews (center); and a male playwright writes.

Left: The figure of a female theater critic, set in glass block, marks the women's restroom.

Top right: artist Steve Ray at work on one of his gargoyles.

Above: Architect and contractor at work looking at documents

PRODUCTS AND INFORMATION



Rizzoli International Publications and the **Frank Lloyd Wright Foundation** are releasing the collected writings of Wright in a series of six volumes. Volume One covers the early years, 1894-1931, and

includes 14 previously unpublished essays.

Circle 166 on the reader inquiry card

Marvin Windows & Doors has introduced the **Magnum Triple Hung** window, a model based on styles prevalent in Thomas Jefferson's era. The Triple Hung has three vertical sashes, and features a springless counterbalance system that allows the top and bottom sashes to operate at the same time.



Circle 4 on the reader inquiry card

The **Chicago Faucet Company** now offers its traditional 797 lavatory faucet with new hourglass-shaped handles. Centered on standard four-inch centers, the faucet has a four-inch spout for small sinks.

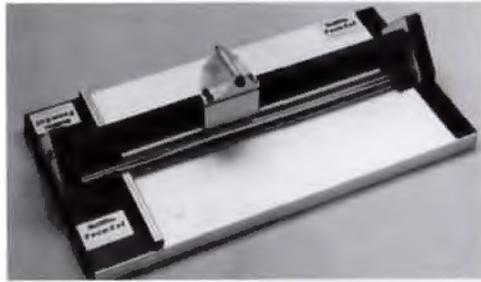


Circle 167 on the reader inquiry card



The **MaxiTile** line from **MaxiTile, Inc.** is now available in six colors: Terracotta Red, Clay, Autumn Brown, Oxford Gray, Marble Gray, and newly introduced Mint Green. MaxiTile is a lightweight, mission-style roofing tile. Its weight of 340 pounds per six-foot square is 60 percent less than that of clay or concrete tile.

Circle 168 on the reader inquiry card



Foster Manufacturing Company has introduced the **Foam Cut**, a straight-blade cutter designed for precision cutting of foam-centered boards and other materials that require a razor-action cut. The Foam Cut is available in 30-, 48-, and 60-inch sizes.

Circle 169 on the reader inquiry card

Xerox Engineering Systems and **Kinko's Copy Centers** have established the first national facsimile network for distributing large-format documents. The network allows architects, engineers, and others who work with large documents to fax time-sensitive information within three minutes to over 150 Kinko's locations nationwide.



Circle 170 on the reader inquiry card



What Its Worth manufactures and sells antique heart pine flooring and paneling. The wood is milled from 19th-century yellow pine timbers and is available in 3 1/4-inch, 5 1/4-inch, and custom widths.

Circle 171 on the reader inquiry card

The **American Architectural Manufacturers Association** has compiled its publications in a four-volume set containing selection and design guidelines, specifications, performance requirements, and test methods.



Circle 172 on the reader inquiry card

Kroy, Inc., a manufacturer of architectural interior signage, has developed low-cost tactile signage to help meet requirements established by the Americans with Disabilities Act. Kroy specially designed its **ADA Regulatory Signs** to comply with the ADA code for raised letters and pictograms, contrasting colors, and grade 2 braille.

Circle 173 on the reader inquiry card



Calculated Industries, Inc. is offering three new feet-to-inch calculators in its **Construction Master III** series. Users work

directly in all dimension formats, including metric. New functions include circle area and circumference; angle measurements to degrees, minutes, and seconds; and solving for irregular hip and valley rafters.

Circle 174 on the reader inquiry card

Glidden Lifemaster 2000 interior latex paint is the first conventional interior latex paint available in the U.S. that contains no petroleum-based solvents; emissions from such solvents react with nitrogen oxides and sunlight to form smog. The performance is equal to Glidden premium-branded products in coverage, durability, and ease of application.



Circle 175 on the reader inquiry card

The new 94 line family of recessed step and aisle lights from **mcPhilben Outdoor Lighting** includes three styles: a louver-guard model with unabridged louvers along with open-lens models with either prismatic or tempered diffuse glass. The luminaires can be installed in dry-wall, wood, insulated walls, and masonry.



