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Above: Hillcroft Transit Center, Houston, by Vitetta Group, Houston; photograph by Lisa Carol Hardaway and Paul Hester, Photographers, Fayetteville

Right: detail, Staples Street Station, Corpus Christi, by John Wright Architects

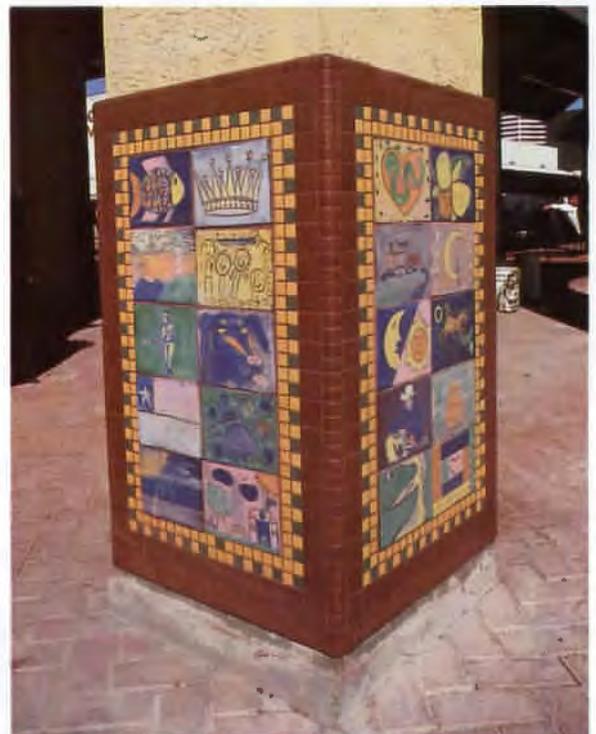
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Does Design Matter?

IN THE EDITOR'S NOTE in the May/June 1994 issue, I invited readers to comment on the question "Does Design Matter?" Response has been excellent; so far half a dozen stories have grown out of phone calls and letters received since the issue was published.

A recent event has led me to think that the series of stories, which we have planned for early 1995, couldn't be coming at a better time. The event is the announcement by CRSS, Inc., of Houston, that the company is selling off its architecture, engineering, and construction divisions. The only remaining division will be a subsidiary that builds electrical co-generation plants.

To me, this is a fascinating event, particularly in light of the unique history of CRSS Architects as a firm and the experiments the firm undertook in defining the relationship of "design" and "service" in architectural practice. Other firms experimented with "team design" and a systems approach to the design and construction process, but no one went further than Caudill Rowlett Scott in the 1960s and 1970s. The firm produced a vastly influential practice style, a fully modern way of relating to clients and the construction process, in which service to the client broke through the remnants of the Victorian tradition of architect as gentleman connoisseur guiding the taste of unschooled clients.

The AIA rewarded CRS by naming it firm of the year in 1972. It seemed that the firm had found the magic key to never-ending success—by the end of the 1970s it had become the largest architecture firm in the world, routinely tossing off billion-dollar commissions.

There are many plausible reasons for the later shrinkage of the firm: a changing global construction market, management changes, and so on. My interest, however, is in the question of design and service and how the two relate. The demise of CRSS Architects, contrasted with the success, all over the world, of such apparently antithetical architects as Peter Eisenman and Frank Gehry, would seem to lead to a number of perhaps troubling conclusions: That design, as primary defining force for architecture, *does* matter more than service; that there is something enduring in the 19th-century gentleman-architect archetype that clients will support, despite their demands for service above all; that the path to a sustainable architectural practice is not linear but chaotic. I invite your thoughts on the matter.

Joel Warren Barna

UPCOMING ISSUES:

We invite submissions to **TEXAS ARCHITECT** for all our upcoming issues. Scheduled issue themes for 1994 include

SEPT/OCT '94 (deadline 15 July)

"Annual Review of Texas Architecture"

NOV/DEC '94 (deadline 15 Aug)

"Free Trade and Design-Texas

Architects and Worldwide Markets" and "Case Study: Public and Civic Buildings"

JAN/FEB '95 (deadline 15 Oct)

"Diversity Issues in Practice" and "Corrections Architecture"

We also need stories about new architectural projects, interiors, historic preservation, urban design, zoning, mass transit and highway development, competitions, and education for our **NEWS** and **SURVEY** sections. In addition, we are looking for stories about innovations in technique and management for our **SMALL PRACTICE ISSUES** section.

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Letters

HERE IS A BRIEF RESPONSE TO YOUR editorial provocation (please see "Does Design Matter?" *TA*, May/June 1994). Design has, does, and always will matter. Where we differ is in the definition of the word and how else it may be applied.

When an architect says "This is a bad (or a good) design," the reference is usually to physical appearance and configuration (and often only the first). Those are the terms in which the concept of design is understood, practiced and discussed.

When the client says "This is a good (or a bad) design," the spectrum of meaning may be much broader: artwork, collegial praise, parking location, business efficiency, etc. In short, the client's concept of design may often refer to the whole building and everything that happens in and around it. It may not be fair, it may not be what the architect contracted to provide, but that's life.

Robert P. Davis
Robert P. Davis Architects
Houston

ON BEHALF OF THE MEMBERSHIP and Board of Directors of the Rice Design Alliance, we congratulate *Texas Architect* and writer Gerald Moorhead, FAIA, on the informative article concerning the future of Hermann Park (please see "Planning the Park," in News, *TA* May/June 1994).

The master plan developed by landscape architect Laurie Olin of Hanna/Olin, Ltd., of Philadelphia, has resulted from equal measures of consideration, imagination, practicality, and vision. Olin's plans to date have been presented with a clear preference for taking action over simply considering potential.

When the Rice Design Alliance conceived of and developed the Heart of the Park Competition (please see "Deep in the Heart," in News, *TA* Jan/Feb 1993), we had very much the same attitude in mind. It was for this reason that we approached both The Friends of Hermann Park and the City of Houston with our ideas, because we could only initiate real change in Hermann Park through civic partnership. We are delighted that this partner-

ship has resulted in The Friends addressing the entirety of the park through a master plan, and that the group's plans promise such a positive future. We pledge our ongoing support to The Friends of Hermann Park's efforts, and thank *Texas Architect* for bringing the future of Hermann Park to the attention of its readers.

Jay Baker
Past President and Co-Chairman,
Heart of the Park Competition
Rice Design Alliance
Houston

Barrie Scardino
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**— Stephen R. Ritchey, AIA
Thompson Nelson & Cardenal, Inc.**



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EL PASO Five projects were selected as winners in the chapter design-awards competition.

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ARLINGTON The formwork used to construct Louis Kahn's renowned vaulted roof at the Kimbell are on exhibit at UT Arlington.

Off the Track?

STATEWIDE For several months, the future of high-speed rail service in Texas has been hanging by a thread. The Texas TGV Corporation currently holds a franchise to create a statewide high-speed rail system. However, since Jan. 1, Texas TGV has been in "noncompliance" with the requirements of its franchise.

That 50-year franchise, awarded in 1991 by the Texas High Speed Rail Authority (see "News," *TA*, Jul/Aug 1991), gives the French-American consortium the sole right to build and operate a 200-mile-per-hour passenger train system within the state.

In return for the state's cooperation in securing right of way, the agreement requires that Texas TGV meet certain financial performance milestones, including coming up with \$170 million in financing by Dec. 31, 1993.

Texas TGV did not meet the Dec. 31 deadline, but its franchise cannot be terminated until it is declared "in default" by the board of directors of the rail authority. A resolution to that effect must be approved at a formal meeting and the board has not met since December.

Even if Texas TGV's franchise is revoked, high-speed rail may get a second chance. Unless the legislature dissolves the High Speed Rail Authority, the board is expected to invite a new

round of proposals. However, financial restrictions enacted by the legislature may limit the appeal of the franchise. That legislation prohibits expenditure of any state money on construction or operation of the rail system. And, since the Intermodal Surface Transportation Efficiency Act (ISTEA) makes federal transportation funds available only on a matching basis, federal money would be available only if the state committed funds of its own.

Texas TGV declared originally that the project could be financed solely from private sources when it won the franchise over a competing German-American group. In any future round of proposals, would-be applicants will likely argue that the ban on state participation must be lifted before another franchise is awarded. If Texas TGV's franchise is terminated this year, the battle over state aid will likely shift to the 1995 legislative session. Groups that opposed state subsidies in 1991—most notably Southwest Airlines—are unlikely to be silent for the second round.

High-speed rail is probably not dead, despite short-term legal and financial obstacles; conditions still favor the eventual creation of

"Off the Track?," continued on page 16

Designing Dallas

DALLAS Nineteen projects ranging from a cottage addition to a downtown farmers' market were chosen as winners in the 1994 Dallas Chapter/AIA design-awards competition. The winning projects—twelve built and seven unbuilt—were selected from among 94 entries—65 built and 29 unbuilt.

The competition for built projects was juried by architects Michael Underhill of Tempe, Ariz.; Andrea Leer, FAIA, of Boston; and Natalye Appel of Houston. The jury selected three projects to receive honor awards: the Parkwood Lofts in Dallas by Ron Wommack; the Dallas Convention Center

Expansion and Vertiport by JPJ Architects in association with Loschky, Marquardt & Nesholm Architects and John S. Chase Architects (see "Survey," *TA*, Mar/Apr 1993); and the Delta Air Lines Remote Support Area at the Dallas/Fort Worth Airport by Haldeman Powell + Partners (see *TA*, Nov/Dec 1993).

"Designing Dallas," continued on page 22



A Step Forward

DALLAS In early June, the Dallas City Council appeared near agreement on a deal that would allow federal funds to be distributed to developers of housing projects in and near downtown. The Intown Housing Program—an unusual collaboration among the city, developers, and a consortium of banks—could funnel \$100 million into inner-city housing, creating more than 1,500 housing units.

As currently proposed, the city would allocate \$25 million in loans to developers of eight housing projects—three downtown, two in Deep Ellum, two in Oak Cliff, and one in the Peak-Bryan neighborhood. The city loans—funded through a U.S. Department of Housing and Urban Development program—would be matched with loans from a consortium of banks and cash from the developers.

The agreement between city, banks, and developers is a milestone for Dallas, says architect Graham Greene. "This is a tremendous step forward in cooperation between developers and the city and poor people," Greene said. Because city and federal funds will be used, at least 20 percent of the units in each project must be classified as affordable under HUD guidelines, Greene said. The program's goal is to integrate low- and moderate-income housing with other,

higher-priced housing. "The idea is to reinvigorate the economic status of the downtown area by bringing a mixed-income population back to the inner city," Greene said.

Two of Greene's projects are under consideration: renovation of the Titcher-Goettinger Building downtown as part of the proposed Dallas Education Center (see *TA*, May/June 1994), and renovation of a group of three historic structures in Deep Ellum. Another proposed project would convert the historic Kirby Building downtown to loft apartments. Several of the projects involve new construction.

The city will not know until the end of June whether the funds from HUD are approved. However, in early June the council was expected to give city officials the go-ahead to negotiate with the developers; final approval of the projects is expected by late summer.

In the past several years, numerous proposals to reuse inner-city buildings for housing have been floated, only to die when the city and developers could not agree on a funding package; several historic buildings have been demolished as a result (see story, p. 18). This new agreement, Greene says, may provide the catalyst to bring such projects to fruition.

Susan Williamson



Left: Parkwood Lofts by Ron Wammack was one of three projects to be selected as an honor-award winner in the Dallas Chapter/AIA 1994 design-award competition.



Left: Delta Air Lines Remote Support Area by Haldeman Powell + Partners was another honor-award winner.

Opposite: The Dallas Convention Center Expansion and Vertiport was the third honor-award-winning project.

OF NOTE

CRSS Architects for sale

CRSS, Inc., announced in early June that it will sell its architecture, engineering, and construction subsidiaries. According to the HOUSTON CHRONICLE, CRSS is negotiating to sell its architecture division—which currently employs about 100 people in Houston—to Hellmuth, Obata & Kassabaum, Inc., of St. Louis, Mo. HOK does not have an office in Houston and plans to retain the current staff and office location, the CHRONICLE said. The firm that became known as CRSS was founded in 1946 in Austin by William Caudill and John Rowlett; by the late 1970s it had grown to become the largest architecture firm in the world. In 1972 it received the AIA Firm Award.

