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# TEXAS ARCHITECT



Left: Great Northwest Branch Library, San Antonio, by Lake/Flato Architects, San Antonio, photographed by Paul Hester and Lisa Carol Hardaway

On the cover: Parque Zaragoza Recreation Center, Austin, by Robert Jackson and Emily Little, Joint Venture Architects, Austin, photographed by Greg Hursley

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BPA membership applied for 3/95.

# Housekeeping

AFTER ONE YEAR AT *Texas Architect*, it is time to attend to some housekeeping matters. First, thanks to all of you who have submitted projects for publication; the complexity and expectations of the profession are clearly reflected in your work. Please keep sending projects in; 35mm slides and a brief project description is usually the best place to start. For those of you with access to a scanner and the appropriate software, please consider sending us images and project descriptions via the Internet. It is an alternative to sending valuable photography through the mail, and a lot less expensive. And like television viewers, we tend to crowd around the screen when new projects come in.

We are organizing next year's editorial calendar, which focuses on some traditional building types, so please keep these themes in mind during the course of the next year, and send us your projects:

- **Public Buildings:** Libraries, fire stations, park structures, courthouse additions. We hope to cover the full range of construction of the public realm, including significant planning initiatives. New federal quality guidelines are having an impact in Texas as well.
- **Religious Architecture:** Changing liturgies, reforming congregations, and the restoration of significant structures will be the focus of this issue.
- **Health Care:** It will have been almost two years since we focused on this rapidly changing building type. In this issue we hope to sponsor a roundtable.
- **Schools and Daycare:** Texas demographic shifts and a tremendous surge of successful bond elections are generating school construction all over the state. We will examine school-design traditions as well, including ground-breaking historical planning, educational theories, and architecture as an introduction to this issue.
- **Museums and Galleries:** New venues for the visual arts are being planned and built, including those for small or temporary exhibits. How are the blockbuster shows and a shift in funding for the arts affecting design as well as planning for future facilities?
- **Annual Review of Texas Architecture:** This is our annual presentation of design-award winning projects, selected by a jury of nationally and internationally recognized architects.

All TSA members will receive a copy of the editorial calendar when it is finalized, but keep in mind that the issue themes reflect our feature focus only. In *Survey* and *News*, as well as in special-focus sections, we will cover a more eclectic range of projects and issues. Plan to bring projects to TSA's upcoming annual meeting to be held in San Antonio, October 10-12. We will be at the *Texas Architect* booth in the exhibit area. For our our *Texas Architect* On-Line visitors, please note the expanded on-line coverage of the magazine feature and survey stories. Happily, we are not limited by physical pages here, and are able to include more images of your projects.

With this issue we say good-bye to Mark Forsyth, *Texas Architect* production editor. He leaves to begin his post-graduate professional career after three years of outstanding work and dedication to quality and the timely production of the magazine. Thanks, Mark. **Vincent P. Hauser**

### UPCOMING ISSUES

We invite submissions to *Texas Architect* for our upcoming issue:

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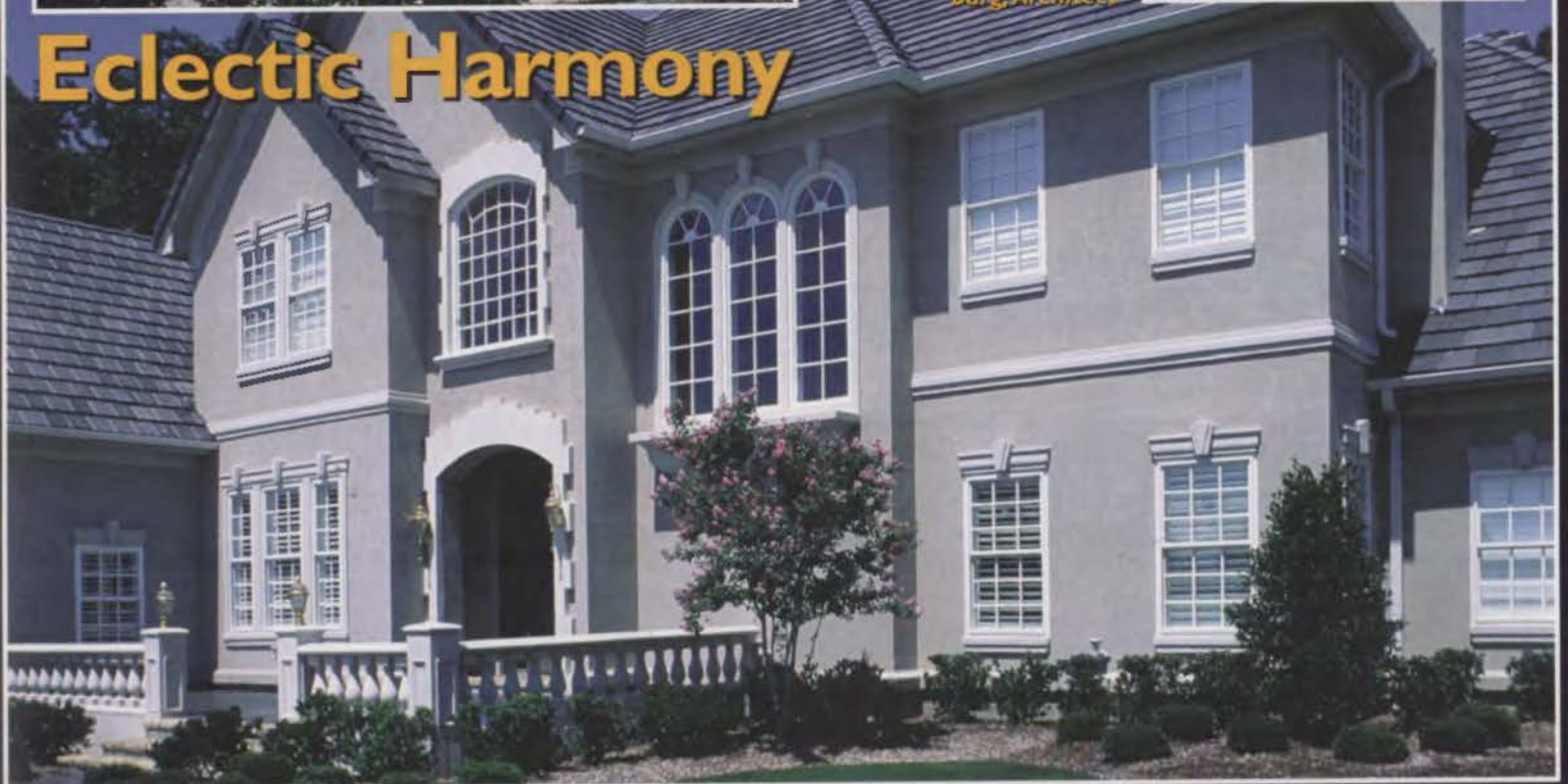
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—James D. Pfluger, FAIA

...need we say more?

TSA architect, intern, and associate members automatically receive convention information. Call 512/478-7386 to receive a brochure about attending or exhibiting.

# Letters

## A Tribute

ARCHITECTURE IS CHANGING! Society is changing! Values are changing!

Yet, there remains common accord in admiring passion, commitment, and integrity when we see it in society today.

Bob Landes brought these virtues to the forefront in his architecture and his daily life. He is well recognized for both his award-winning project designs, and his leadership in professional and community service organizations.

During my career, I've had the opportunity of working with two great Texas architects—Bill Caudill and Bob Landes. They each, in their own way, propagated the practice of architecture as a celebration of the human condition: joy, humor, passion, and hard work. Bob was a key link in the lineage and heritage of Texas architecture.

Many of us have learned a lot about the practice of architecture and life from you . . . thanks Bob.

*Robert H. Cox*

*President, Cox Design Associates, Austin*

*Editor's Note: Robert Paul Landes, a founding partner of the firm BLGY, Inc., Austin, died May 20, 1996, at the age of 70.*

## CORRECTIONS

In "Downtown on the Move" (*TA*, March/April 1996, pg. 28-29, 32), the following corrections should be made:

The architect for Gaston Yards is Kaufman Meeks, Inc.

The architect of record for 2220 Canton Lofts is Corgan Associates. Corgan Associates provided programming, site planning, design services, and construction document services for the building renovation. Humphreys and Partners designed the condominium unit plans and finishes for those units.

The architect of record for Columbus Square is KSNG Architects. KSNG provided site planning, building and unit designs, construction documents, and construction administration, and coordinated project consultants.

Good Fulton & Farrell provided design

services for schematic design, including the design vocabulary for the architectural features, materials, exterior finishes, and retail design of the project.

In "Testing the market" (*TA*, May/June 1996, pg. 29-30, 32), the sketch of Hermann Lofts on page 32 was done by Kevin Milstead and Zein Al-Jundi of the Texas Historical Commission.

In the "Hospital Design Architecture" award section (*TA*, May/June 1996, pg. 36), the food service consultant for Connecticut Children's Hospital was M/MA Partners.

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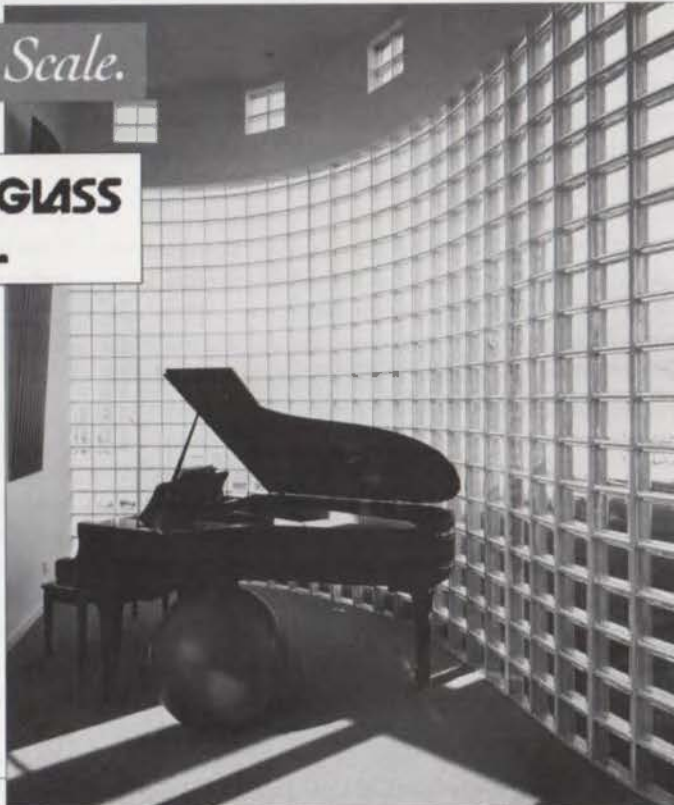
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# News

**Light rail arrives in Dallas** 12  
**DALLAS** On June 14, the first leg of the Dallas light rail system opened.

**Of Note** 13

**Art at the Olympics** 14  
**DENTON** A Texas artist leaves her mark on the summer games.

**Professors receive citations** 17  
**HOUSTON** Two Rice professors were honored with Progressive Architecture citations.

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**TEXAS** This June marks the final paper-and-pencil registration examination.

**Unbuilt project recognized** 21  
**EL PASO** A local firm was recognized for an unbuilt retail space.

**Dallas/AIA honors 16** 22  
**DALLAS** The Dallas chapter of the AIA announced recipients of their annual design awards.

**Museum gets facelift** 23  
**FORT WORTH** The Amon Carter Museum has closed for twelve weeks for a major facade renovation.

**A practice discussion** 23  
**AUSTIN** Architects, students, and educators recently joined to discuss issues in practice and education.

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## Light rail arrives in Dallas

**DALLAS** The transportation future of Texas' second-largest city underwent a sudden and radical transformation in June with the unveiling of a phased 20-mile electric light rail starter system. Following dedication ceremonies at Union Station and system-wide festivities, Dallas Area Rapid Transit inaugurated rail service on 11.2 miles of track, connecting eight passenger stations in Oak Cliff with six stations downtown. Later this year, another six-mile light rail line (including a three-mile tunnel segment under Central Expressway) will extend north from downtown to Park Lane, and a ten-mile commuter rail line will link Union Station with the medical/market center and Irving.

The starter system will be completed in May 1997, when the Oak Cliff line is extended south to Loop 12. For a city two generations removed from street cars and electrically-powered interurbans, the now-common sight of sleek rail vehicles gliding through downtown and southern neighborhoods has raised the prospects for DART that, after an obstacle-strewn decade of system plan revisions, capital funding roadblocks, short-term directors, and threatened pullouts by suburban member cities, things may finally be "on track."