Circle 176 on the reader inquiry card

RESOURCES

Holy Trinity Church (pages 56-57)

Seating: Uniflex; **Chancel furnishings:** Koehler Co., Seguin (designed by architect); **Carpet:** Karastan Bigelow; **Ceramic tile:** Dal-Tile; **Vinyl tile:** Azrock; **Rubber flooring:** Mercer; **Paint for gypsum wallboard, steel trusses, metal, and wood, and stain for wood:** Devoe; **Interior concrete columns:** Polymyx; **Toilet partitions, counters, casework, and casework tops:** Wilsonart

Nuvo (pages 58-59)

Light-fixture paint: Sherwin-Williams; **Drawer glides:** Accuride; **Locks:** Knapp & Voigt; **Fire retardant:** Flamort Chemical Co., San Francisco, Cal.; **Adhesive:** Macco Adhesive Co.; **Vinyl drawer:** BHK of America; **Plastic laminate:** Nevamar; **Hardware:** Blum; **Metal laminates:** Wilsonart; **Cabinet locks:** National Lock; **Wire pulls:** Stanley; **Neoprene pulls:** Forms + Surfaces; **Cabinet laquer:** Star Finishing; **Concrete stain:** Lithochrome (L.M. Scofield); **Track lighting:** CAW Energy Lighting Systems, Houston

Hamon Fine Arts Library (page 60)

Exterior masonry: Acme Brick (Youngblood Masonry); **Cast stone:** Dallas Cast Stone (Youngblood Masonry); **Elevator:** Baxter Elevator Co.; **Auditorium seating:** J.G. Furniture, Quakertown, Pa.; **Stage lighting:** Stageworks Production Supply, Inc., Little Rock, Ark.; **Storefront/curtain wall:** EFCO, Monett, Mo. (Riverside Glass & Mirror Co.); **Wood doors:** VT Industries, Inc., Holstein, Iowa; **Sound doors:** Overly Manufacturing, Greensburg, Pa. (Architectural Systems, Inc.); **Built-up roof:** Mansville (Dolph Roofing Co., Inc.); **Brick pavers:** Interstate "Ironstone" (Adbar Co.); **Skylights:** Naturalite/EPI, Inc. (Architectural Specialties, Inc.); **Wood flooring:** Ponder Company, Inc.; **Carpet:** J & J Industries, Inc., Dalton, Ga. (Floorsource, Inc.); **Acoustical ceilings:** Armstrong

Greer Garson Theatre (page 60)

Brick pavers: Interstate "Ironstone" (Bart Tile Company); **Elevators:** Baxter Elevator Co.; **Wire-grid floor:** J.R. Clancy, Syracuse, N.Y.; **Exterior Masonry:** Dallas Cast Stone (DMG Masonry, Inc.); **Cast stone:** Dallas Cast Stone (DMG Masonry); **Storefront/curtain wall:** EFCO, Monett, Mo. (Facade, Inc.); **Audience seating:** J.G. Furniture, Quakertown, Pa.; **Skylights:** Naturalite/EPI, Inc.; **Built-up roof:** Mansville (M & J Newton Roofing); **Millwork:** Terrill Manufacturing; **Insulated panels:** Bally (Thomas A. Dozier Co.); **Wood and hollow metal doors:** Total Openings Systems Co.; **Wood flooring:** Trinity Floor