After the sale, CRSS's sole remaining subsidiary—CRSS Capital—will concentrate on producing electrical power on the unregulated wholesale market.

Hot enough for you?

The ninth Symposium on Improving Building Systems in Hot and Humid Climates was held in Arlington in May. Nearly 200 architects, engineers, public-utility executives, public officials, and building owners heard presentations on making buildings efficient and environmentally sensitive. Topics included daylighting systems, green builder programs, humidity control, radiant barriers, indoor air quality, and thermal storage. The annual symposium is sponsored by Texas A&M.

Austin architect honored

Peter Pfeiffer, a principal of Barley + Pfeiffer Architects of Austin, was presented with the 1994 Conference Chair's Choice Award by the Energy Efficient Building Association at its annual international conference. The award honors the firm's use of environmentally sensitive and energy-efficient building techniques (see story, pages 44-45).

"Off the Track?," continued from page 14

some sort of high-speed system in the state. The primary destinations—Houston, Dallas/Fort Worth, and Austin/San Antonio—are the right distance apart to make high-speed rail service competitive with air and automobile travel. Train service is also inherently more dependable than air travel—it's practically immune to weather. The highways get more crowded and less friendly as the years go by, with no sign of a reversal in sight. As the state's major cities grow, the potential train clientele only increases.

Meanwhile, high-speed rail systems in France and Japan keep adding to their years of safe, reliable performance. In 1991, Germany opened its first high-speed line, and, with the opening of the English Channel train tunnel, there is talk of a high-speed system spanning Europe.

So, when was the last time you took the train?

Douglas Pegues Harvey

Contributing editor Douglas Pegues Harvey is an architect practicing in San Antonio.

Planes, Trains, Etc.

AUSTIN The Texas Department of Transportation (TxDOT) has begun work on a statewide multimodal transportation plan. The Texas Transportation Plan, which is to be completed by January 1995, will attempt to create a statewide program to coordinate all the state's transportation systems: highways, aviation, seaports, pipelines, public transportation, bicycles, railroads, even telecommunications, according to Jack Foster, a multimodal transportation planner with TxDOT. Development of such a statewide plan is mandated by the federal Intermodal Surface Transportation Efficiency Act (ISTEA) (see *TA*, Mar/Apr 1992).

The development of the plan began with a mailing to 13,000 public officials, transit authorities, and others inviting them to a series of public meetings held in nine Texas cities in April and May. "We wanted to get public involvement on the front end, rather than waiting until the plan was finished," Foster says.

The plan, which will be submitted both to the U.S. Department of Transportation and

to the state legislature in January 1995, will "define where we want transportation in Texas to be in 20 years," Foster says, and will be both a policy guide and an action plan, and will be used to guide both legislative and regulatory changes.

Federal legislation enacted in the past several years, including ISTEA and the Clean Air Act of 1990, have led to a change in the organizational culture at TxDOT. The institutional emphasis on roads is shifting, Foster says, and the department is becoming more multimodal. "We've really seen a change since 1991 [when ISTEA was passed] in the way we look at transportation systems. It's a big change but we're really starting to look at other alternatives," Foster says.

The Texas Transportation Plan is the state's first try at developing a comprehensive plan addressing all of the state's transportation systems, Foster says. "This is an attempt to look at it as a complete system. Our goal is to establish good connections between the various modes." SW

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CALENDAR

"Classical Taste in America"

This exhibition, which includes more than 250 works, explores early America's fascination with the ideals of ancient Greece and Rome and illustrates how this interest influenced an entire culture. The Museum of Fine Arts, Houston (713/526-1361), THROUGH JULY 24

"Concrete Building Awards"

New or remodeled residential and commercial buildings that utilize concrete are eligible for this contest sponsored by the Portland Cement Association and the Canadian Portland Cement Association in cooperation with ARCHITECTURE magazine. Portland Cement Association (Lionel Lemay, 5420 Old Orchard Rd., Skokie, Ill., 60077; 708/966-6200), DEADLINE: SEPT. 30

"Susan Crile: The Fires of War"

In July 1991, painter Susan Crile spent 10 days in Kuwait taking photographs of burning oil wells, which she used as source material for the work in this exhibition. These large paintings overwhelm the viewer with their evocative images of man-made destruction. Blaffer Gallery, University of Houston (713/743-9530), THROUGH JULY 31

'94 Southwest CAD by Design Expo The 1994 Southwest Cad by Design Exposition, featuring the latest in CAD/CAM products, services, and technology for architects, engineers, and others in the design and construction industry, will be held at Dallas's Infomart. Advanced Data Graphics (Matt Wilson, 214/991-1404), SEPT. 15-16, FROM 10 A.M. TO 7 P.M. DAILY

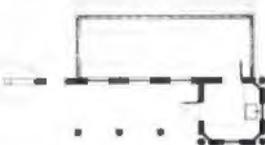
Roofing Contractors Show

The state-association conference will feature educational seminars and a trade show. Roofing Contractors Association of Texas (512/454-8626), JULY 13-16

Consciousness Raising

EXHIBITIONS Two architectural exhibitions—one past, one planned—are addressing the communication gap that exists between the architect's skill and the public's understanding of that skill. The two-dimensional conventions—plans, sections, elevations, and perspectives—used by the architect to demonstrate three-dimensional ideas require a visual literacy that exceeds most non-architects' capabilities. This "language" barrier serves to keep architects and their profession anonymous to the public they must depend on for their livelihood.

Best Laid Plans: Buildings and Projects by Houston Architects and Designers, an unjuried



This greenhouse folly by Curtis & Windham Architects was one of

76 exhibits in the show **BEST LAID PLANS** held in Houston this spring.

exhibition held by the Rice Design Alliance in Houston this spring, was conceived as an open invitation to Houston architects to offer their work, both built and unbuilt, for public discussion and debate, without the burden of a jury or other official sanctions.

According to RDA president (and architect) Leslie Barry Davidson, the exhibition's mission was "to educate the public and raise, in particular, the level of consciousness about architecture, design, and planning." The work of more than six dozen Houston-area architects and designers was exhibited.

This summer a second four-part exhibition of similar intent will travel throughout the state. The Dallas Chapter/AIA organized the show—*Small Firms, Great Projects*—as a way of giving smaller firms a forum in which to communicate their part in the larger architectural world. Par-

ticipation was limited to projects by firms with six or fewer members in Dallas, Austin, Houston, and San Antonio. Each of the four chapters selected twelve images; the four collections will travel on a rotating basis among the participating cities; the entire exhibition will be displayed at the TSA Convention in Austin in October (call local chapter offices for schedule and location information).

Carole Twitmeyer

Stephen D. Sprowls, CPCU
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Losing Battles

PRESERVATION In early June, preservationists lost years-long battles to save two historic structures. In Austin, the University of Texas began demolishing part of the Anna Hiss Gymnasium (1931, Herbert M. Greene, LaRoche & Dahl Architects). In Dallas, the Cotton Exchange Building (1926, Lang & Witchell) was apparently only days away from destruction as attempts to save it were exhausted.

UT students and faculty in dance, physical therapy, and architecture worked for four years to save the gymnasium from the wrecking ball (see "News," *TA*, Jul/Aug 1990). Their efforts were partially successful: The wings housing the dance studio, exercise halls, and basketball courts were saved. The natatorium wing was demolished. A molecular biology building will be constructed in its place. Even though parts of the building were saved, the integrity of the structure—four wings around a tree-filled courtyard—will be compromised. In addition, the rationale for the building's aquatic motif—fish column capitals, fish-patterned iron screens, hand-painted fish and frog tiles—will be lost.

In 1992, Dallas preservationists thought they had saved the Cotton Exchange Building (see "News," *TA*, Jul/Aug 1992). At that time, a developer was working on plans to convert the downtown landmark into housing; the proposal apparently failed when the project was determined not to be economically viable. Ironically, the city is currently planning a new program that would funnel city-backed loans to downtown housing projects, including several that would save historic buildings—too late to save this one (see story, p. 15). *SW*



Mary Pat Waldron



Top: The light-filled Anna Hiss natatorium was demolished in June.

Above: The Cotton Exchange Building as it looked in its prime.



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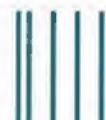
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El Paso honors design

EL PASO Five projects were named winners in the 1993 El Paso Chapter AIA design-awards competition. Juror Adele Naude Santos of San Diego selected the winning projects.



Booth Keirsej Mijares Architects won an honor award in the large commercial category for its design of the Student Activities Complex for the Socorro Independent School District. Booth Keirsej Mijares also won a merit award in the small-to-medium category for its design of the R.A. Smith Fire Training Academy in El Paso.

A second honor award was presented to Perspectiva Architects in the small-to-medium commercial category for its design of the Northeast El Paso Transit Terminal, which was designed as a prototype for future mass-transit terminals in the city.



R.A. Smith Fire Training Academy (top left); Office of the Medical Examiner and Forensic Laboratory (top right); Socorro Independent

School District Student Activities Complex (center left); Northeast El Paso Transit Terminal (center right); A Wall on the Green condominiums (left)

Merit awards were also presented to Alvidrez Associates in the large commercial category for the Office of the Medical Examiner and Forensic Laboratory in El Paso; and

to The Architectural Practice of Barajas & Bustamante in the future category for A Wall on the Green, an unbuilt condominium project in El Paso. *SW*

Kimbell forms found

ARLINGTON Through a series of coincidences, the University of Texas at Arlington School of Architecture has acquired the only remaining original wood formwork from the construction of the Kimbell Art Museum's concrete vaults.

A passing comment made to Fort Worth architect W. Mark Gunderson during the Louis Kahn retrospective at the Kimbell last summer led to discovery of the formwork for Kahn's celebrated cycloid vaults. The forms were used in the pouring of the original test vault for the museum in November 1970. The forms, Gunderson discovered, were sold to a plumber on the project for \$3 each. The plumber gave the forms to his brother, who

used them to build a barn on his property north of Denton.

In the intervening years, the barn had fallen into disrepair, but was still in use. At the time of Gunderson's discovery, the owners seemed unlikely to allow the university to acquire it. Late in the year, however, a storm damaged the barn further, and this, as well as other family-related matters, led to the donation of the formwork to UTA.

In January the barn was disassembled by UTA students, Professor Bill Boswell, and Gunderson, and taken to the school. The students cleaned the forms, and then designed and constructed painted steel supports. In April, the long-lost forms were put on display in the school's gallery. The refurbished formwork is



The forms used to construct the Kimbell Museum's vaulted concrete

roofs are now on display at UTA's School of Architecture.

now on permanent exhibit on the architecture school's third floor, a testament to a process thought to have been recorded only in construction photographs. **TA**

"Designing Dallas," continued from page 14

Merit awards for built projects went to A House on the Bayou in Houston by Frank Welch & Associates (see *TA*, Sept/Oct 1993); Robinson Carmody law offices in Dallas by Good, Fulton & Farrell Architects; Cottage Addition in Dallas by Max Levy (see *TA*, Mar/Apr 1994); Travis Apartments in Dallas by Cunningham Architects; Heritage Middle School in Colleyville and Dallas Farmer's Market Revitalization, Phase I, both by Corgan Associates Architects; the Office of Good Design in Dallas by Ibañez Architecture; Yegua Creek Brewing Co. in Dallas by Mark W. Lauterbach; and R.D. Alexander Administration Center Expansion in Fort Worth by Omniplan, Inc.

Jurors for the unbuilt competition were David Heymann, Heather McKinney, and James C. Susman, all of Austin. Merit awards in the unbuilt category went to Regina Metro-



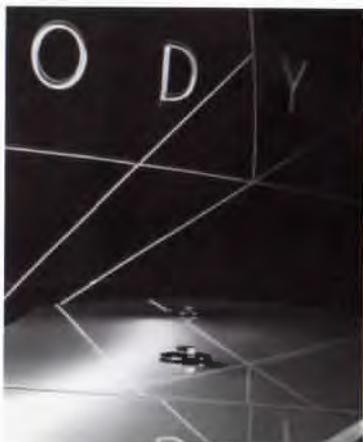
Heritage Middle School (above); R.D. Alexander Administration Center Expansion (center, top); Dallas Farmers' Market Revitalization (center, second from top); Cottage Addition (center, third from top); Office of Good Design (right); law offices of Robinson Carmody (bottom, far right)

rail Station and Club Industrial de Monterrey, both in Monterrey, Mexico, by RTKL International Ltd.; Nara Toto by R.B. Ferrier, FAIA/Firm X—Ferrier Hampton Quevedo King; the Mockingbird Station for the DART Light Rail System in Dallas by Acuirre Associates in association with Turner Collie & Braden (see story, p. 39); and the Eilerson Lakehouse in Lake Gaston, N.C., by Ibañez Architecture.