Planning efforts for the current starter system were initiated in 1989, following the defeat of a bond referendum for long-term financing of an earlier and more expensive plan. The Principal Section Design Team of Huitz Zollars, Inc., Sverdrup Corp., and Hellmuth, Obata & Kassabaum/John Chase Architects developed a cost-effective approach of locating the lines primarily at grade (including most street crossings) and along existing railroad rights-of-way, in addition to developing a prototype design package for 12 of the 21 stations. Other significant features include a 1.2-mile transit mall through downtown Dallas designed by Sasaki Associates, Inc., Haywood, Jordan, McCowan, Inc., and Oglesby-Greene Architects; intermodal light rail, commuter rail, and Amtrak platforms behind Union Station, in addition to a station



All photos on this page by Craig Blackmon



1 The first phase of the DART light rail line opened June 14.

2 Union Station by HOK is one stop on the first phase of the light rail line.

3 The first phase of the light rail line includes 14 stops.

serving the Dallas Convention Center expansion, both designed by HOK/John Chase Architects; a future "subway" station at CityPlace, deep beneath Central Expressway; and finally, an open-cut below-grade station at the north tunnel portal near Mockingbird Lane, designed by Aguirre Associates. All this—a bargain at just under \$1 billion.

What exactly is light rail? Similar to the street cars that navigated Dallas streets from 1902 to the mid-1950s, light rail is typified by an electrical feed from an overhead, two-wire

## OF NOTE

### Architect wins Pritzker

Jose Rafael Moneo, a Spanish architect who designed the recently unveiled Audrey Jones Beck Building for the Museum of Fine Arts in Houston (*TA*, May/June 1996, p. 65), was presented with the 1996 Pritzker Architecture Prize on June 12. The \$100,000 award is given annually to a living architect who has made "consistent and significant contributions to humanity and the built environment." It is the profession's highest international honor. Moneo, 58, designed the National Museum of Roman Art in Mérida, Spain, and the Pilar and Joan Miró Foundation in Palma de Mallorca, Spain. The Audrey Jones Beck Building will open in 1999.

### Texas building receives award

The 690,000-square-foot Austin Diagnostic Medical Center was awarded the Excellence in Construction Award by the Associated Builders and Contractors in the "institutional over \$25 million" category, according to the *Austin Business Journal* of April 26. Projects were selected based on their complexity, attractiveness, workmanship, and innovation. The center was designed by Earl Swensson Associates, Nashville, Tenn.; the contractor was Centex Bateson Construction Co., Inc., Dallas.

### University of Houston professor honored

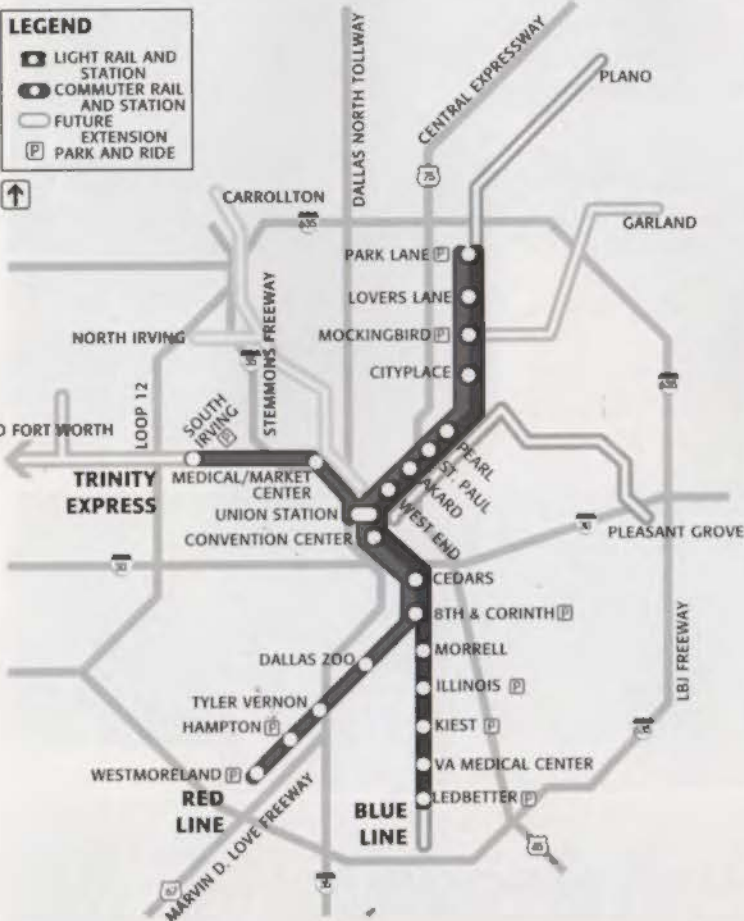
Lewis May, a University of Houston architecture professor and director of the UH Center for Urban Ecology, won three of seven awards from the American Society of Landscape Architects (ASLA) for his urban design work. The ASLA awards recognize outstanding recent and past work by Texas landscape architects. May won for his guide to the Tennessee Valley Authority's facilities, sites, and interiors; his master plan of the University of Monterrey campus, Monterrey, Nuevo Leon, Mexico; and the University of Texas Houston Health Science Center campus master plan.

### Spinning the Web

Check out the *TSALink* home page on the World Wide Web (<http://www.tsalink.com>). In addition to *TSALink* database software, there are links to *Texas Architect Online*, *Architects' First Source*, and *CMD Online*. Also check out *Architronic* (<http://arc4.saed.edu/Architronic/homepage.html>), a journal exploring architectural communication through digital media.

catenary system, which provides stable working voltage for all train positions on the starter system track. TU Electric is supplying two million kilowatt hours of electricity per month to feed

starter system. Beginning in the West End, the 1.2-mile-long mall travels roughly east along Pacific Avenue to Thanksgiving Square (recently modified by Phillip Johnson to accommodate the light rail), where it swings northeast along Bryan Street to Plaza of the Americas. In its distant past, Pacific Avenue served as a rail corridor for downtown warehouses; today, it maintains the scale and texture of a backdoor street. Along Bryan Street, however, the character changes dramatically, as the mall navigates through loftier and more ego-centric environs. The key urban design issue for Sasaki was the development of a "boulevard" ambience along this diverse corridor. This task was successfully accomplished by a tightly controlled palette of hardscape materials and landscape plantings and careful consideration of the profuse and assertive vertical elements.



3

mainline substations located at 1.5-mile intervals along the line. Substation power is then directed into catenary wires hanging 20 feet above the track. Catenary refers to the droopy curve of the heavy top cable, which is suspended between poles on hinged cantilevers that extend out to the middle of the track.

A thinner contact wire is stretched tautly below the catenary wire, and is attached to it by periodic hangers. Power is transferred to vehicles via a carbon-tipped pantograph at the top of each car. The pantograph picks up power from the wire as it moves along the track, and feeds it into the four 175-horsepower electric motors that drive each train. Similar technology can be found in the systems of Portland, Denver, Baltimore, San Diego, and Buffalo.

The downtown transit mall marks the northern terminus of the initial phase of the

The most notable features of the downtown transit mall are the four stations designed by Oglesby-Greene. Consisting of four 12-by-32-foot shelters on each side of paired tracks, the stations are similar in form, structure, and articulation, but vary in materials and color to more closely associate with their immediate context. The canopy at each shelter is a thin 3/8-inch rolled steel plate suspended from steel columns with masonry bases.

The meat and potatoes of the starter system are the numerous outlying stations which are based upon a prototypical station design developed by HOK. Since each station would potentially be designed by a different architectural firm, DART desired a prototype that would

"Light rail . . ." continued on page 14

## Art at the Olympics

**DENTON** When the 1996 Olympics hold closing ceremonies in late August and all the athletes have gone home, Texas artist Paula Blincoe Collins will have left a lasting impression behind. Collins was commissioned to carve and install a 5-foot-by-30-foot brick sculpture incorporated in a curved wall just outside the entrance of Sanford Stadium at the University of Georgia in Athens (UGA). The sculpture will be completed in mid-July, just in time for the opening ceremonies. The facility, which currently serves as the UGA football stadium, will host the Olympic soccer events, including the first ever women's soccer championships.

The sculpture is the brainchild of Richard Bradley, Columbus, Ga., a UGA alumni and former UGA football player. Planning began almost two years ago, but the commission was not finalized until March. Acme Brick president Ed Stout donated the brick, and a fountain and seating area will also be constructed to make the wall a gathering place, says Collins.

The sculpture, which identifies the stadium as an Olympic site, was inspired by Greek art, especially from the fifth century B.C., says Collins. It depicts historic male and female soccer players and present-day football athletes centered with the Greek goddess Athena, who holds a shield with the Olympic logo. Collins

finished carving the green brick in June; the sculpture will then be numbered and shipped from Denton to the stadium, where she will complete the installation in early July.

Collins carves in wet clay and uses coloring oxides as accents. The reddish brick of the Olympic sculpture will be enhanced with a local white clay and a black manganese stain with a metallic sheen.

Collins, who carved the entire wall by herself, was born in Corpus Christi and graduated from the University of Iowa in 1973 with a B.A. in art. Brick is her sculpting medium; she has installed over 100 murals nationwide.

*Kelly Roberson*

1 Collins stands by the "Holy Family," installed in Sugarland.

2 The sculpture shows Athena joining soccer and football figures.



Phil Hollenbeck



Billie Jean Collins

*"Light rail . . ." continued from page 13*

bring recognizable identity and functional consistency to the entire light rail system (not to mention saving professional fees). At the same time, the station design was to be flexible enough to allow for some degree of community and artistic input in the design process.

As the architectural member of the Principal Section Design Team, HOK produced a prototypical station design consisting of four arched canopies varying in width from 25 to 40 feet and spanning 52 feet across the double track. The canopies are spaced 65 feet apart (extending along a total platform length of 300 feet) and are designed to provide weather protection over doors located at each end of the 95-foot-long rail cars. Constructed of standing-seam metal roof on curved steel trusses, the canopies, when viewed from the interior, recall an earlier era of grand train stations and iron construction. They are an economical solution, minimally providing shade and shelter to riders, while also supporting the overhead catenary

lines that pass through the station. Compared to other light rail systems in the United States, which typically construct nothing more than elaborated bus shelters for a station, DART has implemented a capital program with a substantial investment in its architectural image. In May, HOK received a Dallas/AIA Design Award for the Cedars Station prototype, located immediately south of downtown.

HOK also developed a design handbook that established guidelines for integration of the prototype design into the context and culture of each community. Station advisory committees were established by DART to determine the final character and artistic enhancement at each location. Similar to the downtown transit mall shelters, the prototype stations vary in color, paving material, column cladding, landscaping, and artwork. Station identity has been achieved within a consistent system framework.

Following the December completion of the starter system, design work will intensify on two line extensions to Richardson, Plano, and Garland. Ultimately, when the current system plan

is completed in 2010, DART will encompass 53 miles of light rail serving 42 stations, in addition to 37 miles of commuter rail extending north to Carrollton and west to DFW Airport, eventually reaching Fort Worth.

Until the system is complete, it will be difficult to gauge the full impact of rail transit on a 750-square-mile metropolitan area wholly dedicated to the automobile. Larger questions concerning the impact on downtown revitalization, inner-city housing, and station-area mixed-use developments, for now, have been put aside as equally important issues are addressed, such as the purchase of single-ride, premium fare tickets from automated vending machines.

*Willis Winters*

*Willis Winters is Superintendent of planning, design, and construction for the City of Dallas Park and Recreation Department.*



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## Professors receive citations

**HOUSTON** Two Rice University School of Architecture professors received citations in the 42nd annual Progressive Architecture Awards. Michael Bell was honored for the Alsbrooks House/Studio, and Yung-Ho Chang with Atelier Feichang Jianzhu received an award for Housing in China.

Bell is an assistant professor at Rice; he received a Master of Architecture from the University of California at Berkeley. The Alsbrooks House/Studio, which will begin construction in October, was designed for a Houston police officer who wanted a "modern house," says Bell.

The house is located on a square corner lot in midtown Houston facing Louisiana Avenue and McGowen Street; the entry to the house is at the intersection of the two streets. The house is formed from solid, long, linear spaces, and an enclosed courtyard faces Louisiana.

The house is derived from the lack of a traditional architectural vernacular style for housing in downtown Houston, says Bell. It is a rigid tectonic reaction against the idea of amorphous spaces, designed to help the resident define himself in relation to the city.

The forms are gathered into a compound of three narrow building volumes (loft, studio, and greenhouse) and accompanying courtyards. Access to all three forms is available at the entrance. Materials include tilt-up concrete plates and plate glass iron-framed curtain walls.

Bell says the house is "not asserting itself as a prototypical courtyard house." Much of the house is north-facing; although a section of the glass in the greenhouse does open, Bell says there wasn't an attempt to make it an environmental house.

"We are trying to avoid formalization, but we have to work with form. We didn't want to have architecture be the medium between a person and the city. The glass denies coziness, and the courtyard is all glass along a busy street. We are empowering spaces that don't usually have power," says Bell.

Housing in China (Jufu New Village, District II) was completed on a site of 672,000 square meters for a local developer in the town of Qingxi in the Guangdong Province in southern China. Chang says, "This project is an attempt to respond to the local tropical climate and the regional lifestyle without copying the traditional architectural style. However, the spatial relationships in old vernacular houses from the region were re-created."