INDEX TO ADVERTISERS

Page	Advertiser	Circle No.
22	AIA Benefit Insurance Trust	14
29	American Roofing & Metal Co.	32
15	American Standard	8
33	Andersen Windows	20
13	Association Administrators & Consultants	11
15	B & D Plumbing Supply	8
15	Bellaire Plumbing Supply	8
67	BHK of America	143
33	Black Millwork	20
31	Bollen Resources, Inc.	36
67	Capitol Rubber Stamp	
32	Carter Holt Harvey	35
2	Celotex Corporation	38
25	Chemstar Lime	5
30	Clifford Tile Agency, Inc.	113
16	Cold Spring Granite	26
18	Concreation	41
67	Crawford Friend Consultants	96
67	Dallas Cast Stone Co., Inc.	149
67	Devoe & Reynolds	133
11	Fisher Home Design Center	4
31	GAF Building Materials Corp.	70
30	Genflex Roofing	
28	Gerard Tile	115
21	Great Southern Supply	9
67	Industrial Roofing & Insulation	
67	Interstate Brick Co.	79
30	Klober Plastics	144
11	Lone Star Wholesale	4
7	Long Supply	60
7	Lynwood Building Materials	60
11	Marvin Windows	4
11	Marvin Windows Planning Center	4
23	Masonry & Glass Systems, Inc.	10
4	Masonry Institute	3
22	Miller Blueprint	13
27	Parsec	37
28	Premium Polymers	40
22	Pro-Tex Pool Covers	62
17	Professional Lines Underwriting Specialists	12
70	Ralph Wilson Plastics Co.	1
15	San Antonio Plumbing Distributors	B
12	Secure, Inc.	34
26	TAMKO Asphalt Products	145
12	Texas Kiln Products	106
7	Thoro System Products	60
67	Travel Trends	148
26	Vulcraft	80
70	Wilsonart	1

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Wanted: One Working Drawing

ON PAPER The first fruits from a bounty of winners in *Texas Architect's* recently held 4th Annual Graphics Competition appear beginning on page 52. While the sketch books sampled there were the highlight of jury deliberations that produced a record 30 winners, the greatest disappointment—a very troubling fact—was the absence of any entry in the category for working drawings.

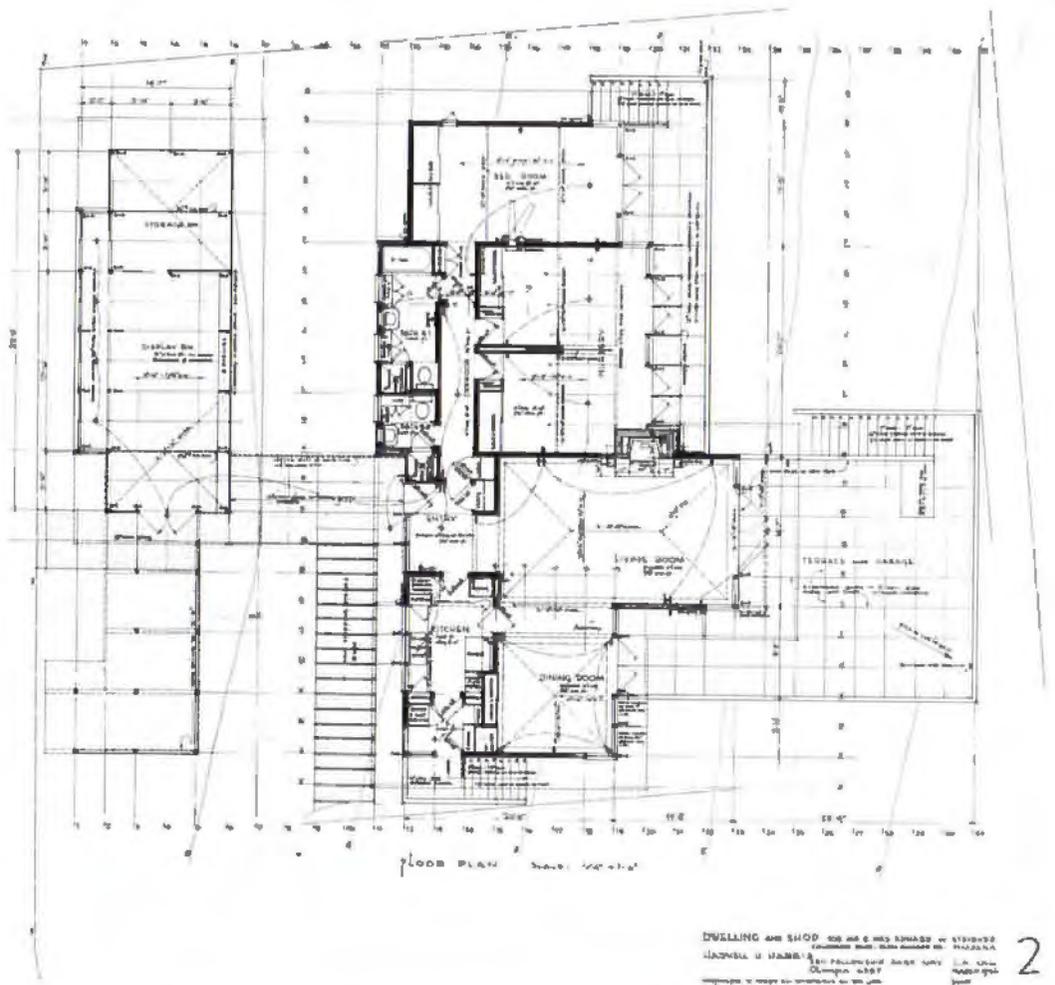
Since rewarding excellence in graphic communication is the fundamental basis for each year's Graphics Competition, working drawings should be the purest and most sublime example of the field. No other visual communication in a building's development is as useful—or as used—as the bound stack of blue-line prints passed out to building inspector, client, consultant, contractor, subcontractor, and, yes, even architectural writer. With such a broad audience to reach and with the need to be technically and legally precise, working drawings fulfill an under-appreciated lofty role.