Citation awards in the unbuilt category went to Bar K R Ranch by R.B. Ferrier, FAIA/Firm X—Ferrier Hampton Quevedo King; and the master plan for Heritage Square in Dallas by Haldeman Powell + Partners. *SW*



Travis Apartments (top right); A House on the Bayou (right, second from top); Yegua Creek Brewing Co. (right, third from top)



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Junk Science *and You*

"I see Nobody on the road" said Alice.

"I only wish I had such eyes" the King remarked in a fretful tone. "To be able to see Nobody! And at that distance too! Why, it's as much as I can do to see real people in this light!"

Lewis Carroll,
Through the Looking Glass
(1872)

INVOKING AUTHORITY as diverse as *Alice in Wonderland*, the Salem witch trials, and Charlie Chaplin's paternity suit, Peter Huber's book, *Galileo's Revenge (Junk Science in the Courtroom)* is a literate but sardonic reflection on a legal system run amok. It describes a scene where "law and science have traded places"; where, under the guise of fairness, permissive procedural rules—interpreted by ignorant judges and exploited by avaricious attorneys—have allowed wrong-headed opinions to be passed off as fact to unwitting jurors by highly paid experts who have the ethical bearings, says Huber, of "hookers in June." As Huber notes, the worst toxic agent in the environment these days is money.

Galileo's Revenge was published in 1991 and released in paperback by Basic Books in 1993, and it has been widely reviewed in legal circles. Huber is considered by many tort lawyers to be an iconoclast, someone outside the mainstream of legal thought—a characterization with which Huber himself would agree. His book was given to me by a client who thought it might do me good in my career as an expert. The client was right. And it also gives me plenty to think about as an architect. While much of the book is about medical malpractice, I found it equally relevant to the malpractice of architecture.

Huber's salient thesis is the simple yet radical notion that, when lives and fortunes are at stake, we should demand that the law get its facts straight. The proper role of the expert witness in court should be to assist in the process of ascertaining the facts by explaining a particular case's narrow technical matters from within the broader context of the patterns of logic and proof that we call science. Because of experience and training, the expert is granted latitude, unlike that given other witnesses, to reflect and to give opinions in conclusory language that goes to the ultimate issues of the case.

Huber convincingly argues that "to hold experts to serious scientific standards is not to abandon venerable legal principle but to reaffirm it." Unfortunately, expert witnesses are increasingly *not* held to such standards.

The system fails, he demonstrates, when courts license astrology alongside astronomy, coin new sciences like "clinical ecology," or, in the case of architecture and construction, permit uncredentialed, self-proclaimed experts in "personal injury" to hold forth on the duties of design professionals without knowledge or regard for contractual boundaries or the parties' consent. Such permutations have led to juries finding that falling from a streetcar causes cancer and that stomping on the brakes of an Audi causes it to accelerate. As mentioned last issue (*TA*, 5/6 1994) in regard to the Texas Deceptive Trade Practices Act, it

A book details how courts allow "experts" to threaten the legal system.

doesn't even take a jury verdict to damage a victim of pseudo-science.

Need examples?

In separate cases in Texas, it has happened that an architectural "expert" wrote a report stating that an architect, hired by a knowledgeable owner for the limited purpose of preparing a builder's set of house plans, had a generic professional (albeit not contractual) duty to detail and inspect the project in such a way as to ensure the owner of the contractor's performance. And a scheduling expert, by stringing tasks end-to-end instead of using the logic of critical path and concurrent activities that any architect would have adopted, "proved" that a simple leak remediation would take three times as long as necessary (and hence cost three times as much). But he did it with fancy computer-generated graphics with a result as astonishing as Alice's vision of Nobody. Neither case got to a jury, but the junk science contained in those reports contributed to settlements far beyond the merits of either case. Even more serious is the cost of lost opportunity, be it the billions of construction dollars diverted to asbestos abatement, or, in a case described by Huber, a generation of children denied the benefit of whooping cough vaccine because of false tes-



Waxahachie County Courthouse, photographed by R. Greg Hurstley

timony by supposed experts who claimed it could cause brain damage.

When unqualified "experts" are unleashed to speculate and distort, it offends not only science but the pursuit of truth and fairness in court—and society pays. Huber concludes that "the expert whose testimony is not firmly anchored in some broader body of objective learning is just another lawyer, masquerading as a pundit." Now *that's* a sobering thought!

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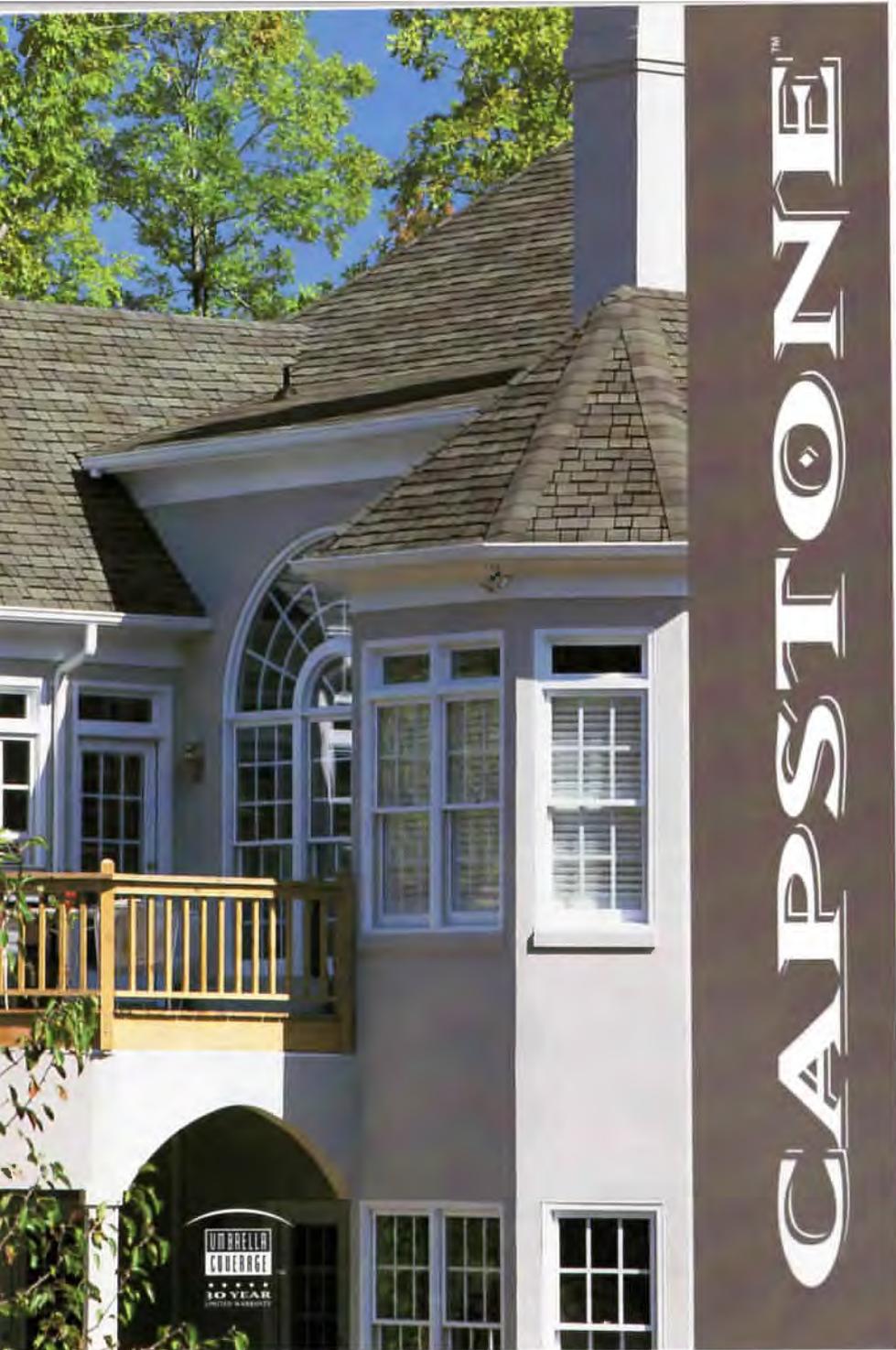
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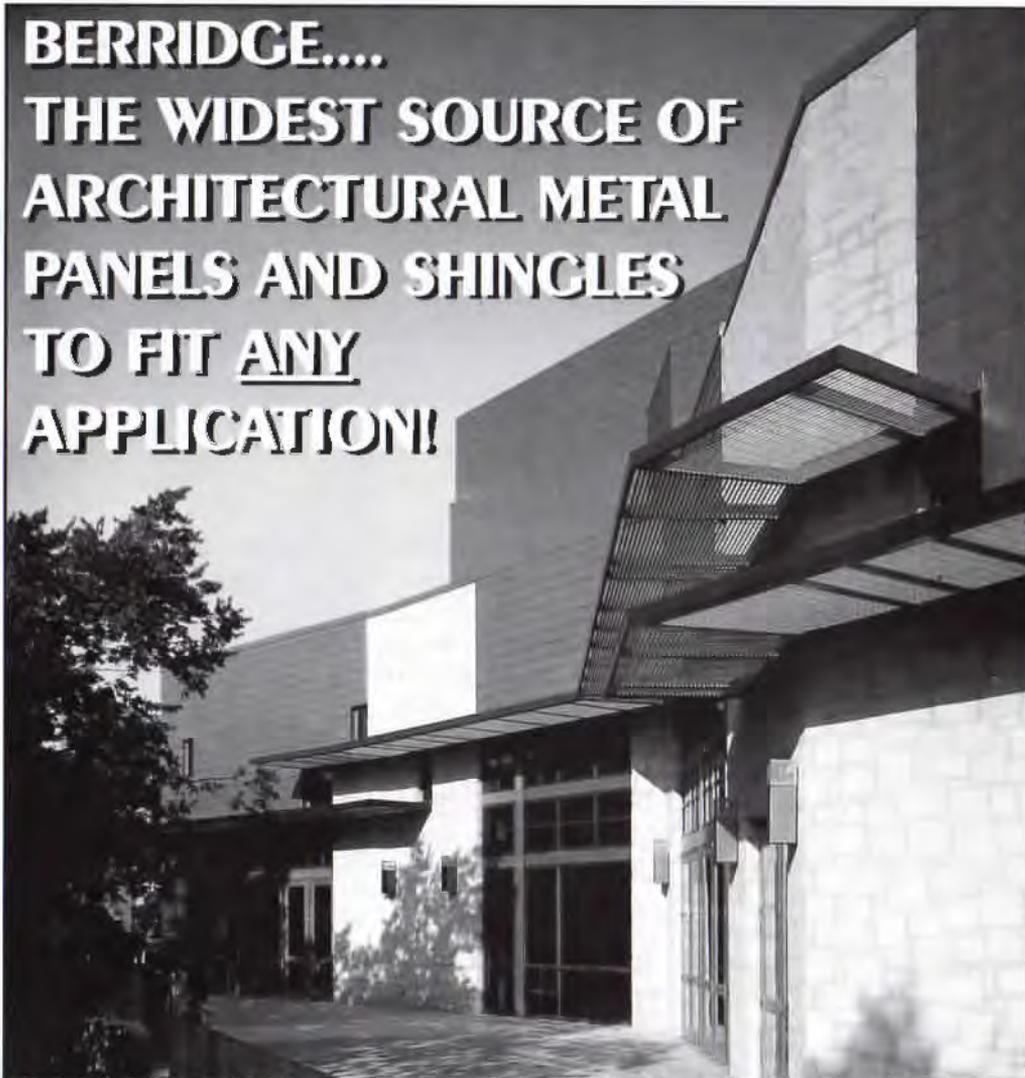