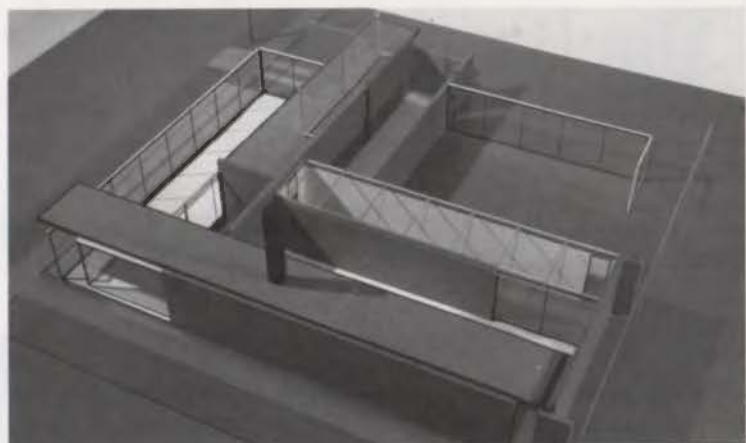
The project is a response to the spread of residential suburbs outside major Chinese cities, and with it, the change in Chinese lifestyle, says Chang. The villas focus on outdoor living both on the level of community and the individual houses. The villas also keep the front and back yards, and eliminate the side yards, bringing the outside in to create an open interior.

With the project, Chang searched for a regional definition of single-family housing and suburban development, and contemporary interpretations of traditional Chinese spatial concepts. The most basic materials available—brick and reinforced concrete—and the most common construction method—a structural system that combines load bearing walls and a partial skeleton—were used. Chang says, "It was difficult to convince people to look at other possibilities for single family housing than the American suburban model."

The site is an undeveloped parcel of land in a suburban development, and includes three prototype dwellings: Villa A (168 square meters); Villa B (281 square meters); and an apartment (106.4 square meters). The construction cost is estimated at 800 RMBs per square meter (about \$8.64 per square foot).

When the economy in China hit a record low during last year, construction on the development stopped after the foundation excavation was completed in October 1995; construction will resume in September 1996, says Chang.

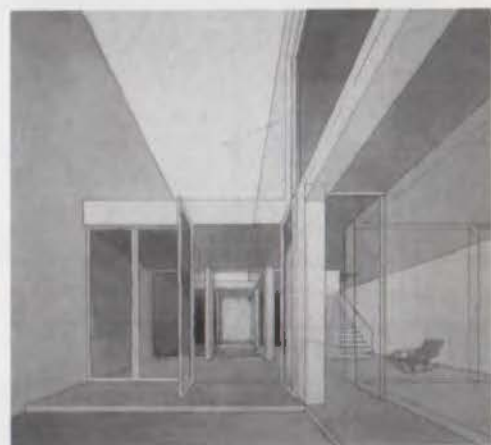
Chang is principal architect with Atelier Feichang Jianzhu; he received a Master of Architecture from the University of California at Berkeley. Currently, Chang is also an assistant professor at Rice. **KR**



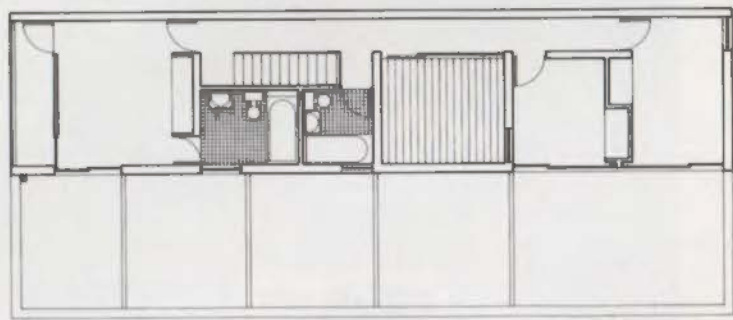
Michael Bell



Michael Bell



Yung-Ho Chang



Yung-Ho Chang

1 the Alsbrooks House/Studio model

2 a computer image of

the Alsbrooks house

3 a view into Villa A of Housing in China

4 a plan of Villa A, Housing in China



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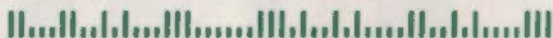
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## Revised ARE approaches

**TEXAS** In June, candidates for architectural registration took the last paper-and-pencil Architectural Registration Examination (ARE) that the National Council of Architectural Registration Boards (NCARB) will administer. Beginning February 1997, at 212 test centers across the country, all examinees will take the test by computer.

Texas was one of seven field test sites for the revised ARE, including British Columbia, California, Colorado, Nebraska, Ohio, and Vermont. Cathy Hendricks, executive director of the Texas Board of Architectural Examiners (TBAE), believes this will be to the state's benefit. Says Hendricks, "Texas is very fortunate. . . . We have a good handle on what's coming. A lot of other states that weren't in the field test aren't as comfortable."

No longer will candidates sit together twice a year in Austin or Arlington to take the ARE. Under the new system, candidates will contact any one of a network of NCARB-contracted test centers year-round to schedule an appointment to take one, several, or all parts of the ARE at any time from Monday through Saturday. If a candidate is applying for initial registration in Texas, he or she can now take the test at any center across the country.

The new ARE is broken into three graphics sections: Building Planning, Building Technology, and Site Planning. The six multiple-choice sections include Pre-Design, General Structures, Lateral Forces, Mechanical and Electrical Systems, Materials and Methods, and Con-

struction Documents and Services. "The building design portion has been broken into two parts that you take separately and are graded on separately. You don't have to take both to get one score," says Jeff Kenney, NCARB Director of Examinations Development.

Kenney says non-computer literate candidates should not experience major difficulties with the revised format. "The system they have developed is more intuitive than CAD. A free tutorial will be provided . . . and you can go to a test center and practice. . . . We've been testing the interface for years, and most (candidates) feel pretty comfortable in about 15 minutes," he says.

Hendricks explains that candidates should not worry about not being CAD-literate, either. "You don't have to know AutoCAD or even know how to use a computer, but you do have to be 'mouse literate'," says Hendricks. "It might be easier for people who don't know CAD, because if you don't know a program, you don't have a pre-conceived idea."

Another twist to the revised ARE is the elimination of human grading. Both the design and multiple-choice sections will be graded by the computer. For each multiple-choice section, the candidate will be given a block of questions. While they take the test, the computer cumulates the score. Once they answer enough questions correctly to pass or incorrectly to fail, the computer will stop providing questions. Candidates will also be able to go back and forth to questions within a group. If the computer can't

tell if a candidate has passed or failed, it will give a new block of questions. Says Hendricks, "If there's a gray area, it allows you to go further. It tries to see what you do know. The program is very user friendly. It is not there to trick you." The design portions of the exam will also be graded by computer.

According to Kenney, the final cost for the revised ARE is not set. NCARB will charge state boards a uniform fee, but the state board application fees will vary. Candidates applying for registration in Texas will still be required to pay TBAE directly, says Hendricks. TBAE will then give the candidate a voucher to submit to a test center. Hendricks says TBAE still doesn't know if the exam cost for Texas candidates will increase. "We hope the charge will stay the same, but adjustments will probably be made—we may have no choice," she says.

Although the initial examination cost may increase, Hendricks believes the overall cost will decrease. "Now, candidates often lose time from work, and they may have to travel. For them, it may be cheaper just to take it on a Saturday and not miss any work time," she says.

But how will the new exam impact the success rate? Hendricks believes with more factors under their control, candidates should have an easier time. She notes several positives. "Candidates don't have to wait until June or December and come to Austin or Arlington to take the exam. You can probably take it in the town you live in; if you can't, you won't have to go very far. It will be more accessible. You can also take it whenever you are approved, and work it into your schedule. You will have control over the location and time. Hopefully, your ability to take and pass it will be improved," she says.

Hendricks estimates a decreased grading time after the program is up and running. "Now, candidates take the exam in June and don't get grades until September. We estimate a 30-day turnaround eventually," she says.

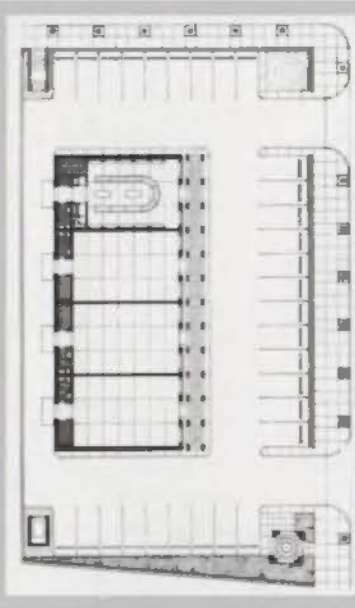
Kenney says, "Scores will go out every week from the previous week to the board. Candidates will get them depending on how quickly the board turns them around. Currently, it takes NCARB two and one-half months just to get the scores to the boards." Candidates will still have to wait six months before they can retake a portion they have failed.

Test sites in Texas have not been finalized. TBAE will publish a newsletter in August 1996 that details more on the revised ARE. **KR**

## Unbuilt project recognized

**EL PASO** An unbuilt project by Turner Lafving Architects proposing a retail space within a residential neighborhood was honored in November 1995 with an El Paso Chapter Honor Award for Unbuilt Work.

The project would locate a butcher shop and three additional retail lease spaces in a corner site. The design relates three architectural elements to three scales of local activity: a tower waving at passersby; a basic box-shaped building reflecting the character of the residential neighborhood abutting the site; and a loggia for locals traversing the site. Materials included concrete block walls, adobe bricks, stucco, and a standing seam metal roof. **KR**



Turner Lafving Architects

## Dallas/AIA honors 16

**DALLAS** On May 18, the Dallas Chapter/AIA honored nine built projects, four unbuilt projects, and one student project with design awards, and recognized two projects for outstanding design achievement.

A jury including Laura Hartman; Peter Bohlin, FAIA; and Dan Harding Wheeler chose nine projects from the built category for honor. Three houses—a house by Cunningham Architects; the 3608 Euclid Residence, Dallas, Oglesby-Green, Inc.; and the Little Big House, Eulogy, Dan Shipley Architect—and two renovations—2220 Canton Condominiums, Corgan Associates, Inc., and the Windsor Hotel Renovation,

Good Fulton & Farrell Architects, all received merit awards. In addition, four other projects were recognized with merit designations: the Hospital Los Angeles, Mexico, Henningson Durham & Richardson, Inc.; the Greenhill Fine Arts, Hidell and Associates Architects, Inc.; the DART Cedars Prototypical Light Rail Station, Hellmuth, Obata & Kassabaum, Inc.; and Parkwood Summit, Ron Wommack, Architect.

Four unbuilt designs were honored with Merit Awards by a jury of Rand Elliot, FAIA; Robert Lawton Jones; and John M. Novack, FAIA. A Small Home, Firm X; Addison Circle, RTKL Associates, Inc.; Addison National Bank Drive-In, Stacy Architects, Inc.; and Office/Warehouse Facility, Urban Architecture, were all honored for outstanding unexecuted projects. A local jury of Joe McCall, Pat Hommers, and Chuck Armstrong chose House of Secrets by Samantha Perkins, a student at the University of Texas, Arlington, for a Student Design Award.

The Fifth Church of Christ Scientist, completed in 1953 by George Dahl Architects, received the 25 Year Award. It is the second work of ecclesiastical architecture chosen by Dallas/AIA for special and enduring architectural qualities. The 25 Year Residential Award recognized the Lipsy-Clark Residence, designed by Howard Meyer in 1950, for contemporary Dallas residential design in the post-war period.



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Awards were presented during the Design Awards Announcement Party at the Greenhill School.

**KR**

- 1 3608 Euclid Residence, Oglesby-Green, Merit Award
- 2 Little Big House, Eulogy, Dan Shipley Architect, Merit Award
- 3 Fifth Church of Christ Scientist, George Dahl Architects, the 25 Year Award
- 4 Hospital Los Angeles, Mexico, HDR, Inc., Merit Award
- 5 Lipsy-Clark Residence, Howard Meyer, the 25 Year Residential Award
- 6 2220 Canton Condominiums, Corgan Associates, Inc., Merit Award



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## Museum gets facelift

**FORT WORTH** The Amon Carter Museum, designed by Phillip Johnson in 1961, will close for 12 weeks to undergo significant facade and interior renovations. Beginning June 17, the museum will add a disabled accessible route to the entrance and renovate the bronze metal and bronze tinted glass front window wall, breaking the two vertical panes of glass into five.

The primary problem, according to Bob Workman, assistant director of the museum, stems from the thermal qualities of the facade glass. The old glass is tinted single pane glass; the new glass is a high performance insulating glass with tinting and internal films for thermal resistance, solar radiation control, and shading. "We are basically replacing 1961 glass technology with 1996 technology," says Workman.

The museum contacted Phillip Johnson, who completed initial sketches illustrating how the glass could be broken into smaller panels. The local architecture/engineering firm Carter & Burgess took those sketches and developed technical drawings, says Chuck Nixon, vice president of architecture. Says Nixon, "There has been a continuing problem with the glass . . . due to the large size of the panes and the thermal stresses due to shading patterns."