Not that this competition was markedly different from its three predecessors; no more than six working drawings have been entered in any year. Yet several of those won awards amid glowing praise for just the understated success exemplified by the drawing at right, for a residence designed in 1936 by Harwell Hamilton Harris, FAIA. Dense with information, the drawing is nevertheless clearly organized and rendered, its column grid and dimensions providing an easily grasped overriding framework of information for understanding a clean, unpretentious plan drawing. The basic layout is easy to fathom for the client or writer, while the builder or electrician has exact measurements and needed placements, too—a complete communication, with a few additional large-scale construction details.

Surely among the 6,000 or so registered architects successfully practicing in Texas, some have produced equally effective drawings. They may not be as immediately seductive as the sketches, renderings, and print graphics that won this year, but they nevertheless deserve equal recognition and far greater day-to-day attention. Until the next such competition in the spring of 1993, this column awaits—free of entry fee or winner's publication fee—Texas architects' proudest working drawings. Your work is important and beautiful, mundane as it may sometimes seem. So send it in. *Ray Don Tilley*



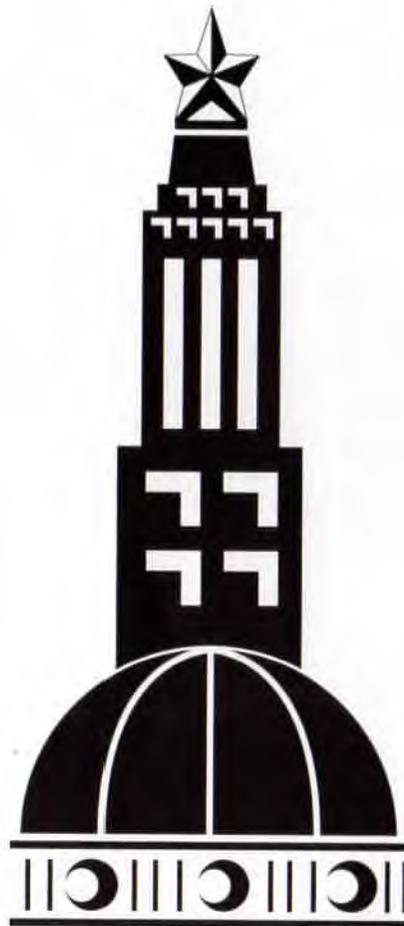
Images courtesy of The UT Austin
Architectural Drawings Collection



Series, top to bottom:
presentation
rendering, working
drawing, and photo of
the Steiguer Residence
in Pasadena, Calif.,
designed by Harwell
Hamilton Harris.