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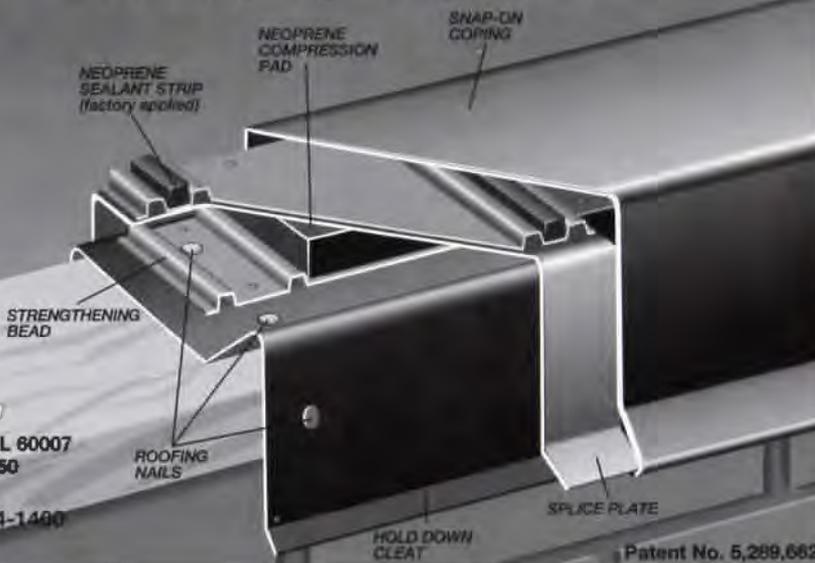


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pages: 28, 31 reader inquiry #:128

To Rebuild the City. . . **Rethink Parking**

by **Shafik I. Rifaat**

Transportation—the movement of people and goods—is a major determinant of the form of modern cities. Considered as a system, transportation is messy; although it is often treated as an engineering enterprise, like a water distribution network, it seeks to shape the behavior of free-thinking, independent individuals into safe and efficient patterns of movement.

Growth in the modern city has inevitably been accompanied by increased movement and the dedication of larger and larger amounts of urban land to the requirements of transit. The effects of a century of revolution in transportation form a familiar litany: Where cities were once dense and pedestrian-oriented, they have become larger, with dense cores of commercial properties surrounded by rings of residential and industrial suburbs.

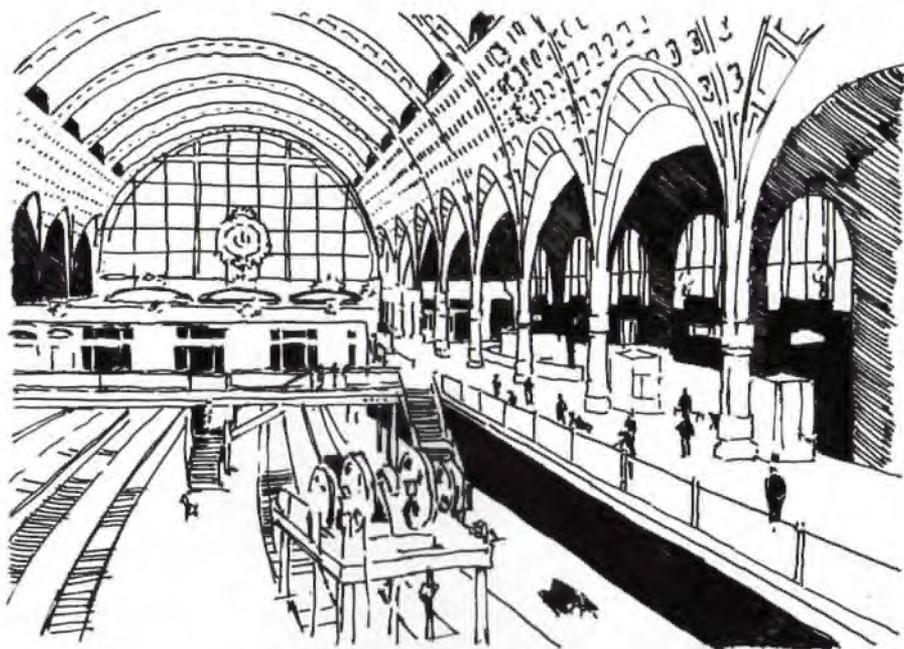
Early suburban developments were dependent on the railroad and tended to follow established routes, forming up around villages and towns that were themselves like cities in miniature. The advent of the railroad added to the repertoire of urban building types; the railroad station was among the most prominent of 19th-century landmarks and shaped the arrival and departure of travelers to the city with a new kind of civic space.

With the availability of automobiles and the spreading network of highways, much of this earlier coherence was lost. Settlement became more dispersed, less dense, and less easily controlled. The change from a pedestrian to a vehicular city posed the greatest challenge to urban design. Narrow streets, many of them unpaved lanes, gave way to broader, paved roads, and later, limited-access superhighways, spilling cars into the city and disrupting historical relationships imprinted on the urban fabric. The growing technical complexity of the city led to intense specialization, with professions carving out their own assignments for the engineering, planning, and aesthetic qualities of the city. The historical meaning of the street, as a part of the public environment that also included plazas and squares where the citizens of the city came together as a normal part of their routines, was undermined, dislocating urban life from its traditional settings. This dislocation was accompanied by the creation of entirely new forms of suburbanization, centered on new freestanding structures surrounded by acres of asphalt parking lots.

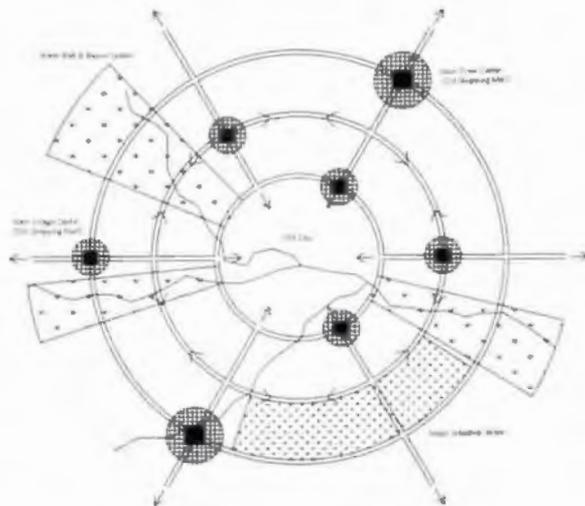
Houston as a Case Study

AMONG AMERICAN CITIES, Houston is unique in several respects. Lacking both strong centralized planning and zoning controls, it has allowed privately initiated development projects to become the primary player in determining the form of the city. Abetted by liberal annexation laws, it has become the quintessence of urban sprawl. From its beginnings as a land speculation scheme

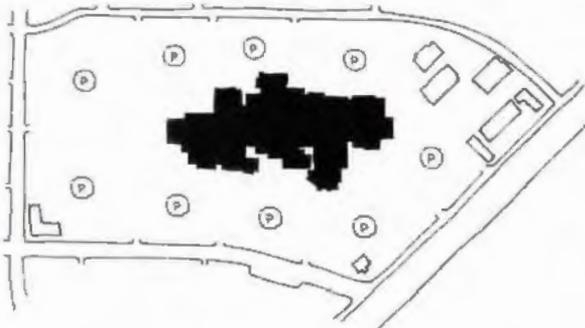
Architects can begin to regain a voice in urban design by helping to integrate parking with the rest of the now-fragmented transportation system, giving cities parking facilities that will become civic landmarks.



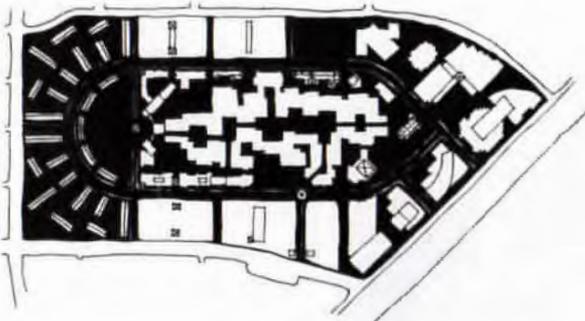
Right: An idealized diagram of Houston; the gridded nodes at freeway intersections indicate existing suburban malls transformed into mixed-use residential centers. In between, wedges of greenbelt, radiating outward from the center, unify the now-separate rings of growth encircling Houston's historic core.



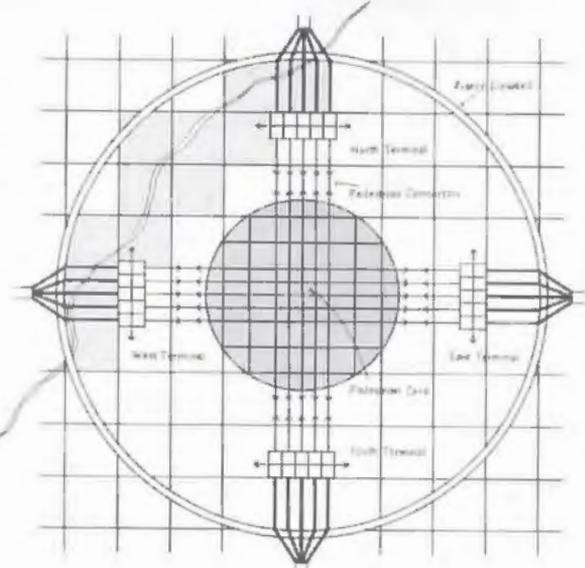
Right: an existing suburban shopping mall, surrounded by a sea of parking



Below right: the shopping mall transformed into a pedestrian-scaled urban village through the addition of structured parking and residential units



Bottom right: idealized plan for the central business district of Houston, showing the location of landmark parking structures connecting the city's radial highways to a pedestrian core



by the Allen brothers in 1836, it has grown to over 600 square miles in area with a population of 5,500,000. Houston's incorporated territory today is larger than Washington, D.C., St. Louis, Pittsburgh, Cleveland, Miami, Denver, Baltimore, and San Francisco combined, and its size and low density (3,000 people per acre compared with 24,000 in New York and over 100,000 in some European cities) combined with periods of rapid growth have posed difficult problems for transit planners.

The growth of Houston follows a highway system developed to accommodate the traffic generated by a dispersed population, with four circumferential highways that cross the radial highways linking downtown to the hinterlands in six directions. Houston's growth has been outward; even in the dramatic boom years of the 1970s, sections of the city within the 610 Loop had a net loss in population and housing units as population moved into new developments in the suburbs.

Since accessibility is the most important factor in determining how a modern city will grow, the Houston freeway system has created a predictable pattern of intense commercial, business, and industrial development along major highways with low-density residential development filling in the wedges between. Regional shopping malls and mid- to high-rise business developments tend to favor locations on or near the intersections of the radial and concentric highways for maximum exposure. Major residential developments such as Sugar Land, Pearland and The Woodlands, requiring large tracts of land, tend to attach themselves to one of the radiating highways, their location determined by the availability of properties that can be aggregated for large developments.

Like most American cities, Houston's downtown exhibits a pattern of dense, mainly high-rise buildings of relatively recent vintage, surrounded by elevated freeways that form a kind of vehicular belt around the district. Between the inner belt of highways and the singular figure of the 610 Loop, there is an inchoate pattern of neighborhoods formed by the patchwork of street grids that shift their orientation to address relationships to the natural drainage system provided by the bayous. The 610 Loop serves as a major demarcation of the city's structure and social casting, providing a primary division in the population (Houstonians living within the loop consider themselves to be more urban than their outside-the-loop fellows.). Inside the loop are the three universities, the museums, the theater district, and a disappearing downtown shopping district; outside are malls, suburban developments, and office campuses of much lower density, all with

ample parking lots. A ring approximately 12 miles in width around an empty center contains virtually all the major new development in Houston over the last two decades. This outer ring will likely continue to grow at a healthy pace despite efforts to stabilize and revitalize older sections of the city.

While the classic pattern of commuter traffic is along the radial highways, between the city and the suburbs, in Houston there has already been a shift—circumferential trips from suburb to suburb now exceed radial trips. Further, traffic on the radials is now more balanced, with suburban commuters traveling into the CBD while those living inside the loop travel to new employment centers in the suburbs. In addition, the regional transit authority, METRO, has created a radial network of park-and-ride centers and other bus lines that connect residential areas to major employment centers—in some cases following the new pattern by taking advantage of circumferential and diagonal roadways.