The revolving door will create a general entrance providing a thermal block, and give the museum a much needed vestibule, says Nixon. The revolving doors will maintain light standards within the gallery, says Workman. Inside, the teak panels in the main gallery will be refurb-

ished, and the teak panels in the mezzanine galleries will be removed, put in storage, and replaced by drywall. A hanging rail system for display will also be installed on the main level.

The project team includes Linbeck, the project/construction manager; Carter & Burgess Architects/Engineers, who completed design development; Steven Weintraub, Art Preservation Services, a fine arts environmental specialist who developed specifications for the glass; Gordon Anson, Anson, Pourbabai, Van Blaricom, Inc., the lighting consultant; and Oak Cliff Glass Supplier and Fabricator.

The museum was founded to house a collection of Charles Russell and Frederic Remington paintings and sculptures; it now includes masterpieces of American paintings (1825-1950), art of the American West, and one of the premier collections of American photography, numbering 350,000 pieces. According to Workman, the museum may expand the museum in the future. "We want and need to expand the gallery space," says Workman. **KR**



courtesy of the Amon Carter Museum

## A practice discussion

**AUSTIN** Concern about the relationship between architectural practice and education was the topic of discussion at a forum presented by AIA Austin on April 11. Jim Franklin, FAIA, moderated a panel discussion at the University of Texas at Austin that included architects, students, and educators.

Current stresses in practice and education were broadly reflected, and amplified by comments from the audience. University of Texas at Austin School of Architecture Dean Lawrence Speck presented a discussion of the merits of a broadly-based architectural education. Architect Tommy Cowan of Graeber, Simmons & Cowan described his firm's need for graduates with applicable skills in management, contract

administration, and production, communicating a sense of urgency about the competitive demands of practice.

Architect and educator Elizabeth Danze represented the space between the polarizing and well-worn arguments calling for either technical or theory-based education. Suggesting theory and science merge in an architectural-education program and in practice, and that the one reinforces the other, Danze said, "As architects, we become educators as soon as we become licensed; it's part of our job description."

The forum provided a much-needed opportunity to air concerns about and expectations of education and practice. That accomplished, it would be productive to take the discussions to the next level and include a focus toward solutions to the problems identified.

*Vincent P. Hauser*

## CALENDAR

### "Ultimate Treehouses"

Ten originally designed tree houses by area architects and designers will fill the 66 acres of The Dallas Arboretum throughout the summer. Each design team brought their own observations about the nature of tree houses, their design, and their relation to society. Comprehensive children's activities and hands-on discovery stations and display environments that focus on the importance of trees as habitats will be available every day. The Dallas Arboretum and Botanical Garden, Dallas (214/327-8263), THROUGH SEPTEMBER 2

### Not Just a Hobby

*More than a Constructive Hobby: The Paintings of Frank Freed* is the first scholarly exhibit to examine the work of Frank Freed. Freed was a middle-aged insurance salesman and Houstonian in 1948 when he enrolled in a beginning painting class. Over 27 years, he produced a substantial body of work documenting American cultural history and the rapid transformation of Houston. The Museum of Fine Arts, Houston, will feature over 40 of Freed's paintings. The Museum of Fine Arts, Houston (713/639-7540), THROUGH SEPTEMBER 8

### "Life and Art in Edo Japan"

An exhibition highlighting the more than 200-year history of the Japanese print is part of a three-month festival in the Dallas/Fort Worth area celebrating Japan's rich cultural heritage. The exhibit examines the idea of femininity as reflected in paintings and multicolored woodblock prints of the Edo period (1615-1868). The display is the first to interpret the world of the pleasure quarters as a social stage and metaphor for the larger society. Kimbell Art Museum, Fort Worth (817/877-1264), SEPTEMBER 22 THROUGH DECEMBER 1

### Three cultures together

For the first time, the Dallas Museum of Art will exhibit together ancient to modern treasures from its collections of African, Asian, and Pacific art on a newly remodeled third floor. The multicultural collection reflects the artistic vision and human history of the three civilizations throughout seven galleries and 18,000 square feet. The installation also includes a collection of over 80 works of Indonesian art. A lecture, film, and music series will be held in conjunction with the installation. Dallas Museum of Art (214/922-1200)



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## NEW PRODUCTS AND INFORMATION

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**HPG Roofing Systems** introduces the HPG High Load Fastening System, a cost-effective, high-performance, easily installed product designed for membrane-roofing applications.

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**Quality Lighting** has just completed a redesign of its highmast lighting system. The new system features a luminaire mounting ring capable of holding up to 12 fixtures, which, in turn, are mounted on pipe arms

that are inserted into cast aluminum fitters.

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**Beta Lighting** offers a complete line of HID Sign Light products. These totally enclosed luminaires

provide cutoff distribution, assuring maximum fixture spacing at optimum light levels. The company also carries fixtures for security, landscape, industrial, and parking lot and roadway applications in a variety of styles and wattages.

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The 660 & Fire Front 670 Drywall Furring Systems from **Chicago Metallic** feature the latest technology of modern acoustical systems. Utilizing furring runners with bayonet-end couplings and stab-in tees, both

systems are easy to install and can be used with any size drywall panel up to 4-by-12 feet.

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The first hand-held concrete cutting saw is the latest release from **RGC Construction Equipment**. This saw combines diamond cutting segments, special metal alloys, and space-age polymers to produce straight cuts on reinforced concrete and other aggregates.

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**Simkar Lighting** offers the Regal Series, round lighting fixtures for ceiling or wall mount applications. The fixtures

are available in a variety of finishes, including an oak look, antique copper, or a paintable matte finish, and a variety of sizes and lamp configurations.

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**HARC Mercantile** offers the Room Valet, an alerting system for the hearing impaired. With strobe lights and backlit icons, the system alerts the user to various conditions, including smoke in the room, a fire in the building, incoming telephone calls, the door bell, and an alarm clock.

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A two-page color notebook insert describing the award-winning Polynnium Collection of casegoods from **Adden Furniture**  
Circle 196 on reader inquiry card

**Western Lumber Marketing News**, a newsletter addressing lumber-related concerns from **Western Wood Products Association**  
Circle 197 on reader inquiry card



A full-color four-page brochure listing features of Day-Chem Sure Hard Protective J-17 Floor Covering from **Dayton Superior**  
Circle 198 on reader inquiry card

A brochure describing the aesthetic and practical benefits of "green roofs" from **Pittsburgh Coming Corporation**  
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A 1996 catalog of books, videos, slide sets, and other helpful applications from **Portland Cement Association**  
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## Energy and Vision

*This is the third in a series of articles exploring the development of downtown housing in Texas cities.*

DOWNTOWN FORT WORTH'S skyline continues to grow as construction cranes announce the addition of a new performing-arts hall. Nine AMC movie theaters opened in May following the success of the five-year-old Sundance AMC 11 complex, and Fort Worth Outlet Square



All photos courtesy of Downtown Fort Worth Inc.



1 The Historic Electric Building has 106 units and opened in 1996.

2 The Hillside is a mixed-income housing project.

plans a fall 1996 opening. The arts and entertainment are making downtown Fort Worth a more attractive place for potential residents.

### Community Vision

FORT WORTH'S CURRENT stock of downtown housing evolved from several visions within the city. The first was the Bass family's plan to redevelop a multi-block area in north downtown. What began as a two-block rehabilitation project in the late 1970s now encompasses 15 blocks of downtown and includes movie and live theaters, restaurants, specialty retail stores, and offices.

Market research and feasibility studies in the mid-1980s led to the development of Sundance West, a new, mixed-use project designed by David Schwarz that included 59 apartments. The apartments were rented within a week, one year before they were ready for occupancy in June 1992. Since then, they have continued to experience 100 percent occupancy.

In order to take advantage of the private sector initiatives, the community at-large began to plan for downtown's future. Downtown Fort Worth, Inc., the City of Fort Worth, and the Fort Worth Transportation Authority launched a strategic planning process in 1992 and 1993. This effort, involving over 1,000 citizens, worked to shape visions for downtown Fort Worth and develop strategies to achieve goals. The result was the Downtown Strategic Action Plan.

Key to the plan's vision is a critical mass of people living in the center city and in stable adjacent neighborhoods. The action plan's goal is to add 1,000 units of downtown housing within five to seven years. Since the planning process began, 165 apartments have opened for residents, 204 units are underway, and 300 are on

the drawing board. A quick tour of three projects illustrates how Fort Worth's vision for downtown housing is taking shape.

### Sanger Lofts

SANGER LOFTS, two historic structures located in Sundance Square, are a Bass family development. The Sanger Building, designed by Wyatt C. Hedrick and built in 1928-1929, and the Fakes Building, built in 1929, traditionally housed retail space. David Schwarz designed 59 loft-style apartments, the majority of which are one-bedroom, one-bath units with raised platform sleeping areas. Ranging in size from 600 to 2,000 square feet, Sanger Lofts feature 13-foot-high ceilings, large windows, original hardwood or polished concrete floors, and monumental columns.

The rents at Sanger Lofts average \$0.87 per square foot per month. Sanger Lofts have enjoyed 100 percent occupancy since they opened in June 1993.

A \$7-million project (excluding acquisition), Sanger Lofts utilized a variety of tax incentives. In addition to a local downtown residential tax abatement program, Sanger Lofts tapped into federal income tax credits afforded to certified rehabilitation projects for properties listed in the National Register of Historic Places. These tax credits are still available today, but in a much more restrictive format.

### The Historic Electric Building

JUST A FEW BLOCKS from Sanger Lofts, another historic building has come back to life as downtown housing. The Historic Electric Building at 410 West Seventh Street, designed by Wyatt C. Hedrick and built between 1928-1930, became home to 100 new downtown dwellers in January 1996.

The Alexander Company, Inc., turned the vacant 18-story office building into 106 apartments with first-floor retail space. Alexander Company architect Jim Faecke, with assistance from Ames Fender, grandson of the building's original architect, dealt with existing design constraints by utilizing 35 different floor plans ranging from 600 to 1,400 square feet. Each apartment features ten-foot-high ceilings and original six-foot-tall double-hung windows.

The Historic Electric Building project was the first to bring mixed-income housing to downtown Fort Worth. The Alexander Company made 55 percent of the units available at a below-market rate to persons whose annual income does not exceed 60 percent of the Fort

*"Energy and Vision" continued on page 28*



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"Energy and Vision" continued from page 26

Worth median income. The remaining 45 percent of the units rent at \$1 per square foot. In return, the project received \$3.26 million in affordable-housing federal tax credits.

These tax credits were sold to investors to provide a portion of the \$9.85-million cost of the project. In addition to the Low Income Housing Tax Credits, the building utilized \$1.8 million in federal historic rehabilitation tax credits. As a locally designated landmark, ad valorem tax incentives were also secured.

The finishes and amenities in the market-rate and affordable-rate units are exactly the same. This mixed-income approach means that students, empty nesters, bank clerks, and attorneys are all neighbors. The apartments are 95 percent occupied.

### The Hillside

ANOTHER MIXED-INCOME housing community, The Hillside, revitalizes 12 acres of a declining neighborhood on the northeastern edge of the downtown core. The Hillside, bounded by East First Street, Nichols Street, and East Fourth Street, will provide 175 new apartments within a ten-minute walk from downtown's entertainment district. Apartment sizes range from 620 square-foot one-bedroom units to 1,240 square-foot three-bedroom apartments. The Hillside will rent 60 percent of the units to qualifying low to moderate income renters at reduced rates, and the remaining 40 percent at market rates.

The unique Hillside design, developed by the Dallas architecture firm Womack + Hampton, features 58 triplex buildings, each containing one townhouse flanked by two garden apartments. By varying the style and using materials and design elements compatible with early 20th-century houses original to the neighborhood, the new community will take on the appearance of a single-family neighborhood. Extensive landscaping, period lighting, and integrated public improvements will add to the streetscape. Two historic African American churches and a fraternal building will remain as focal points for the revitalized neighborhood.

A limited partnership has been formed to develop The Hillside, with McCormack Baron & Associates serving as the developer and general partner. Downtown Fort Worth Initiatives, Inc., a private-sector non-profit organization, owns the land on which The Hillside will be developed.

An innovative collaboration of private and public funds joined forces to provide this downtown housing. Total costs are \$13.2 million. Conventional debt financing will provide a \$3.9-million first mortgage. Equity capital from the sale of housing tax credits will provide an additional \$3.6 million.

Grants and loans from foundations and business interests are providing \$3.6 million for land acquisition and second mortgage gap financing. The remaining \$2.1 million comes from public-sector participation through infrastructure improvements and CDBG funding.

Construction is slated to begin by late summer 1996, with occupancy one year later.

### Fulfilling the Vision

INTEREST IN DOWNTOWN housing continues. Plans have been announced to convert the eight-story 910 Houston Street Building, designed by Sanguinet and Staats in 1906 and added to in 1918, into 29 loft apartments. Another major project, which would build 300 luxury townhouse units on downtown's western edge, is under development by Phoenix Property Company. Feasibility studies are also underway for converting the six-story, circa 1916 Old Fort Worth Club Building at 610 Main Street into condominiums.