*Texas Society
of Architects
53rd Annual
Meeting*

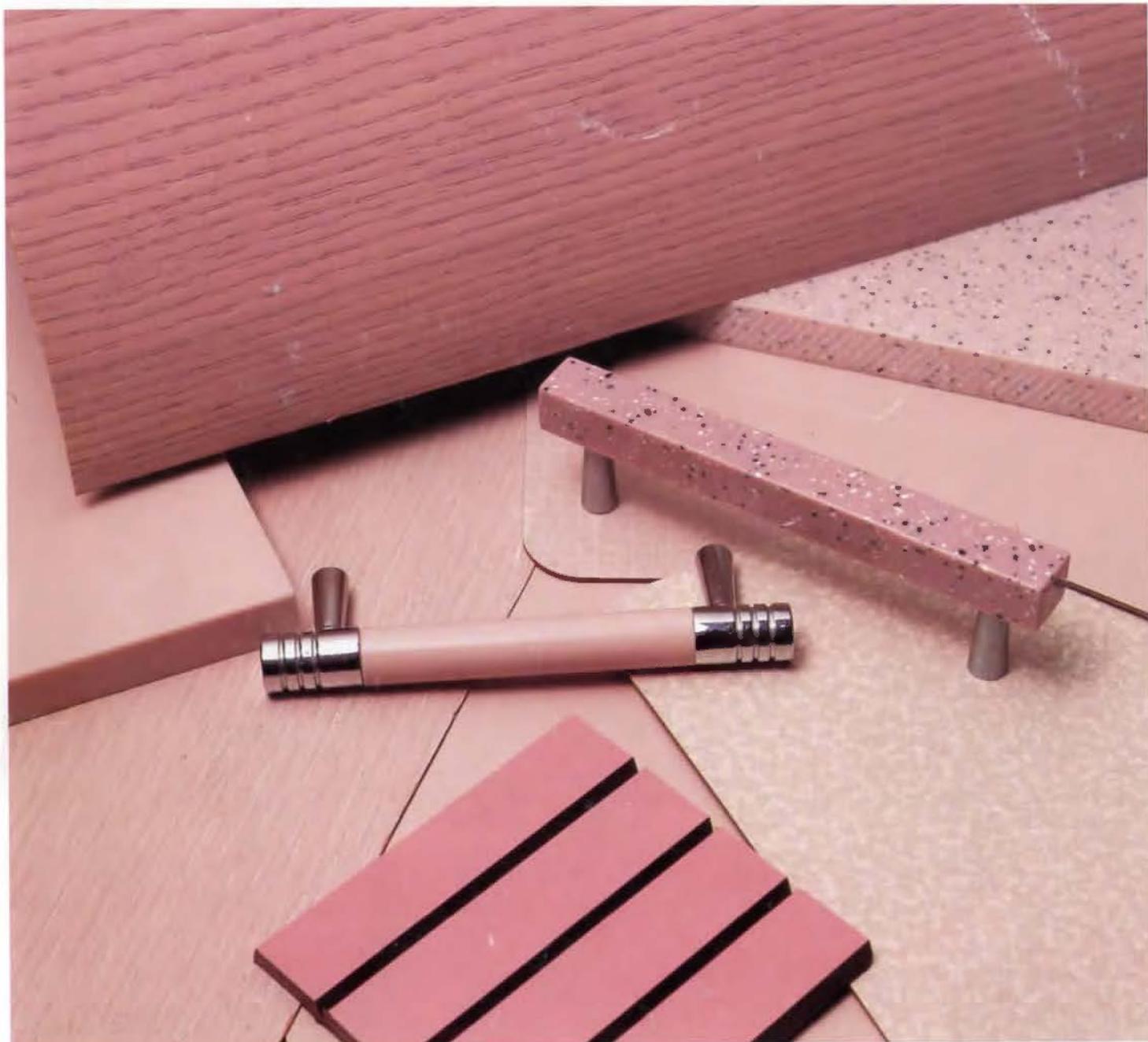
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