Working with the Automobile

THESE PATTERNS have exacerbated land-use patterns in Houston, and even METRO's efforts remain technical remediation, insufficient for future transportation needs. What is needed, instead, is a way of reconciling Houston's transportation systems with its land-use patterns and buildings in order to harness the advantages of technology and bring them in harmony with human needs and scale.

Architects, disenfranchised by the balkanization of the city-building project into narrow specialties, have contributed little to the form of cities in recent decades. As a profession, architects might as well face the fact that the automobile is here to stay; they must begin to integrate automobiles into their design decisions. While the state and federal governments have created an extensive interstate-highway system connecting major urban centers, they have done a poor job of linking the highway to urban centers. Highways bring thousands of automobiles to the local street network, resulting in congestion and delays. But, on reaching its destination, the automobile becomes the responsibility of the individual property owners, to be stored in an inhospitable parking garage with awkward pedestrian connections to the driver's final destination.

Architects can begin to regain a voice in urban design by helping to integrate parking with the rest of the highway-roadway-transit-sidewalk system. The way to do this is to create public garages, with capacities of up to 10,000 cars, that could become landmarks of civic architecture serving to elevate and dignify the transition from the machine space-time scale to the human space-time scale as one of

the important rituals of the modern city, the way Victorian railroad stations once did. Architects must begin to recognize that the parking lot or garage is not simply the terminus for the machine but also the point of entry and transition from vehicular to pedestrian movement. They need to design parking areas with this transition in mind and acknowledge their important relationship to the buildings they support.

Similarly, architects should work to reduce the amount of travel within the metropolitan area by helping to restructure land uses to encourage the inclusion of residential areas in mixed-use developments, like Houston's Galleria. Such projects should promote pedestrian areas that encourage walking from one part of the development to another. Rebuilt suburban shopping centers, with pedestrian-scaled connections to residential neighborhoods, would be new urban villages tied to the already existing transportation fabric.

Such steps won't be easily arrived at, since neither the development process nor the training of architects is geared to support them. Even our most prestigious architects today design major office buildings with the elegant entrance to the lobby facing every direction except the parking garage, where over 95 percent of the building's users enter—Houston's Transco Tower is an example.

Reconsidering these scalar components of the city's mobility system in combination would dramatically affect the quality of urban life by creating a new sense of continuity and both symbolic and functional order. To be truly significant, such an effort would need to temper the excesses of engineering efficiency with the urban designers' and architects' concern for experiences and the making of places. To do so would require a major commitment to reconstructing the public environment in modern terms as a supreme act of civic dedication and renewal directed towards making transportation a more integral part of the city. Landscape architect Lawrence Halprin has said: "When freeways have failed, it has been because their designers have ignored their form-giving potentials and their inherent qualities as works of art in the city. They have been thought of only as traffic carriers but, in fact, they are a new form of urban sculpture for motion. To fulfill this aim freeways must be designed by people with sensitivity not only to structure but also to the environment; to the effect of freeways on the form of the city and to the choreography of motion." **TA**

Architect and educator Sbfik I. Rifaat of Houston is a member of the TSA Publications Committee.

Beginning to Fill in the Puzzle

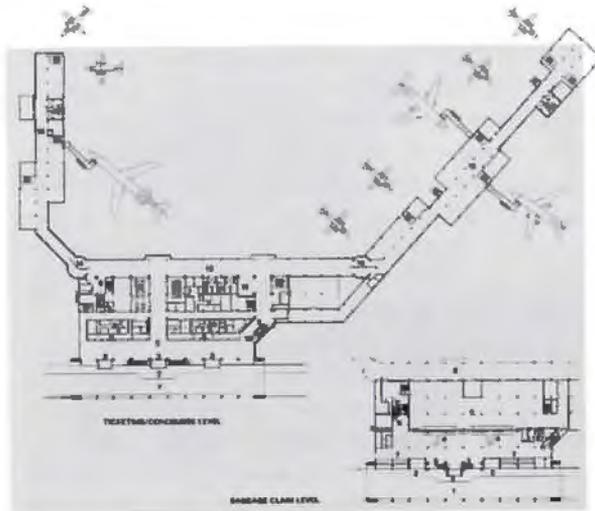
UNLIKE THE HIGHWAY SYSTEM in Texas, which was produced as part of a nationally coordinated plan by government agencies on a vast scale, the other elements of the statewide transportation infrastructure have been constructed, expanded, or replaced piecemeal—an airport here, a park-and-ride center there.

As the projects presented here indicate, however, the federal government's recent interest in "intermodality," as enshrined in the multi-billion-dollar Intermodal Surface Transportation Efficiency Act of 1991, is beginning to show results. The Dallas Area Rapid Transit Authority is proceeding with its rail system, and DART's light-rail lines will connect with commuter-rail and bus service, and are planned to serve the region's airports eventually. Houston may have abandoned its rail plans, but elsewhere throughout the state, projects are being built that may help turn today's fragmented puzzle into a more coherent picture. **TA**

Left, below left, and bottom: Perspective rendering, model interior, and model exterior of the Austin Airport Passenger facility, to be built on the

site of a recently decommissioned Air Force base; the designers (see p. 43 for credits) have created soaring spaces for the new terminal.

Right: plan, Amarillo International Airport, by Hannon, Daniel & Dickerson with Gensler and Associates Architects

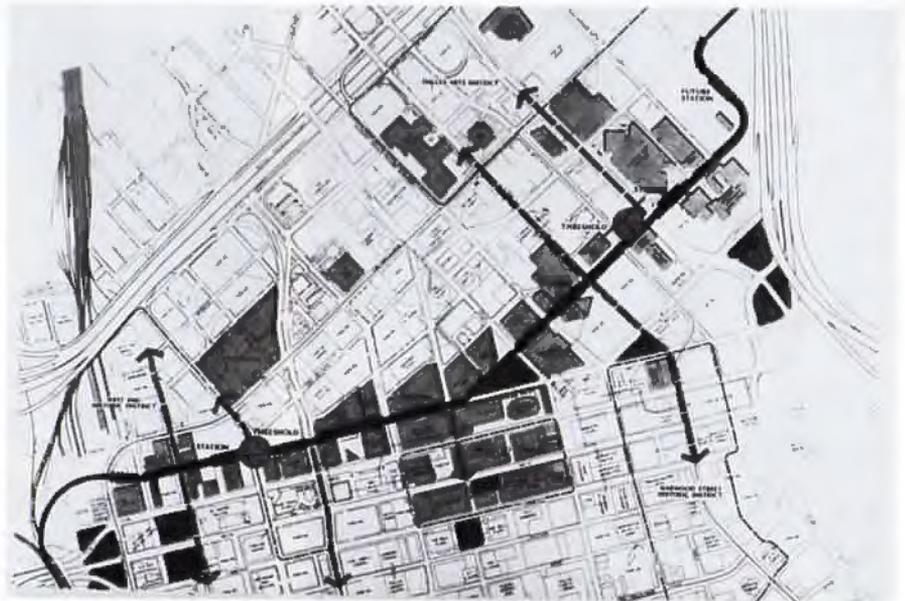


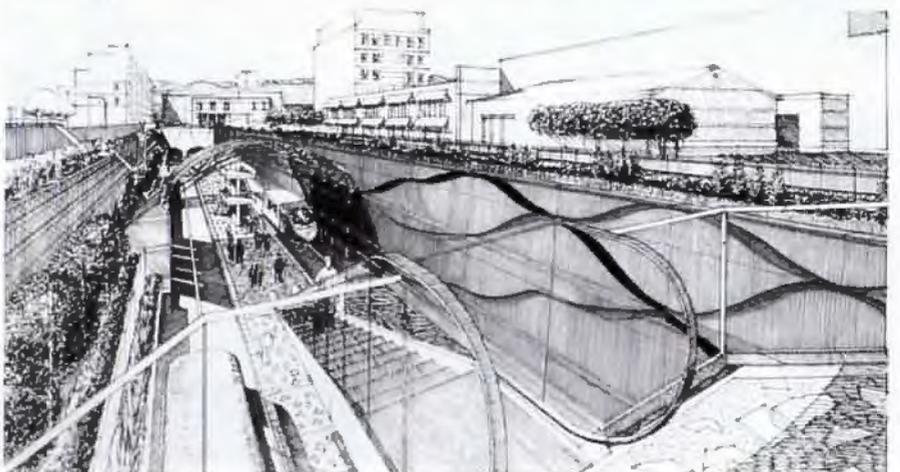


Above: Hannon, Daniel, & Dickerson Architects of Amarillo with Gensler and Associates Architects of Denver took advantage of the sweeping Panhandle vistas in their design of the renovation and additions to the Amarillo International Airport.

Left and above: Odell Associates, Inc., of Texas (based in Richmond, Va.) used stucco, tile roofs, and a shaded arcade in

the new McAllen International Airport, which serves one of the fastest-growing business markets in the United States.



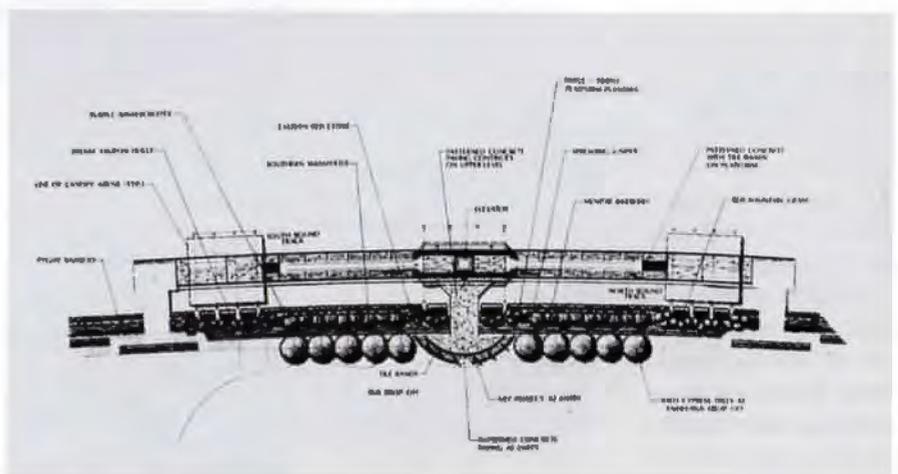


Hellmuth, Obata & Kasabaum of Dallas has designed a new light-rail station that will link Amtrak and commuter-rail service to DART's new light-rail system at

Union Station in Dallas (top). HOK also designed a commuter-rail station in Irving, part of the link to D/FW Airport and downtown Fort Worth (above).

Facing page: Sasaki Associates of Dallas leads the team designing the DART Transitway Mall, which will link rail and bus passengers in the Dallas central business district (plan, bottom right). The team, knowing that future light-rail ridership will depend on the public perception of this type of mass transit, has dealt with the

mall as an urban-design problem, treating each of the four major station areas as a distinct destination marked by its own palette of materials (the St. Paul Square station area, at top, is an example), but linking them by paving patterns and using consistent forms like those of the station shelters (far left).



The Mockingbird Light Rail Transit Station (drawings, this column), designed by Aguirre Associates, Inc., is located north of Mockingbird Lane

in Dallas. The 400-foot-long station occupies an open cut 40 feet below ground. A DART-appointed citizens' Art and Design Committee and artist

Pam Nelson helped to develop the distinctive porcelain tile inlays that adorn the expanse of the concrete wall and canopy support columns.



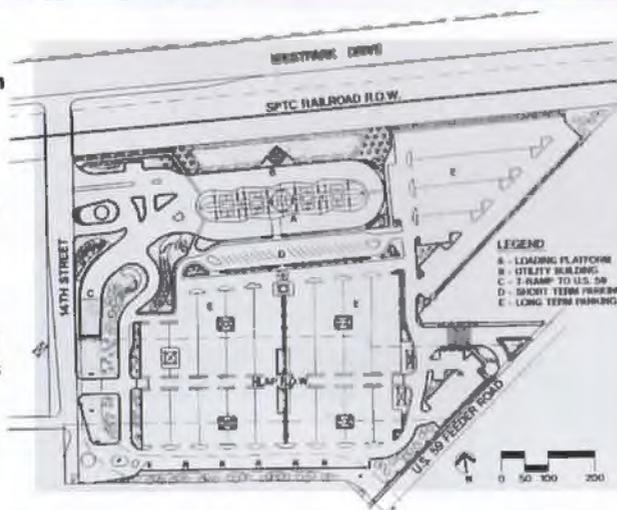
Top and above: The Colorado Valley Transit Authority Maintenance and Administration Center in Columbus, designed by Ben Boettcher and Associ-

ates of Brenham, is a regional terminal and service center located in Columbus that serves the elderly and disabled in four Central Texas counties.