The Fort Worth community vision for increasing the supply, quality, range of types, and affordability of downtown housing is now taking built form.

*Susan H. Campbell*

*Susan H. Campbell is Vice President of Administration & Marketing for Downtown Fort Worth, Inc.*



1 The Sanger Lofts utilize large windows and high ceilings.

2 The Historic Electric Building has 35 different floor plans ranging from 600 to 1,400 square feet.

3 Sanger Lofts, foreground, and Sundance West, background, are revitalized historic buildings that have joined the growing ranks of downtown Fort Worth housing projects.

## A Primer on Lien Rights

ALTHOUGH GETTING "HELD UP" for fees is nothing new to most design professionals, many architects are concerned, and rightly so, about utilizing litigation to collect past-due fees. The typical response to collection efforts is the threat by the owner or his friendly lawyer that they will sue for defects in the professional services provided by the architect or its consultants "that will far offset the amount you are owed." Thanks to some recent amendments to the Texas Property Code, there may be a different strategy for collecting fees that architects should consider—file a lien on the property. This strategy works reasonably well for contractors and suppliers, and, although it does not preclude the owner from attempting to offset the amount owed to the professional, a lien does have a certain ability to bring the issue of nonpayment to the front burner.

Prior to the 1995 amendment to the mechanic's lien statute, located in chapter 53 of the Texas Property Code, a design professional was required to file its contract for professional services in the real property records in the county in which the project was located prior to the date that construction started. In addition, the contract had to contain a legal description of the real property. Due to these cumbersome procedures, particularly the need to file the contract prior to the start of construction, few design professionals ever perfected their statutory lien to secure fee payment.

Following the 1995 amendment of the Property Code, however, a design professional has some expanded rights under the lien statutes and now is required to follow the same procedures as the contractors and suppliers for perfecting his or her lien. As a result, any design professional should visit with his or her attorney to review the statute's requirements and to obtain the necessary forms. This article is intended to serve as a very general primer on the topic of statutory mechanic's liens, and is not to be construed as an exhaustive review of this complicated topic.

### Preliminary Questions

THE STARTING POINT in the lien analysis is to determine the nature of the property interest you are attempting to lien. Is it private property (you can't lien the state's real property), someone's homestead, or a leasehold interest? You must also determine your status as a lien claimant. The statute contains some specific

requirements depending on whether you have a contract with the owner (which makes you an "original contractor") or whether you have a contract with some else who actually has the contract with the owner (which makes you a subcontractor). In order for a design professional to be entitled to file a lien, the professional services must be performed pursuant to a written contract. Therefore, it is imperative that design professionals utilize written contracts to enforce their statutory lien rights.

### Perfecting the Lien

TO "PERFECT" THE LIEN on the property, the architect will need to follow all the steps outlined in the lien statute. The lien affidavit, discussed below, must be filed with the County Clerk of the county in which the property is located no later than the fifteenth day of the fourth month after the day on which the indebtedness accrues. Generally, the indebtedness accrues on the last day of the month in which the design professional's contract has been completed, finally settled, abandoned, or terminated. The lien affidavit must include the following:

- 1) A *sworn* statement of the claim, including the amount;
- 2) The name of the owner or reputed owner;
- 3) A general statement of the kind of work done by the claimant (I suggest also incorporating a copy of the contract into the affidavit);
- 4) Name of person who contracted with you;
- 5) Name of original contractor;
- 6) A legally sufficient description of the real property; and
- 7) The claimant's business address.

When the design professional is the original contractor, he or she is required to send a copy of the affidavit by certified mail to the owner or reputed owner at the owner's last known business address or residence address no later than the earlier of: 1) the tenth business day after the date the person files the affidavit; or 2) the date the affidavit is required to be filed. If the design professional does not have a contract with the owner (is not an original contractor), then he or she must also send a copy of the lien affidavit to the original contractor.

*Special rules apply if the contract is not with the owner.* There may be some cases such as design/build, or if the design professional is serving as a subconsultant or is employed by any party other than the owner, which creates special no-



Cornell County Courthouse, Gatesville, from Library of Congress

tice requirements. Depending on the circumstances, the design professional may have to give up to two separate notices of the intent to file a lien. These special notice requirements must be followed and the notice to the owner should include some specific language that is included in the statute that will authorize the owner to withhold payment from the original contractor.

### Homestead Property

THERE ARE SEVERAL special rules which further complicate matters in the event the property is the homestead of the owner. Again, the design professional should consult with his or her attorney before starting the work because the design professional must undertake certain steps prior to signing the contract or starting the work in order to preserve the lien rights on homestead property.

### Statute of Limitations

THE LIEN STATUTE requires the claimant to file a lawsuit to foreclose on the lien within two years after the date of filing the lien affidavit or within one year after completion of the work under the original contract under which the lien is claimed, whichever is later.

There are numerous other issues associated with the statutory lien rights of architects and engineers. Most contractors and suppliers are very well versed in this important area of the law and all design professionals should become very familiar with these issues. A lien on private property is a very powerful tool for compelling payment from owners. **Matthew J. Sullivan**

*Matthew J. Sullivan is an attorney with Haynes and Boone, LLP, in Austin.*



Special Section

# PUBLIC & CIVIC BUILDINGS

## LCRA General Office Complex

THE PUBLIC UTILITY AUTHORITY for hydroelectric generation and flood control of the Colorado River, the Lower Colorado River Authority, needed a design program to establish a Headquarters Campus which would consolidate various offices scattered throughout Austin. RTG Partners Architects of Austin provided a solution which reflected the agency's mission and responsibility by using simple geometric forms to create a design image of simplicity and conservatism.

Due to strict street setbacks, height restrictions, and existing LCRA buildings, the master plan is an inwardly-focused campus which features a formal courtyard and symbolic waterfall. The new buildings were designed as simple boxes 90' x 180' and four stories high with masonry veneer and square "punched" windows. The inherent flatness of the facades called for the use of color as a graphic expression of the two dimensional character of the walls. The darker facade of each exterior wall plane is interrupted by a portion of one of two beige bricks, visually breaking down the mass of the building. A graphic stripe of the other beige brick is alternately a dark or light accent, depending on its context.



The central Hancock Building is distinguished by the rounded entry element on its south facade and the curved expression of the LCRA board room on the west side. The same square "punched" windows in the facade reflect the simple geometry of the building's design. The site design juxtaposes the random curvilinear lines of the natural environment with the stricter geometries of the built forms. The waterfall within the courtyard provides not only acoustical and visual interest and the transition in grade from one site of the courtyard to the other, but also reflects the LCRA's public mission of water control throughout the highland lakes region.

**Client:** Lower Colorado River Authority

**Architect:** RTG Partners, Inc., Austin

**Contractor:** White Construction Co.

**Consultants:** Murfee Engineering Co. (civil engineering); Datum Engineering (structural engineering); MEJ & Associates (mechanical, electrical, plumbing engineering); The Broussard Group (landscaping); CCRD Partners (energy consultant); Archillum Lighting Design (lighting); Jack Evans & Associates, Inc. (acoustical)

## Resources – LCRA Complex




**Concrete structural system:** Capital Aggregate; **modular brick:** Acme Brick; **punched, insulated windows:** Vistawall; **aluminum storefront doors:** Vistawall; **maple wood veneer interior doors:** Buell; **carpet:** Harbinger; **VCT:** Armstrong; **tile:** American Olean; **acoustical tile:** USG Interiors, Inc.; **modified built-up roofing:** Manville/WR Grace; **bituminous membrane:** WR Grace; **insulation:** Owens Corning; **drywall:** Gold Bond; **paint:** Devco; **hinges:** Stanley; **locksets, door closers, panic exits:** Yale; **fire alarm:** Notifier; **elevators:** Schindler Elevator; **stairs, handrails:** Construction Metal Products; **exterior lighting:** Hydrell, Vista, Kim; **interior lighting:** Lithonia; **electric distribution:** G.E.; **tubs, lavatories & water closets:** Kohler; **plumbing fittings:** Simmons; **flush valves:** Sloan; **washroom accessories:** Bradley; **water fountains:** Haws; **heating & air-conditioning systems:** Trane; **environmental control systems:** Johnson; **work stations:** Steelcase; **lateral files:** Allsteel; **tables:** Falcon, Taylor Desk

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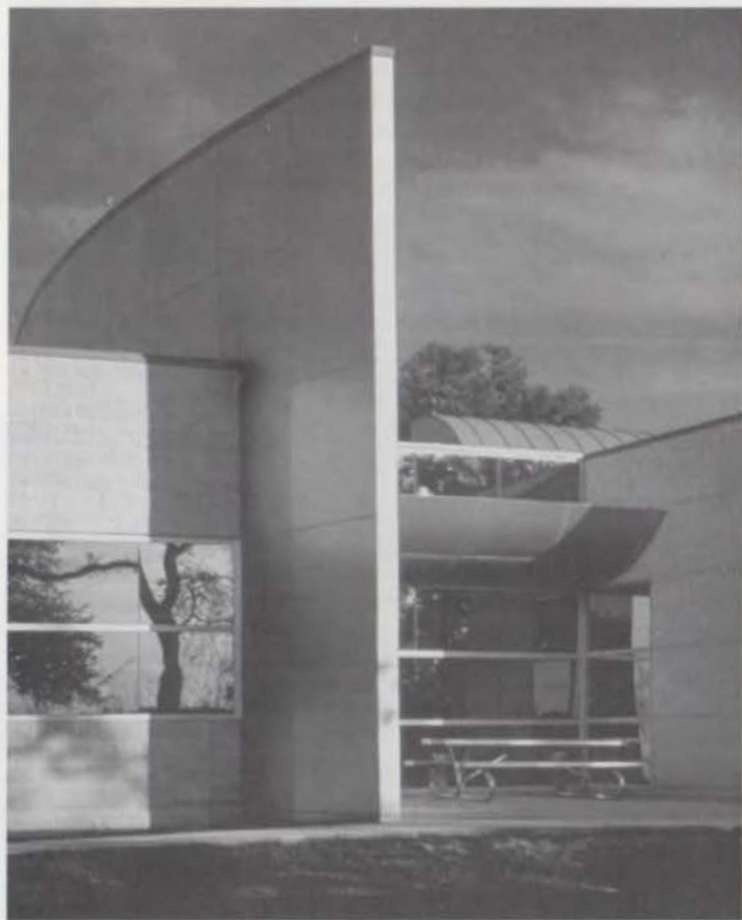


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# Texas Air and Army National Guard State Headquarters Complex

THE STATE HEADQUARTERS FACILITIES for both the Texas Air and Texas Army National Guard located at Camp Mabry in Austin presented many challenges for PageSoutherlandPage of Austin. Among the design considerations were how to design the two buildings within the overall context of existing historic structures within the camp, and how to place the 150,000 square foot Army National Guard building (pictured right and opposite page, bottom) without overpowering the smaller main building and chapel, and conversely, the much smaller 7,000 square foot Air National Guard building (pictured below and opposite page, top) so as not to seem of lesser importance.



The solution was to create a single unified campus plan by integrating building forms, open space and circulation patterns. By drawing from the materials used in the original buildings, as well as the scale, proportion, and shapes of the building forms, each new structure appears as a harmonious element within the campus while maintaining its own identity.

While both buildings are constructed in palates of masonry and galvanized metal, the Army National Guard building takes on a fortress-like appearance, although the mass is actually an assembly of smaller elements in scale and proportion with adjacent structures. Small and protected windows add to the fortress-like identity. The layered facade treatment and variation of the texture of the exterior masonry walls brings the large mass of the structure in balance with the more delicate scale of the adjacent historic main building.

In contrast, the smaller Air National Guard building has a more delicate treatment, and is expanded in scale and appearance through the design of roof elements and a dramatic "wing-like" feature which draws one into the lobby of the building. Window designs are large, with skylights expanding small interior workspaces and continually reminding one of the sky.

**Project:** Texas Army National Guard State Headquarters

**Client:** Department of the Army

**Architect:** PageSoutherlandPage, Austin

**Contractor:** The Cadence Group

**Consultants:** Rolf Jenses & Associates (fire protection); TETCO-Trinity Engineering & Testing Co. (geotechnical); H.G. Rice & Company, Inc. (food service); Busby & Associates (cost estimating)

**Project:** Air National Guard State Headquarters

**Client:** Department of the Army

**Architect:** PageSoutherlandPage, Austin

**Contractor:** Greater Texas Construction Co.



## Resources – Texas Air National Guard Building

**Crushed limestone asphalt paving:** Capitol Aggregate; **reinforced concrete pipe:** Gifford & Hill Co.; **precast concrete wheel stops:** Eagle Concrete Products, Inc.; **concrete reinforcing steel:** Austin Construction Steel; **HVAC:** Lennox Industries; **plumbing fixtures:** Kohler, Sloan Valve Co., Beneke, Elkay; **gypsum wallboard systems:** United States Gypsum; **ceramic tile:** Dal-Tile; **ceiling suspension systems:** USG Interiors; **floor tile:** Armstrong; **paint:** Glidden Paint; **joint sealers:** General Electric; **flashing & metal roof:** HyLoad, Inc.; **hollow metal doors:** Tex-Steel Corp.; **entrances & storefront:** Kawneer Architectural Products; **masonry/thru-wall flashing:** AFCO Products; **structural steel:** Vulcraft; **masonry, CMU:** Featherlite Building Products; **white cement:** Lehigh Portland Cement Co.; **metal fabrications:** Austin Construction Steel; **architectural woodwork:** Pechal Cabinets; **EIFS:** Dryvit Systems, Inc., Senergy Wall Systems



## Resources – Texas Army National Guard Building

**Paint:** Devoe; **tile:** Dal Tile Co.; **plumbing fixtures:** Kohler; **lighting:** Devine Lighting; **fluorescent, paramax, downlighting:** Lithonia; **carpet:** Carastan Bigelow; **plumbing pipes:** United States Gypsum Co.; **trap primers:** Sloan Valve Co.; **environmental controls:** Landis & Gry Powers, Inc.; **terrazzo:** Venice Art Terrazzo Co.; **wood doors, solid core flush interior doors, interior fire doors:** V T Industries; **metal roofing system:** Berbice Corp.; **auditorium seating:** American Desk Manufacturing Co.

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# Dallas Area Rapid Transit Union Station

IN THE CONTEXT OF the new Dallas Area Rapid Transit service, Dallas' historic Union Station serves as the connecting point between the new light rail and commuter rail services to the existing Amtrak service. Hellmuth Obata & Kassabaum Architects of Dallas addressed the need for a contextual response to the Union Station building while providing an image of modern multimodal transportation. The primary design parameters included not only the integration of the three rail functions into a single station environment, but also the integration of the rail facility's architecture with the historic Union Station building, as well as responses to historic preservation requirements and limitations of existing air rights, property agreements and railroad operating rights.

Within these parameters the architects provided a solution which respects the scale and character of the existing structures. Arched canopies are cantilevered from columns clad in glazed white brick, and cast stone reflects the exterior of the existing station building. The platform paving reflects the textures and patterns of nearby Ferris Plaza, creating an identifiable district of downtown for passengers. Vertical elements of the canopies extend above the cantilevered roofs and provide for attachment of the catenary poles for the light rail system and eliminate the need for separate catenary poles throughout the station.

Station art images depict images of the history of Dallas transportation using terrazzo panels located in the windscreens on the light rail platform. Amenities such as seating, trash receptacles, and platform light fixtures provided at Union Station are identical to those provided at all DART light rail starter systems. (See also "Light rail arrives in Dallas," page 13)



**Client:** Dallas Area Rapid Transit System  
**Architect:** Hellmuth, Obata & Kassabaum, Inc., Dallas  
**Associate Architect:** John S. Chase, FAIA, Architects, Inc., Dallas  
**Contractor:** Neosho Construction Co., Inc.  
**Consultants:** Huit-Zollars, Inc. (civil & structural engineering); Sverdrup Civil, Inc. (track alignment); Campos Engineering, Inc. (HVAC, electrical & plumbing engineering); Linda Tycher & Associates (landscaping); Ilium Associates, Inc. (signage & graphics)

## Resources – Union Station

**Reinforced concrete:** Pioneer Concrete; **canopy framing, columns & cantilevered roof purlins:** American Steel & Aluminum; **white glazed brick:** Acme Brick; **cast stone:** Precast Concrete Services; **elevator glass:** PPG Industries; **windcreens:** Magna Tex, Inc.; **exterior doors:** ARCH Amarlite; **brick pavers:** Yankee Hill Brick; **quarry tile:** Buchtal Ceramics; **reconstituted granite tile:** RYOWA Industry; **carpet tiles:** Collins & Aikman; **metal pan ceiling:** Chicago Metallic Corp.; **standing seam metal curved tee-panel:** Berridge Manufacturing Co.; **walls & slab waterproofing:** American Colloid Co.; **polyurethane one-part elastomeric sealants:** Tremco; **paint:** Tnemec Co.; **hydraulic elevators:** Montgomery KONE; **rustic terrazzo:** American Terrazzo; **handrails, guardrails & fencing:** American Steel & Aluminum; **metal halide lighting:** KIM Lighting; **seating & trash receptacles:** Landscape Forms; **newspaper dispensers:** Kaspar Wire Works; **tree grates:** McKinley; **station signbands & drumheads:** American Porcelain Enamel; **traffic control & pathfinder signs:** Pannier Graphics; **ADA-required rail platform edge treatment:** GFRC Specialties, Inc.

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# Dallas Area Rapid Transit Mall Rail Stations

FOUR TRAIN STOPS within the Central Business District (CBD) portion of the DART starter system were designed by Oglesby • Greene Architects of Dallas. Of these, three stops – St. Paul, Akard, and West End (pictured below right) – are side-loading stations with four shelters on each side of the track aligned with each of the trains' load/unload doors. Pearl Station (pictured right) is center loading, consisting of four shelters on an island also aligned with train exit doors.

Each of the 12'x32' shelters provides seating for nine, shelter from the elements, and serves as a marker for riders to stage their anticipated loading. These CBD stations are considerably scaled down in relation to the suburban prototypes to adapt to the scale of downtown streets and pedestrian users. Contextual association with existing downtown structures is reflected in the use of different colors and masonry materials in each station. West End Station, for example, required the use of the specific brick and color palette of the Historic District in which it lies. Each station also has a unique "rug" in the form of pavers to reflect its contextual association.

Canopies are constructed of rolled steel plate hung from three steel columns with masonry bases, with the center column serving as the support pole for the catenary cable.



**Client:** Dallas Area Rapid Transit System

**Architect:** Oglesby • Greene Architects

**Contractor:** Gilbert Texas Construction Corp.

**Consultants:** Sasaki Associates (mall design, landscape architecture); HJM, Inc. (production architect); Berryhill Loyd Associates, Inc. (structural engineering); Campos Engineering, Inc. (mechanical, electrical, plumbing engineering); Arrendando Brunz & Associates, Inc. (civil engineering); Barton Aschman, Inc. (traffic engineering)

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### Resources – DART Rail Stations

Concrete unit pavers: Pavestone Co.; brick pavers – West End Station: Denver Brick Co.; general trackway: Eureka Brick Co.; station markers & columns – West End Station: Acme Brick; limestone columns – Pearl Station: Featherlite Corp.; granite columns – Akard & St. Paul Stations: Cold Spring Granite Co.; paint-steel plate canopies, columns: Carbolite Co., Sherwin Williams; steel fabrication: Miscellaneous Steel Industries, Inc.; pole lights – metal halide: Lumec Inc.; pole lights & sconces – West End Station: Antique Street Lights; sconces on column bases: Architectural Area Lighting; banner lights: Bronzelite; benches – West End Station: Dumor; benches – typical: LFI, Inc.; trash receptacles – West End Station: Victor Stanley; trash receptacles – West End: Victor Stanley; trash receptacles – typical: LFI, Inc.

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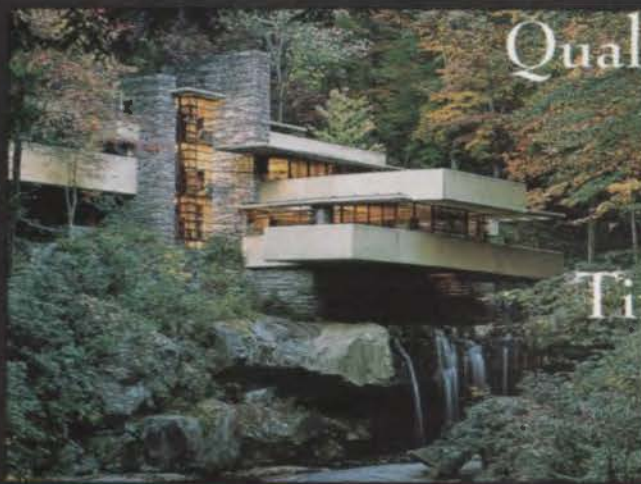
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## Corpus Christi Natatorium & Gymnasium

AS THE ONLY ONE of the ten largest school districts in Texas without an indoor swimming facility, and facing the need for a new public gymnasium, Corpus Christi school and city officials decided in 1989 to combine funding for the two projects to create a cost-effective facility housing both programs. Combining the two, achieved substantial cost savings were through sharing of public spaces, locker rooms, mechanical equipment, and landscaping. Wilson Kullman McCord Architects of Corpus Christi designed the 48,370-square-foot building to reflect the city's coastal environment by utilizing color accents on the roof and interiors which are reminiscent of the beach and ocean. The white stucco and blue-green glass exterior houses an interior which features wave-shaped curved blue and green walls in the public spaces leading to the natatorium. Deck colors around the pool were applied in wave patterns of blue and beige, akin to waves lapping on the beach.

Along with the multi-use gymnasium, the complex contains a 45' x 75' instructional pool and a 50 meter competitive pool with eight lanes running the length and 16 lanes running the width of the pool. A moveable bulkhead on the competition pool can be positioned to provide a range of race course lengths, or divide the swimming from the diving areas. The facility was designed to incor-



porate natural light in both the natatorium and gymnasium sections, unlike many similar facilities. The natatorium has a 1,500-square-foot gable of glass on the north side and continuous bands of glass along the length of the space. The gymnasium has high windows on the north and south walls allowing light to enter the space with minimal direct light on the court surface. The facility serves as the anchor and, as the first of five buildings, creates the architectural identity of the high school athletic complex.

**Client:** Corpus Christi Independent School District  
& The City of Corpus Christi

**Architect:** Wilson Kullman McCord, Inc., Corpus Christi

**Contractor:** Ewing Construction Co., Inc.

**Consultants:** McElhaney & Laurence Consulting Engineers, Inc. (structural engineering); Blum Consulting Engineers, Inc. (mechanical, electrical, plumbing engineering); Urban Engineering, Inc. (civil engineering); Construction Cost Management Co. (cost consultant)

## Resources — Corpus Christi Natatorium & Gymnasium

**STL frame:** Tri-City Steel; **CMU:** Featherlite; **suspended concrete slab reinforcement, suspended concrete slab cement:** Texas Lehigh; **standing seam metal roof:** MBCI; **curtain wall:** Kawneer; **EIFS:** Dryvit Systems; **aluminum entrance doors, fiberglass reinforced plastic doors:** Kawneer; **wood doors:** Laminating, Inc.; **overhead coiling door:** Overhead door Co.; **floor deck surface material:** Concrete Technology; **vinyl tile:** Armstrong; **rubber base:** Roppe; **slate tile, ceramic tile:** American Olean; **suspended acoustic ceiling surfacing:** Armstrong; **modified bitumen roof:** GS Roofing Products; **Bentonite water stops:** Volclay (American Colloid); **masonry:** Featherlite; **paint:** Sherwin Williams; **pool timing systems:** Colorado Time Systems; **pool sanitation:** Vantage; **pool filtration & gutter:** Neptune Benson; **pool heaters:** Raypak, Inc.; **Scoreboards:** Spectrum; **gym equipment:** Progressive Athletics; **HPS high bay lights & floodlights:** G.E. Lighting Systems; **energy management systems:** Carrier Corp.; **acoustical wall panels:** Tectum

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# COMPUTERS in ARCHITECTURE



## Use the 'Net to Catch Business

by Kelly B. Nunn

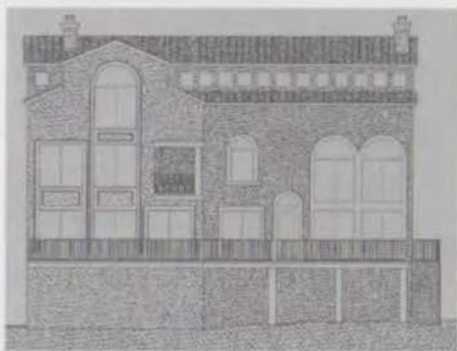
Using your office computer to access the Internet can be a daunting task. But you don't have to be a technoid, to figure out how to use the Internet as a tool for architecture. A typical architectural office computer setup consists of several administrative computers, several CAD workstations, and possibly a network to connect them all together. Using this and the Internet in architecture is much like fishing. The office



setup is like your tackle box. Your CPU, monitor, keyboard, disk drives are your hooks, lures, lines and bait. They all work together as a tool to accomplish one goal: to catch dinner or to design buildings.

design buildings.