Above: site plan, Hillcroft Transit Center

Above: The recently completed \$7.5-million Hillcroft Transit Center by the Vitetta Group of Houston for Houston METRO, which has abandoned rail plans to concentrate on bus transit; the center, located on the west side of Houston's US 59, covers more than 15 acres and provides nearly 900 parking spaces for patrons, making it the city's largest park-and-ride project to date. The steel canopy shields eight bus bays with passenger-loading and waiting facilities, and grade-



separated access for buses, vanpools, and carpools. Plans call for expansion to 14 bus bays, including either a fixed-guideway or an

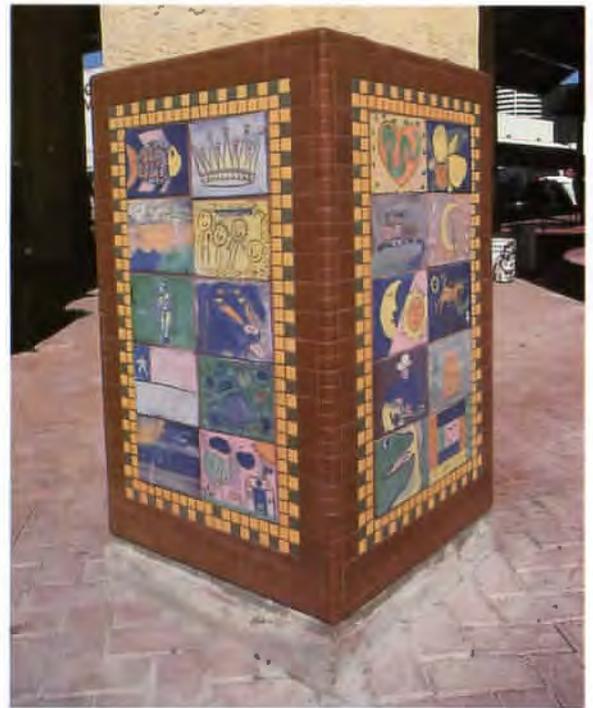
elevated-busway system.

Above: site plan, Hillcroft Transit Center

The Staples Street Station (below, right, and center right, and facing page, bottom right), a new transit center for Corpus Christi designed by John Wright Architects, Inc., seeks to enhance traffic safety and alleviate congestion that had interfered with

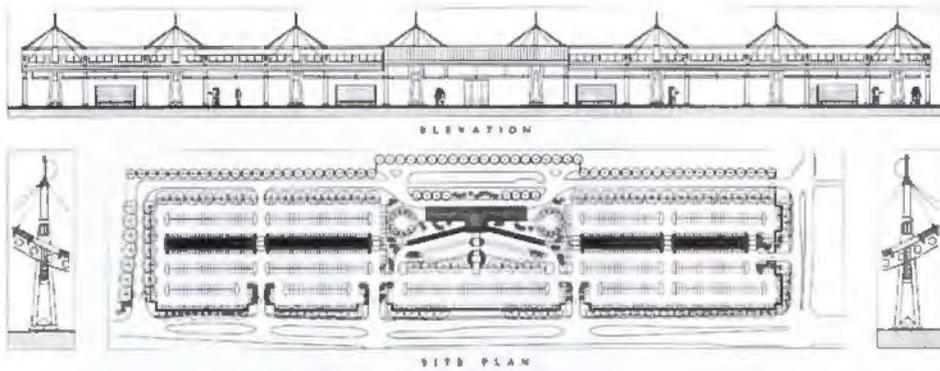
downtown businesses. The station includes a head house with clock tower at the entrance, a station house to the rear for customer service, and platform sheds for patrons; its details were inspired by the nearby Nueces County Courthouse and

City Hall. A public art project, sponsored by the Creative Arts Center, Inc., and directed by artist Ed Gates of Aloe Tile Works, includes 1,500 stoneware tiles decorated by residents and installed in panels that band the building's base.



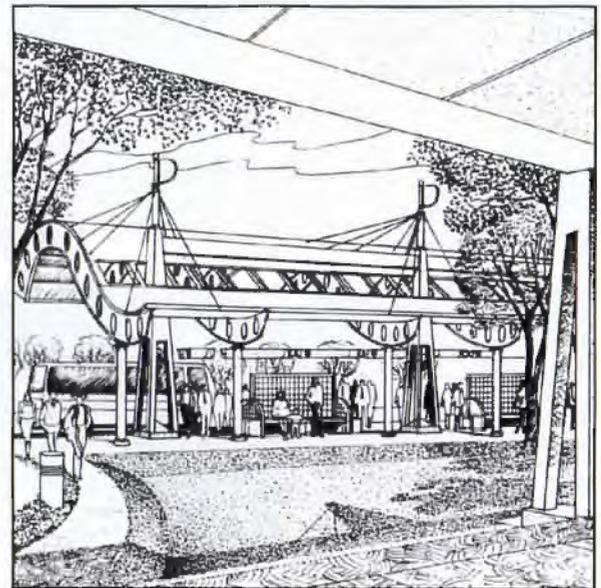
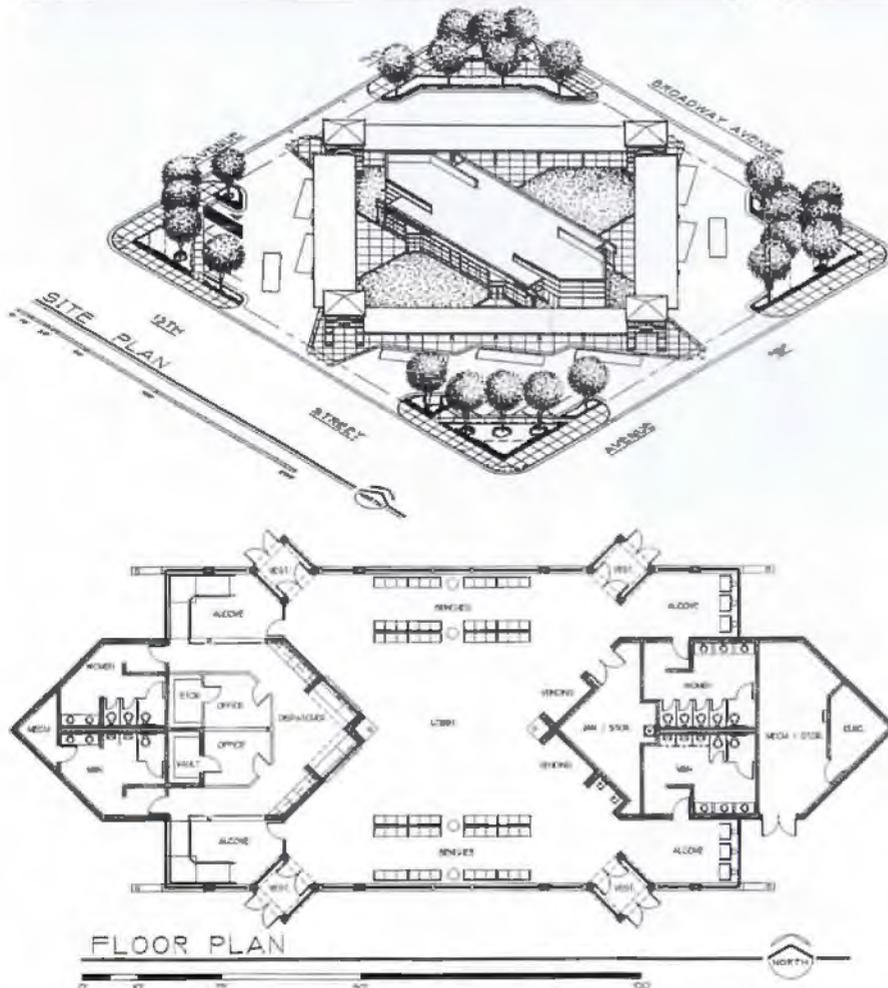
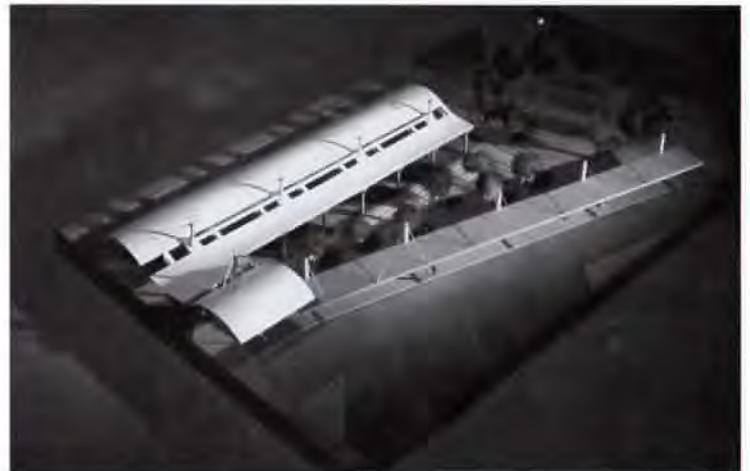
Located in the historic Houston Heights, the Heights Transit Center (left, and site plan, above), designed by Rey De La Reza, AIA, Architects, serves both as a neighborhood park and a public transportation gateway for the neighbor-

hood. Recalling iron-framed rail stations of the past, the project's double-cantilevered and gabled steel canopy covers a brick-inlaid concrete platform. A skylight at the gable intersection lights the platform.



Designed to accommodate the present bus system, the West Belt Transit Center in Houston (site plan, left, and partial model photos, below) by Rey

de la Reza, AIA, Architects will also accept future rail and toll-road links. Its tall masts and cable-suspended, curved roofs provide a strong image.



Above left and left: The Citibus Transfer Plaza, in downtown Lubbock, designed by MWM Architects of Lubbock and currently under construction, provides bus passengers with a needed centralized off-street transfer point. Located on a prominent site near several

landmark downtown buildings, the new facility is in three parts: A glass-walled central waiting area, masonry-walled service elements at either end, and a 20-foot-wide pointed steel canopy, linked at four corners by masonry pavilions.