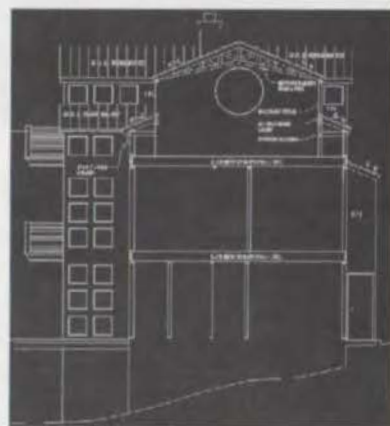
Modem use has become standard in most architectural firms to transmit drawings to and from the client, as well as to and from subcontractors. Now, just as the cane pole left the fishing world, the use of modems is becoming extinct. While modems are useful, they are also limiting. With the advent and popularity of the Internet, architectural firms will begin to utilize the Internet as a tool for increased efficiency. To date, the problem with utilizing the Internet has been the computer and



Internet industries' fast progression and discovery of always newer cutting-edge technology. Because this discovery of better technology never stops, just as fish-

ermen are never satisfied with the fish already caught, most firms are hesitant to move up to the rod and reel, and go after that eight-pounder. But the time is upon us! Within the last 6 months, Internet technology has become more user-friendly. Now it is much easier to

design, create and maintain a Web presence on the Internet from within your office. This example diagrams just how to use the currently available Internet technology in architecture: Your client has asked you to design a project and would like to review your progress once a



week. The client lives out of state and has access to the Internet. Using the Internet to communicate your progress will allow for better time management. You can incorporate your CAD produced images into a web page that can be viewed by the client anytime. The client can print them out, mark them up and send them back for modification. This way, communication is better, faster and more efficient. The cycle is made more effective.

New cutting edge-technology will allow for "live" presentations of design over the Internet. Not only will clients have the ability to view the current design of a project, but they will also have the ability to query a project database for the budget effects of that design. Clients, vendors and subcontractor will all "walk through" a building (in 2-D or 3-D) together. This technology, called WHIP from AutoDESK (the makers of AutoCAD) will make it easier for the architectural community to utilize the Internet as a tool for increased efficiency. This is the equivalent of fishing on a 440 HP, gray sparkle, 3 live well BassTracker, with the fish just jumping in the boat! 🐟

*Kelly Nunn is Vice President for Marketing for Blade Technologies, an Austin-based company which has been providing fast and affordable AutoCAD services to Texas architects since 1990.*





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## Patterns of Community

Notions of community and privacy, themes explored formally by Serge Chermayeff and Christopher Alexander among others, provide a much-needed language and vocabulary with which to discuss civic space, and our obligations as architects to nurture its often-fragile qualities. The design of the public realm requires particular insight and collaborative skills, in addition to the ability to address program and form.

# Parque Zaragoza

By Mark Forsyth



1

*En 1931, tres miembros activos de la comunidad hispana de Austin establecieron el parque Zaragoza. Sesenta y cinco años más tarde, estos hombres aparecen retratados junto al Coronel Ignacio Zaragoza, comandante de las fuerzas mejicanas que derrotaron a los franceses en Cinco de Mayo, en murales dentro del nuevo Centro de Recreación del Parque Zaragoza. Este fue inaugurado en igual fecha de 1996. Con su exterior de piedra caliza y bella arboleda de robles, este nuevo centro, dedicado a la memoria de los hombres y mujeres que en los '20 y los '30 mantuvieron viva la cultura mejicana en la vecindad, es un proyecto por 2.3 millones aprobado por los votantes de Austin. Fue un esfuerzo colaborativo de dos oficinas municipales al que se incorporaron sugerencias de la comunidad.*

1 Colorful murals by Austin artist Fedencio Duran grace the "bridge room" of the Parque Zaragoza Recreation Center and highlight local and Mexican historic events and heroes.

2 Rough limestone and metal roofs give the center a sense of durability.

3 A grove of oak trees frame impressive views from the east side of the building.

IN 1931, SEVERIANO GUERRA, Amador Candelas, and Miguel Guerrero, three active members in Austin's Hispanic community, established Parque Zaragoza and purchased a nearby building to house civic and cultural activities during the winter. Sixty-five years later, the three men are portrayed prominently alongside General Ignacio Zaragoza, commander of the Mexican forces that routed the French on Cinco de Mayo, on murals inside the new Parque Zaragoza Recreation Center.

Designed by Robert Jackson/Emily Little Joint Venture Architects of Austin, the 17,500-square-foot community center features curved metal roofs and limestone exterior walls, which give the building a strong presence in its east Austin neighborhood. The curved roofs, according to Jackson, relate to the bridges that cross Boggy Creek, which cuts across the park. The dividing creek, which is lined with concrete and stone secured with chain-link fencing, also inspired the organization of the building and its orientation on the site. With entrances at each end of a long atrium space, the center acts as a bridge itself, linking Gonzales Avenue on the park's southern edge with the swimming pool, the stage, and other playground areas to the north of the concrete creek.

On the interior, several activity areas, including a weight room, an arts-and-crafts room, a meeting room, and a large gymnasium, are arranged along the central atrium, or the bridge room. In addition to the activity areas, the recreation center holds three sets of restrooms, office space, and a kitchen serving a concession stand. In order to protect the building from the hot afternoon sun,



2



the tall gymnasium was positioned on the west side of the center, and the remaining activities to the east open to an adjacent grove of live oaks. The orientation of the interior spaces also allows staff members at the reception desk to supervise the adjacent street and grove of trees, two areas where many neighborhood children often play, as well as most of the interior spaces.

While the limestone exterior and the grove of oak trees give the building a natural, park-like character, the spirit of the neighborhood is captured on the interior in three large murals. These murals, created by Austin artist Fedencio Duran, rise above the main entrances, decorate the meeting room, and illustrate the cultural heritage of the neighborhoods that surround Parque Zaragoza. Commissioned by the Art in Public Places program, the paintings honor leaders in the Hispanic community and depict cultural and historical activities.

The new center, which celebrated its grand opening on Cinco de Mayo, 1996, is a capital improvements project that was approved by Austin voters in 1992. The \$2.3-million project was a collaborative effort of the city's Departments of Public Works and Transportation and Parks and Recreation, and incorporated suggestions from neighborhood residents throughout its programming and design stages. This interaction with the community, according to Jackson, exposed numerous concerns and helped to guide many de-

sign decisions. For example, many parents expressed a desire for the center to create safe places for their children, which reemphasized the importance of supervision of existing play areas.

The new recreation center represents an important step in preserving the rich character of the Parque Zaragoza neighborhood. Dedicated to the memory of the men and women who, in the 1920s and 1930s, kept the Mexican culture alive in the neighborhood, the center presents a powerful architectural identity in the park. And, as was announced to those on hand for the dedication in May, the center "represents the strength . . . and showcases the history and unity of the community."

TA

**PROJECT** Parque Zaragoza Recreation Center, Austin  
**ARCHITECT** Robert Jackson/Emily Little, Joint Venture Architects, Austin (Robert Jackson, Emily Little, Emily Phillips, Michael McElbaney)  
**CLIENT** Parks and Recreation Department, Austin (Paul Medrano, Maria Guerra; project managers)  
**CONTRACTOR** Constructors & Associates, Inc.  
**CONSULTANTS** Jose I. Guerra, Inc. (structural engineering); Tom Green & Company Engineers, Inc. (mechanical, electrical, plumbing engineering); S.A. Garza Engineering, Inc. (civil engineering); Winterowd Associates (landscape architecture); The Kent J. Chatagnier Firm (roof consultant); Fedencio Duran (mural artist)  
**PHOTOGRAPHER** Greg Hursley

1 An Army Corps of Engineers-constructed bridge over Boggy Creek inspired the curved metal roofs.

2 A pair of entrances, one at each end of a long hall, open to both the street as well as the park's interior.

3 The Bridge Room connects the various activity areas in the Parque Zaragoza Recreation Center.



**SPECNOTE: PARQUE ZARAGOZA'S CURVED ROOFS**

The curved roofs atop the Parque Zaragoza Recreation Center, which are located above the gymnasium and bridge-room areas, are covered in preformed metal roof panels manufactured by MBCL. In the gymnasium, this decking is supported by steel decking and bowstring steel bar joists spaced eight feet apart. These joists rest on structural steel beams, which, in turn, are supported by ten-inch-square wide flange columns.



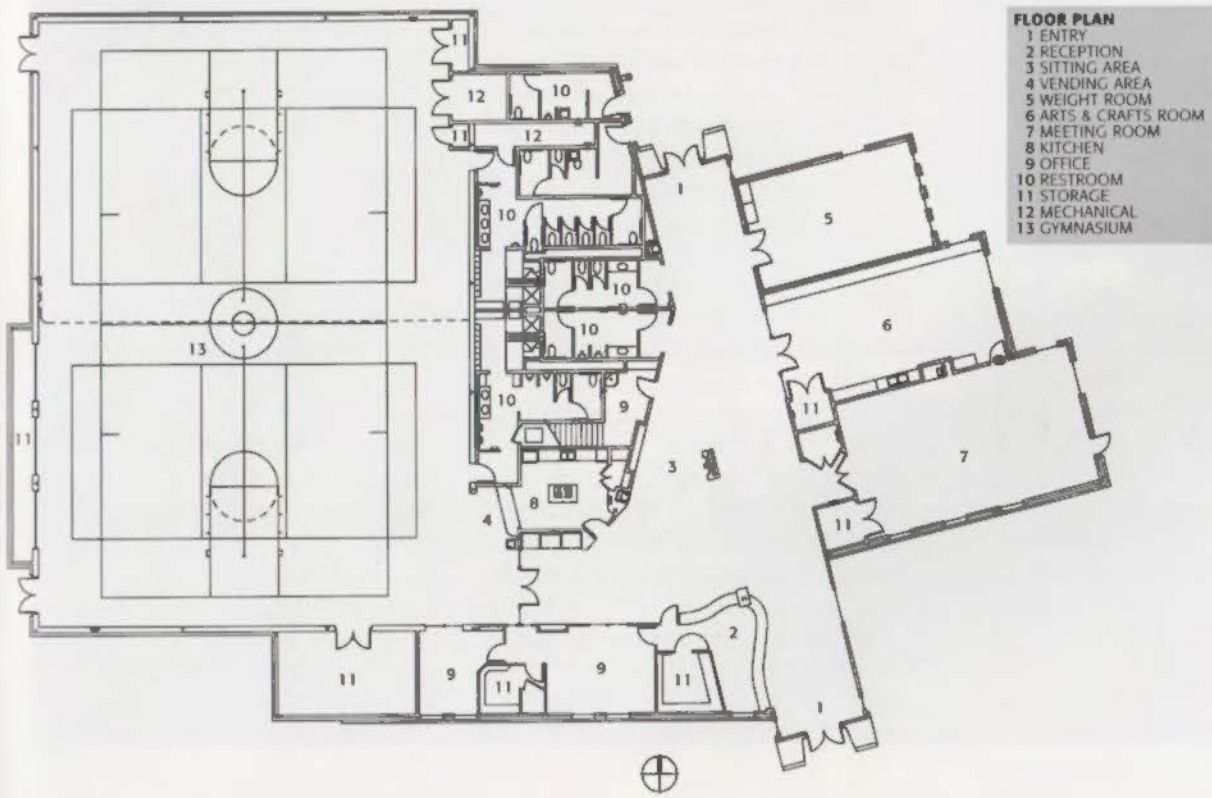


**RESOURCES**

**Foundation:** Ceco Concrete, Capitol City Steel; **steel frame:** Optimum Steel; **CMU:** Featherlite; **structural glazed tile:** Elgin Butler; **concrete:** Ceco Concrete; **arched steel roof trusses:** Vulcraft; **limestone veneer:** Jarrell Quarry; **gypsum board:** National Gypsum; **used brick:** City of Austin; **windows:** Curries, Lexan; **doors:** J. Mar Supply, Atlas; **interior floors:** Robbins; **ceiling surfacing:** Armstrong; **roofing:** MBCI; **waterproofing:** Memeco International; **insulation:**

Owens-Corning; **partitions:** Steelco, Curtition; **paint:** Devoe & Reynolds; **stain:** L.M. Scofield; **hardware:** McKinney, Sargent; **lockers:** Sentinel, Interior Medart; **signage:** Austin Architectural Graphics; **lighting:** Lithonia, Elliptipar; **lavatories, faucets:** American Standard; **flush valves:** Sloan; **toilet partitions:** Ampco; **wash-room accessories:** McKinney/Parker, M.D.F.; **hot water heater:** Com-mand-Aire; **air-conditioning system:** Trane; **carpet:** Bainbridge

3





# Medical Mall

By Lawrence H. Connolly

*Representa el bien resultante de una buena relación entre arquitecto y dueño, esa es la naturaleza de la arquitectura como negocio. Tom Reisenbichler, principal de Collins/Reisenbichler Architects, a cargo del proyecto, tiene una excelente relación con Ron Peterson, jefe de operaciones de la Corporación de Cuidado Médico Champion, con quien había trabajado en la construcción y remodelación de 12 facilidades médicas.*

*Como arquitectura, Westwood es ecléctica. Para eficiencia, las oficinas médicas están distribuidas alrededor de las facilidades para pacientes externos. Es acogedor, con un alero al estilo de hotel recibe a los pacientes, mientras un atrio de cuatro pisos, al que asoman los balcones de las habitaciones, indica las entradas a los departamentos. Estas facilidades podrán no mejorar el servicio médico que aquí se ofrece, pero no hay discusión en que los beneficiarios de este edificio—obra de arte son los pacientes y trabajadores del mismo.*

MIDLAND WONDERED WHAT IT WAS when it was first going up. As was expected in a town of a 100,000 people that has had its volatile ups and downs as a result of its oil-based economy, there was considerable fanfare paired with business questions that greeted the groundbreaking of the first phase of the new 100-bed Westwood Medical Center, designed by Collins/Reisenbichler Architects (CRA) of Dallas. After all, Midland already had one regional non-profit hospital. The selection of this bypassed-for-years, unusually shaped panhandle site on a retail highway that included an existing movie theater and precious little street frontage also seemed a mystery. In reality, the curious site-selection decisions should have been the first clue that this medical center was going to be a different kind of place. West Texans might have expected that this health-care facility, like the ones they are familiar with, would resemble the now-outdated institutional stereotypes. This was not to be the case. The design produced by CRA is as well-developed and up-to-date as the planning concepts and marketing pressures that are shaping all new medical facilities. Westwood Medical Center, named after a theater that once stood on the site, is the result of careful planning, and the fruit of a well-developed and long-standing professional relationship between CRA and Champion Healthcare Corporation.