Project Credits

PROJECT *Renovations/Additions to Amarillo International Airport, Amarillo (pp. 36-37)*

CLIENT *City of Amarillo*

ARCHITECT *Hannon, Daniel & Dickerson Architects/Engineers, Amarillo (Don Dickerson, project architect; Jim Daniel, project manager; J. Ray Daniel, structural engineer)*

CONTRACTOR *Page & Associates Contractors*

CONSULTANTS *Gensler & Associates Architects, Denver, Colo. (design); Gaynor & Sirmen, Inc. (mechanical, electrical, and plumbing engineering)*

PHOTOGRAPHER *Thorny Lieberman*

PROJECT *New Austin Airport Passenger Terminal Facility, Austin (p. 36)*

CLIENT *City of Austin*

ARCHITECT *PSP Team (Page Southerland Page, Austin, Matthew F. Kreisle III, project director, Charles L. Tilley, project manager; Gensler and Associates, Architects, Santa Monica, Calif., Ron Steinert, project design architect, Kap Malik and Andrew P. Cohen, design architects; Lawrence W. Speck, Austin, Lawrence W. Speck, design architect; Cotera Kolar & Negrete Architects, Austin, Art Arredondo, architect)*

CONSULTANTS *Thompson Consultants International (architectural planning and programming services); Burns & McDonnell, Kansas City, Mo. (mechanical, electrical, and plumbing engineering); Jaster-Quintanilla & Associates, Austin (structural engineering); Lozano Ortiz & Kent, Austin (plumbing engineering); HDR Engineering, Dallas and Boner Associates, Austin (sound and acoustics engineering); Rolf Jensen & Associates, Houston (code-compliance services)*

PROJECT *McAllen-Miller International Airport, McAllen (p. 37)*

CLIENT *City of McAllen (Thomas G. Martin, city engineer)*

ARCHITECT *OAI of Texas (Odell Associates, Inc.; Robert Griffin, principal-in-charge; Robn Price, director of design), Richmond, Va.*

SITework CONTRACTOR *Foremost Paving, Inc., Weslaco*

BUILDING CONTRACTOR *Faulkner Construction Co., Austin (Leonard Price, project superintendent; Bruce Fields, project engineer; Steve McCleskey, project manager)*

CONSULTANTS *Hanover Engineers, Richmond, Va. (structural, mechanical, electrical, and plumbing engineering); Bugdal Design, Miami, Fla. (graphic design); Delta Associates, Richmond, Va. (civil engineering)*

PHOTOGRAPHER *Prakash Patel*

PROJECT *Dallas Area Rapid Transit Transitway Mall, Dallas (p. 38)*

CLIENT *Dallas Area Rapid Transit*

ARCHITECT *Sasaki Associates, Inc., Dallas (urban design, landscape, and project management); Team Members: Arredondo Brunz & Associates, Inc. (civil engineering); Barton-*

Aschman, Inc. (traffic); H.M. Brandston & Partners (lighting); Campos Engineering; Brad Goldberg (artist); Haywood, Jordan, McCowan, Inc., (production architect); Huit-Zollars, Inc. (utility engineering); Leonard Technical Services (irrigation); The Oglesby Group, Inc. (design architect)

PROJECT *Union Station Light Rail Transit Station, Dallas, and Irving Commuter Rail Station, Irving (p. 39)*

CLIENT *Dallas Area Rapid Transit*

ARCHITECT *Hellmuth, Obata & Kassabaum, Dallas*

PROJECT *Mockingbird Light Rail Transit Station, Dallas (p. 39)*

CLIENT *Dallas Area Rapid Transit*

ARCHITECT *Aguirre Associates, Inc., Dallas (Tom Taylor, project manager; Rockland Berg, project designer; Kevin Lacey, structural engineer; David Day, project architect; project team: Tabn Nguyen, Holt Slack, Chuck Lowry, Melissa Herring, William Wheeler); Turner Collie & Braden, Dallas (Larry Janak, project manager; Charles Mylius, structural engineer; David Nufer, project engineer)*

CONSULTANTS *Linda Tycher & Associates, Inc., (landscape design); Pam Nelson (station artist); Hellmuth, Obata & Kassabaum, Inc., (system design)*

PROJECT *Hillcroft Transit Center, Houston (p. 40)*

CLIENT *Metropolitan Transit Authority of Harris County*

ARCHITECT *Vitetta Group, Houston (Irving Phillips, FAIA, design architect; Dwayne Mollard, project architect; Fadi Chahine, production assistant)*

CONTRACTOR *Jerdon Construction, Stafford*
CONSULTANTS *Omega Engineers, Inc./Lemus Engineering Corp. (civil engineering); CBM Engineers, Inc. (structural engineering); Chien Associates (mechanical, electrical, and plumbing engineering); Clark Condon Associates, Inc. (landscape architect); HNTB (traffic engineering); Professional Design Group, Inc. (CAD consultant)*

PHOTOGRAPHER *Lisa Carol Hardaway and Paul Hester, Photographers, Fayetteville*

PROJECT *Colorado Valley Transit Authority, Inc., Administration and Maintenance Building, Columbus (p. 40)*

CLIENT *Colorado Valley Transit Authority*

ARCHITECT *Ben Boettcher and Associates, Architects, Inc., Brenham*

CONTRACTOR *Gacke Construction Company*

PHOTOGRAPHER *Lisa Carol Hardaway and Paul Hester, Photographers, Fayetteville*

PROJECT *Staples Street Station, Corpus Christi (pp. 40-41)*

CLIENT *Corpus Christi Regional Transporta-*

tion Authority (Steve Ortmann, chief development officer)

ARCHITECT *John Wright Architects, Corpus Christi (John Wright, project architect; Kent A. Leach, project team; Ed Gates, project artist)*

CONTRACTOR *Progressive Structures, Inc.*

CONSULTANTS *Robert Gignac (landscape architect); Govind and Associates, Inc. (civil engineering); Wilkerson Engineering (structural engineering); Callins, Harnard & Associates, Inc. (mechanical and electrical engineering); Projects For Public Spaces (pedestrian design consultant); BRW, Inc. (transportation design consultant)*

PHOTOGRAPHER *John Wright*

PROJECT *Heights Transit Center, Houston (p. 41)*

CLIENT *Metropolitan Transit Authority of Harris County*

ARCHITECT *Rey de la Reza, ALA, Architects, Houston (Howard Merrill, project architect; Scott Waugh, design team member)*

CONTRACTOR *Dillard & Weaver Construction Co.*

CONSULTANTS *Benchmark Engineering (civil engineering); Kalmans Associates (structural engineering); Texas Engineers (electrical engineering)*

PHOTOGRAPHER *Lisa Carol Hardaway and Paul Hester, Photographers, Fayetteville*

PROJECT *CitiBus Downtown Transfer Plaza, Lubbock (p. 42)*

CLIENT *City of Lubbock (Bob Cass, city manager; Jim Bertram, director of strategic planning; Larry Hoffman, director of transportation; John Wilson, general manager, CitiBus)*

ARCHITECT *MWM Architects, Inc., Messersmith, Whitaker, Messersmith, Lubbock (Stephen L. Faulk, project architect)*

CONTRACTOR *Monterey Construction Co., Inc., Wolfforth*

CONSULTANTS *Hugo Reed and Associates Consulting Civil Engineers (civil engineering); Roberts and Thoma (structural engineering); Agnew Associates (mechanical and electrical engineering); Landscapes of Lubbock (landscape architects)*

PROJECT *West Belt Transit Center, Houston (p. 42)*

CLIENT *Metropolitan Transit Authority of Harris County*

ARCHITECT *Rey de la Reza, ALA, Architects, Houston (Rey de la Reza, principal, project designer; Howard Merrill, project architect; Patrick Condon and Mike McIntyre, design team)*

CONSULTANTS *Binkley & Barfield, Inc. (civil and mechanical, electrical, and plumbing engineering); Pan Banki & Associates (structural engineering); The SWA Group (landscape architects)*

PHOTOGRAPHER *Richard Payne, FAIA*



Building Green in Austin

BUILT IN THE vernacular of the Hill Country, the House on Dry Ledge Cove by Barley + Pfeiffer Architects, Inc., of Austin, combines local tradition with underplayed technological sophistication. Site-specific and ecologically sensitive, the house steps down its tight suburban lot with its footprint shaped by clusters of Spanish oaks.

The house's cascading quality breaks it into several smaller spaces that, according to the architects, "give it the appearance of having grown over time."

The design is highly energy-efficient, providing monthly utility bills estimated at 50 percent of those for similar Austin houses. A "thermal

siphon" built into the stair tower at the entry forms a "thermal siphon," one of the energy-efficient design techniques used by Barley + Pfeiffer Architects

utes to this success. So does the use of "wing walls"—projections around wall areas containing windows that make the windows draft better, improving ventilation.

The House on Dry Ledge Cove utilizes the principles of sustainability and green architecture. The architects say the principles attempt to create rich character while upholding ecological sensitivity. Barley + Pfeiffer used local stone on the house's exterior, recycled materials in its construction, and a plumbing system that accommodates water-conserving fixtures and grey water recycling.

The exterior limestone is finished in the traditional German smear technique, pro-

Above: The stairtower at the entry forms a "thermal siphon," one of the energy-efficient design techniques used by Barley + Pfeiffer Architects

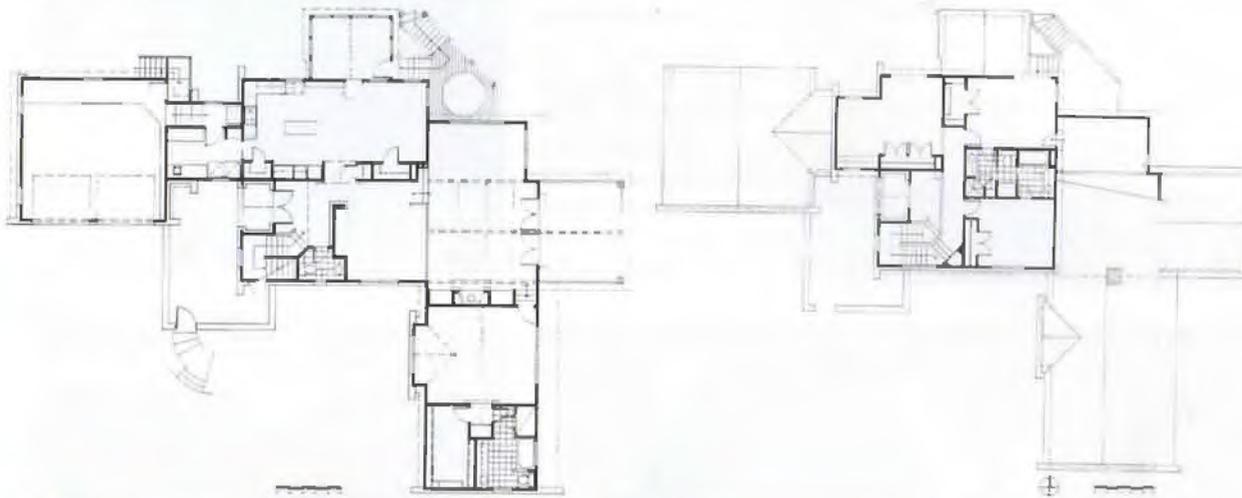
Right: Native stone is among the "green builder" materials that make the house fit its site.



siphon" built into the stair tower at the entry takes advantage of prevailing summer breeze, while the use of solar shading from surrounding trees also contrib-

uting a distinctive color and texture. Stone continues into the interior, combining with wood floors to create a welcoming atmosphere.

Carole Twitmyer



The major living area (top left), with its exposed-truss ceiling, opens onto a deep porch facing down the sloping site (bottom row, left and right).

Above right: Site plan shows how massing defers to mature trees.

Far left: first-floor plan

Left: second-floor plan



PROJECT *House on Dry Ledge Cove, Austin*
ARCHITECT *Barley + Pfeiffer Architects, Austin*

CONTRACTOR *EDACO, Inc., Austin*
PHOTOGRAPHER *James Fox, Austin*

Survey

Beyond Two Dimensions 46

AUSTIN Students at UT Austin's Department of Art Division of Design have turned away from graphical interfaces and computer-generated typography to explorations of craft, ritual, and spatial development.

Texas Architectural History 46

BOOKS Dallas architect Dennis Stacy reviews a major new history of early-20th century architecture in Texas by Jay Henry of UT Arlington.

West Side Story Time 48

SAN ANTONIO O'Neill Conrad O'Connell Architects of San Antonio has melded reading areas and classroom space in a graceful library on San Antonio's West Side.

Marketplace 49

Products and Information 50

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Share the Fantasy 52

ARCHIMOVIES Yolita Schmidt and Gerald Moorhead, FAIA, of Houston look at the ways architecture shapes worlds of fantasy.

Right and top right: L. Don Moore devised the "personal frame," a portable clothing-like concealing structure.

Right: Wendy Lewis created the brass pocket knife with a glass blade.

Beyond Two Dimensions

DESIGN Even more than architecture, graphic design has become increasingly dominated by electronic media. But as shown by recent work produced by students at the Division of Design at the University of Texas at Austin's Department of Art and History, the lure of virtuality may be beginning to wane. Instead, for many students in the program, which includes graphic and industrial design, a focus on computers is giving way to interest in materials and craft.

All of the objects shown here were produced in courses taught by Randy Swearer, director of the Division of Design. Says Swearer, "The courses focus almost entirely on encouraging the students to find the links between the world of ideas and the realities of materials, technology, and construction."

The result, says Swearer, is "an almost fetishistic focus on materiality," driven by a reaction to digital technology. So there is a glass-bladed knife, a back-packable house-like garment, and exquisitely made metal objects focusing on ways to bring a sense of sacredness back to sexuality. *Joel Warren Barna*



**ARCHITECTURE
IN TEXAS, 1895-1945**
by Jay C. Henry
The University
of Texas Press
(Austin, 1993)

364 pages,
396 illustrations,
\$49.95 hard cover



BOOKS In this important new history, Jay Henry, professor in the School of Architecture at the University of Texas at Arlington, presents a meticulously documented reference book of the eclectic styles of Texas architecture in the first half of the 20th century.

Henry begins by discussing the vestiges of the earlier influences on buildings in Texas, including Richardsonian Romanesque, Victorian Classicism, the Shingle Style, and Ecclesiastical Gothic.

He then takes us into the early 1900s with the Prairie School's influence on a select group of Texas architects—Trost and Trost, Lang and Witchell, Sanguinet and Staats, James E. Flanders, and Atlee B. Ayres and George Willis; these influences and projects are illustrated profusely with black-and-white photographs.



Mary Conrad Castagna, exploring ways to resacralize sexuality, created the condom case (left), with its inscribed-fragment parts; at right, another condom case is a turned metal egg suspended by electromagnets and light sensors.



Above: Heather Morneau's corn-ear flashlight turns on when the husks are pulled back.



Top, center: Brent White's wooden sun-dial clock has a light on a hidden track; instead of hands, a shadow cast by the central post tells time.

The bulk of the book is devoted to chapters on "Academic Eclecticism" and "Regional Eclecticism." In the academic eclecticism chapter, building types are used as the organizing element, with the predominant focus being on public, institutional, and commercial projects. Academic Eclecticism became a prominent design expression largely because of the strong influence of Beaux Arts training in the few formal architectural schools of the time. Mr. Henry discusses, in depth, the methods he uses to classify the buildings, along with some of the inherent difficulties in any classification. He provides examples from throughout the state, including many from smaller communities that have given rise to very interesting adaptations or interpretations not found in larger cities.

"Regional Eclecticism," on the other hand, is organized according to its various styles, with particular emphasis of the Spanish Colonial Revival. Again, numerous examples are presented. Most Spanish Colonial Revival-style buildings began to appear after World War I, influenced by the Panama-Pacific Exposition in San Diego in 1915, for which Bertram Goodhue concocted a new style that drew on classical Spanish Baroque style. Goodhue's style caught on in Texas until

Goodhue, Eliel Saarinen, Paul Cret, and others began developing and advancing a more modern classicism. Placing Texas within a larger context of national and international design, Henry's book shows influential projects by these architects throughout the country, along with those in Texas by Cret and Goodhue.

A very interesting chapter, and the one with the greatest number of supporting plans, is devoted to residential design, which, during the period covered, was more singularly adapted to specific modes or styles—design concepts were carried through from basic planning principles to specific details. Henry has a particular affinity for bungalow styles and is adept at explaining their development through several variants. He also devotes attention to the houses of Clifford Hutsell and Charles Dilbeck, each of whom combined and diverged from a host of multiple influences. He closes this chapter with a discussion of the work of David Williams, O'Neil Ford, Karl Kamrath, Chester Nagel, and others who take us into the International Style and Texas Regionalism, setting the stage for later residential developments.

Henry's book is scholarly in tone, which may take some adjustment for the general reader. I wish also that it could have provided

more information on intraprofessional and interpersonal relationships that were crucial in the spread of the various influences. Other problems: The presentation format has precious few interior photographs, plans, or other drawings to explain the projects in more depth or to enhance the voluminously detailed text. And virtually all of the photographs are of front facades, and with almost 290 pages of text, they become a bit stolid. Nevertheless, the book is indexed well, so projects and sites are easily located within the text.

This is, however, a very valuable text book, a definitive volume as a survey on this period of architecture in Texas. It presents a time in which pluralism was prevalent, much as it is today. The importance of this book lies in the extremely professional manner in which it has been researched and documented.

As Henry says, "All aspects of human culture are intrinsically interesting and worthy of study. We study the past, not to predict the future, but to understand the present." *Architecture in Texas, 1895-1945* will be an excellent reference source for architects and others interested in our heritage. **Dennis Stacy**

Architect Dennis Stacy of Dallas is a member of the TSA Publications Committee.

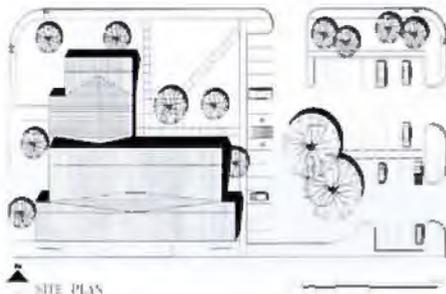
Linking Library

CIVIC BUILDINGS San Antonio continues to lead Texas in revitalizing and developing urban neighborhoods. O'Neill Conrad Oppelt Architects' Bazan Branch Library makes, at 12,000 square feet, a small but significant contribution to a neighborhood in need of community support and services. The library, named in memory of Isabelle G. Bazan, a long-time supervisor of the Main Library and a one-time resident of this neighborhood on San Antonio's West Side, serves a predominantly Mexican-American community that has what the clients describe as high "literacy and citizenship training needs."

For the clients, it was important that the building relate in a "friendly" way to its residential context. The intent was to encourage use of the facilities and the programs by a community whose members might already be intimidated by the language barrier. Furthermore, the community wanted the building to host already established after-hours programs in English as a Second Language, literacy, and citizenship, all of which required access to a flexible classroom space independent of the main reading room.

The architects responded with residentially scaled gabled forms that make the main reading room and the classroom space easily distinguishable by both roof line and volume. A single entrance, located between the two main building masses, opens onto a foyer with bathroom facilities, allowing separate access for both areas along with after-hours security for the reading room. With exposed truncated steel trusses, the architects gave the reading room a high ceiling, providing a spacious, naturally lit environment while recalling the grand library rooms of old. Built-in fixtures and a children's sunken reading "kiva" help define more intimate reading areas within the larger space.

Security and maintenance were also concerns for the clients in this vandalism-prone area. The architects' responses included choosing brick exterior cladding with a graffiti-removal coating and placing the window sills higher than normal. *Carole Twitmyer*



Above: Gabled forms link library (tall volume at left) and classroom space at the Bazan Library in San Antonio.

Left and below right: site and floor plans



Above and above right: High windows and open trusses light the

Bazan Library's reading area; built-ins create intimate spaces.



KEY TO PLAN

- 1 ENTRY
- 2 MAIN DESK
- 3 OFFICE
- 4 "KIVA"
- 5 CLASSROOM
- 6 RESTROOMS
- 7 STACKS
- 8 CATALOGUE

FLOOR PLAN

PROJECT Bazan Branch Library, San Antonio
CLIENT City of San Antonio (Sharon Soderquist, project director)
ARCHITECT O'Neill Conrad Oppelt Architects, Inc., San Antonio (Alex Gonzalez, project architect); EFG Associates, San Antonio (associated architects)
CONTRACTOR The Koebler Company, Seguin
CONSULTANTS Danysh/Landy/Pinnell (structural); Barron Engineering (mechanical, electrical, and plumbing); Civil Design Services (civil)

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ArchiMovies: Building Fantasy

FANTASY IS PERHAPS the most powerful device available to cinema in its effort to help the moviegoer leave ordinary reality and be swept by the imagination anywhere between paradise and hell on earth.

A thorough discussion of fantasy in the movies could go on until the popcorn runs out. To name just a few of our favorite movie examples of the fantastic: *The Thief of Bagdad* (1924); *The Thief of Bagdad* (1940); *Arabian Nights* (1974); *Prospero's Books* (1991); *Fellini's Casanova* (1976); *Conan the Barbarian* (1981); *Batman* (1989); *Dick Tracy* (1990); *Blade Runner* (1982); *Toys* (1992); *The Adventures of Baron Munchausen* (1989); and *Orlando* (1992). But in keeping with our theme of architecture in the movies, we would like to discuss a few of these favorites, which illustrate particular aspects of the genre.

As seen in the list above, cinematic efforts to create fantastic realities are frequently derived from literary sources rather than from original screenplays. The sets designed for these movies are also often taken from historical sources, in this case architectural history. Of course, such historical borrowing is usually heavily romanticized or compounded from numerous periods or cultures.

A perennial cinematic theme that often involves the use of fantastic imagery is orientalism. From the first translations of the tales of *The Thousand and One Nights* in the early 18th century, continuing into the 20th century with exploration and archeology in Egypt, Persia, and India, western culture has had recurring periods of fascination with oriental themes. These oriental fantasies often blend images from Ottoman, Persian, Arab, and Indian culture and art—pointed arches, onion domes, turbans, camels, and harems—into a mixture of exoticism, magic, and mysticism. (Oddly, orientalism in Western art usually doesn't include Chinese or Japanese references.) Examples include Mozart's use of Turkish Janisary music in the opera *Abduction from the Seraglio*, the Brighton Pavilion, and other 18th and 19th century follies, as well as the use of "zouave" uniforms by 19th-century infantry units, and even the vogue of painting odalisques.

In *The Thief of Bagdad* (1924, Raoul Walsh), Bagdad is abstracted into an obvious stage-set fantasy. The title was reused by producer Alexander Korda for *The Thief of*

Bagdad (1940, directed by Michael Powell), a Technicolor extravaganza featuring a pink-and-peach Bagdad that looks like a mountainside Shangri-la, full of glistening white palaces with red floors and lion-borne Assyrian columns. In it, mounted on a magic mechanical flying horse, the Sultan

of Basra soars over an extravagant skyline of pastel melon domes and minarets. Another part of the adventure is set in the Temple of Light, a concoction of Hindu-Buddhist temple sculpture. An ever-present characteristic of eastern architecture (at least in the movies), light diffused through grilles, is used in several scenes. This film influenced other adventure movies, such as Steven Spielberg's *Indiana Jones* series.

Fellini's use of architectural settings could support a dissertation all its own, but one film in particular, *Fellini's Casanova* (1976), relies entirely on the most extreme (and extremely obvious) scenographic contrivances to convey moods as the lover pursues his conquests. Escaping from prison in Venice, Casanova crawls across the lead roofs of the Doge's Palace with the plainly flat silhouettes of the bulbous domes of St. Mark's lurking in the foggy moonlight. He continues his escapades with a rendezvous across the lagoon, rowing through billowing waves of shiny black visquene—the most stunning portrayal of a stormy sea ever filmed. We are not fooled, but we *are* moved.

The sets for *The Adventures of Baron Munchausen* (1989, Terry Gilliam) are among the best of fantastic film architecture. The background tale, set on Wednesday in the Age of Reason, opens during the siege of a city (Vienna, perhaps?) by the Turks, who come complete with turbans, tents, and tinkling music. The film moves from the Sultan's private harem and bath to a visit with Vulcan in Hell. In one special sequence, the Baron, sailing through a sea of sand in a galleon hung from a hot-air balloon, has traveled to the moon, where he arrives at a city composed of shifting facades like Charles Moore's Wonder Wall or his fantasy sketches of spires, domes, arches,



Terry Gilliam's THE ADVENTURES OF BARON MUNCH-AUSEN uses fantas-tic architectural settings to create a sense of time and place.

and banners. The trip ends when the galleon collides with a wall, a trompe l'oeil perspective painted to look like the continuation of a Venetian canal. The Baron is captured by the loony man-in-the-moon and imprisoned in a medieval geometer's universe of celestial arcs and planes rotating in space.

The architectural settings in *Orlando* (1992, Sally Potter) are more subtle, but just as vital to establishing a sense of time and place as the main character proceeds (unaged, though not unchanged) through 400 years of English history. The courtyard and great hall of an English country house acquire new landscaping and furniture for each period, but the essential spaces remain unaltered, paralleling the superficial changes of the hero/ine. A sequence filmed in Kiva, Uzbekistan, stands in for the "East," with Indian costumes and Turkish tents.

In *The Adventures of Baron Munchausen*, the Baron is warned that "he won't get far on hot air and fantasy," as he balloons out of the city besieged by its own fears. When the city gates open, the enemy has disappeared, revealing that impending doom was imaginary. Imagination, stimulated by fantasy, can change our point of view and alter our perception of reality (whatever that is).

In our next episode, we'll make a casting call: Is there a role for an architect in the movies?

Gerald Moorhead, FAIA, and Yolita Schmidt

Architect Gerald Moorhead, FAIA, and Yolita Schmidt of Houston prefer the aisle seats.

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