This project represents the good that can happen with the paragon of architect-owner relationships—one that is a collaboration. One goal of architecture as a business includes the ability to develop such an ideal and trusting relationship. CRA's principal in charge of the project, Tom





2

Reisenbichler, has a healthy and mutually productive ten-year relationship with the owner's chief operating officer, Ron Patterson. The benefits of such an extended professional relationship are that after getting over the bump and grind of finishing over 12 new construction and remodeling health care facility jobs, the architect can focus on becoming more efficient, more effective, and more productive.

Projects of this complexity require the shared technical language as well as the shared business focus that takes time and expertise to develop. This degree of owner confidence in the architect is understandable when you acknowledge that the practice of architecture is a design business that, unlike manufacturing, produces buildings that would benefit from the development of prototypes. But the rapidly changing health-care business rarely allows this. There is something to be said for this kind of specialized practice—CRA has had a dozen opportunities to refine the same building type with the same client. Twenty years ago, it was common to laud Gerald Hines



3

1 The Westwood Medical Center introduces a distinctive massing to its west Texas setting.

2 Looking from the second floor catwalk toward the cafeteria at the east end of the three-story atrium

3 Visitors and patients travel through the two-story lobby, passing the gift shop entrance.



1

1 The east lobby entrance to Westwood pays particular attention to accessibility.

2 The skylight above the lobby entrance adds to light from the two-story window wall.

**PROJECT** Westwood Medical Center, Midland

**ARCHITECT** Collins/Reisenbichler Architects, Inc., Dallas (Tom Reisenbichler, David Collins, Steve Milner, Jack Atkins)

**CLIENT** Champion Healthcare Corporation, Houston

**CONTRACTOR** McDevitt Street Bovis, Atlanta, Ga.

**CONSULTANTS** The Wallace Company (program manager); Smith Seckman Reid, Inc. (mechanical, electrical, and plumbing engineering); Schumann Engineering Co., Inc. (civil engineering); The Core Group (structural engineering); Helen Wilson Consulting, Inc. (equipment planning)

**PHOTOGRAPHER** Michael Lyon

for spearheading the office-building developer sensibility that understood and promoted the economic benefits of quality design, recognizing that his tenants would appreciate and need the image he was building. Champion could be Hines' 1990s health care facility counterpart because "Champion recognizes the uniqueness as something that can be a positive marketing force," says Reisenbichler.

The architect's mandate, from his implicitly trusting client on this project, was the enviable but seldom-heard instruction with few strings attached: "Provide an efficient, state-of-the-art facility and do it quickly." The resulting fast-track timetable began with the architect's contract signed and the general contractor selected in March 1994. The schematics were approved in the summer of that year.

Champion enthusiastically endorsed the concept that, for efficiency's sake, provided physician's office space as "arms wrapped around the out-patient facility." Ground was broken in August of 1994, and the owner moved in November 1995. From the beginning to move-in was a quick 20 months, as opposed to the two years it would have taken the project had it been publicly financed with conventional production and bidding.

As architecture, Westwood is eclectic, borrowing elements typically found in other building types and suggesting influences from other architects. Reisenbichler admits to admiring the work of



2

Ricardo Legoretta, Antoine Predock, and most evident in this project, Arquitectonica. Besides the hotel-inspired and handsomely detailed entry canopy tour-de-force, there is also the hotel-like three-story atrium with patient rooms' balconies opening on to it. Holding true to the hospitality theme, there is a concierge who greets you when you enter, to help anyway they can. There are many hotels that don't boast that kind of deluxe service, never mind a medical center.

In the atrium, the entrance to each department is clearly identified, making Westwood particularly friendly to the first-time visitor. The finishes and details, although off-the-shelf and relatively inexpensive, are assembled in a manner characteristic of exotic and expensive materials. Clearly, Westwood does not suffer from the institutional character that is usually associated with older hospitals. It is a clear departure from what the local citizenry had been accustomed to with the venerable Midland Memorial Hospital, originally constructed in 1950. Westwood, on the other hand, features a subtle multi-colored massing that includes a playfully-articulated red wall that contrasts dramatically with the predominantly tan colors of the building. This organizing wall signifies that the physician office suites are integrated with the patient care areas, according to the architect.

The evident success of this project has influenced other health-care architects to bring their

clients to Westwood to show them what is possible. As such, Westwood is significant because it represents the latest benchmark in this fast-changing building type and conceptually provides an interesting new template for health-care facilities.

While concepts predicated on patient-physician efficiency are a rapidly emerging emphasis, it is not a new concept to CRA. Reisenbichler indicated that CRA is currently designing another new medical center for Champion in Salt Lake City with a number of features that were explored at Westwood. While it is suggested that the quality of health care is improved by this facility, it is certain that the patients and the center's staff are clearly the beneficiaries of this new state-of-the-art building. Midland has welcomed the new concept and thinks that this is what medical centers and medical service should be.

TA

*Lawrence Connolly is an architect practicing in Midland; he is a member of the Texas Architect Publications Committee.*

**RESOURCES**

**Steel:** Hirschfeld; **concrete:** Portland Cement, Vermiculite; **EIFS:** Finestone; **stone:** Material Marketing; **storefront curtain wall:** Vistawall; **skylights:** Uni Sky; **doors:** Vistawall, Wilco, VT Industries, Overhead Door; **pavers:** Pavestone; **tile:** Flor Cores; **ceilings:** Armstrong; **roofing:** Firestone; **access flooring:** Multi-a-Frame; **lighting:** Capri, Holophane; **electric distribution:** System Electric; **bathroom fixtures:** Kohler; **partitions:** Sony Metal; **washroom accessories:** McKinney-Parker; **HVAC:** York; **environmental controls:** Landis, GYR; **carpet:** Interface, Bentley, Tarkett; **roof panels:** Kalwall; **wall panels:** Marlite

**FIRST FLOOR PLAN**

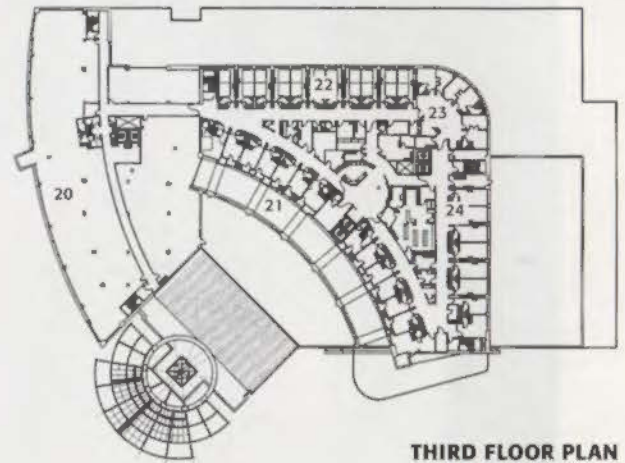
- 1 PHYSICIAN OFFICES
- 2 MED MALL
- 3 RETAIL
- 4 BUSINESS OFFICE
- 5 EMERGENCY ROOM
- 6 LABORATORY
- 7 RECOVERY
- 8 OUTPATIENT SERVICES
- 9 RADIOLOGY
- 10 DIETARY
- 11 CENTRAL STERILE
- 12 SURGERY

**SECOND FLOOR PLAN**

- 13 PHYSICIAN OFFICES
- 14 MEDICAL RECORDS
- 15 ADMINISTRATION
- 16 MED MALL
- 17 MEDICAL/SURGERY
- 18 I.C.U.
- 19 WOMEN'S CENTER

**THIRD FLOOR PLAN**

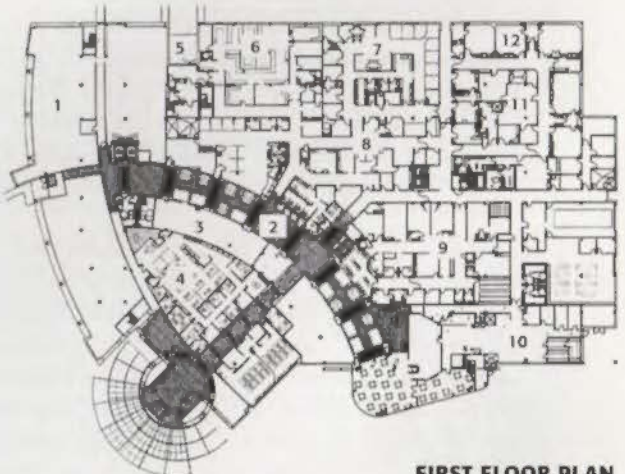
- 20 PHYSICIAN OFFICES
- 21 MED MALL
- 22 MEDICAL/SURGERY
- 23 V.I.P.
- 24 PHARMACY



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN



**DETAILING THE MEDICAL CENTER**

The assemblage of materials at Westwood Medical Center is a rich one, and the attention to detail is evident. Stained wood, stone veneer, patterned ceramic floor tile and an interesting lighting scheme communicate a relaxed character. The two-toned mullion-paint scheme and the use of stainless steel combine for rich compositions. The handrail combines a wood rail with painted-steel balusters and stainless steel panels, mounted on a wood base. The dramatic entrance canopy incorporates a radiused, paneled translucent roof and sophisticated structural detailing, alluding both to urban hotel canopy forms, and the pipe-forms of west Texas oil rig structures.



## Reading Rooms

By Vincent P. Hauser

*Al combinar un vocabulario industrial con una simple organización de planta, Lake/Flato Arquitectos, creó la Biblioteca Great Northwest, en San Antonio. Parte del diseño inicial incluyó el revisar qué tipo de bibliotecas brindaban menos dificultades técnicas a sus usuarios. Los diseñadores optaron por un esquema simple.*

*En principio, el edificio es una gran caja de piedra, como un almacén de libros, que crea una atmósfera interior placentera por su organización programática y combina armoniosamente la luz y los volúmenes. Lake/Flato Arquitectos nuevamente combina el uso de metales de tipo industrial con bloques de piedra para crear el ambiente deseado. El edificio, localizado en una calle arterial, no se presenta como un centro comercial y respeta el tejido urbano de la ciudad.*

AS PART OF A RECENT LIBRARY EXPANSION program undertaken by the city of San Antonio, Lake/Flato Architects of San Antonio has combined a simple industrial vocabulary with a straightforward plan organization in their design of the Great Northwest Branch Library. Completed in the fall of 1995, this 12,000-square-foot structure incorporates the basic elements set out by the library: lots of light, good reading areas, and plenty of room for books. As part of the initial design phase, the architects reviewed a number of built projects and gained an understanding of the elements that had historically become problems for the users as well as the librarians. Simple, functional work areas, high light levels in the stacks and reading areas, and the ease of visual surveillance were important functional requirements. The most successful libraries were the most simply designed, according to architect Ted Flato.

The library program itself was similar in size, function, and budget to several other libraries being planned by the city. As with most publicly funded projects, the budget was an important issue, and drove many of the



2

1 The entrance to the Great Northwest Branch Library faces the neighborhood.

2 Metal-clad light monitors cover reading areas.

3 Industrial metal forms combine with stone blocks in the 12,000-square-foot library.



3

architects' decisions to simplify form and finishes. Part of this effort included the need to simplify mechanical-system design, address noise problems, and keep the building form itself simple. Begun as the design of a large stone box, the library could be thought of as a warehouse for books, the architects say, and by manipulating the volumes, adding light and differentiating the reading areas from the stacks spatially, provide a more satisfying experience.

The stacks are contained in low volumes that are delineated on the exterior by the stone walls, separated by reading areas, and lit by the metal-shed light monitors. Small landscaped and shaded niches further manipulate the volume of the stone box, and provide more desirable views from the interior. Situated along a busy stretch of Grissom Road, the library is subjected to considerable noise distraction as well. By locating the mechanical units outside of the stone box, the architects hoped to mitigate interior noise and generate a level of white noise to mask the traffic sounds. The equipment enclosures also provide



1

1 Well-lit stacks and reading areas were a high priority of the library staff.

2 Industrial fixtures and forms helped keep the project on budget.

3 Reading areas open to courtyard niches.



2

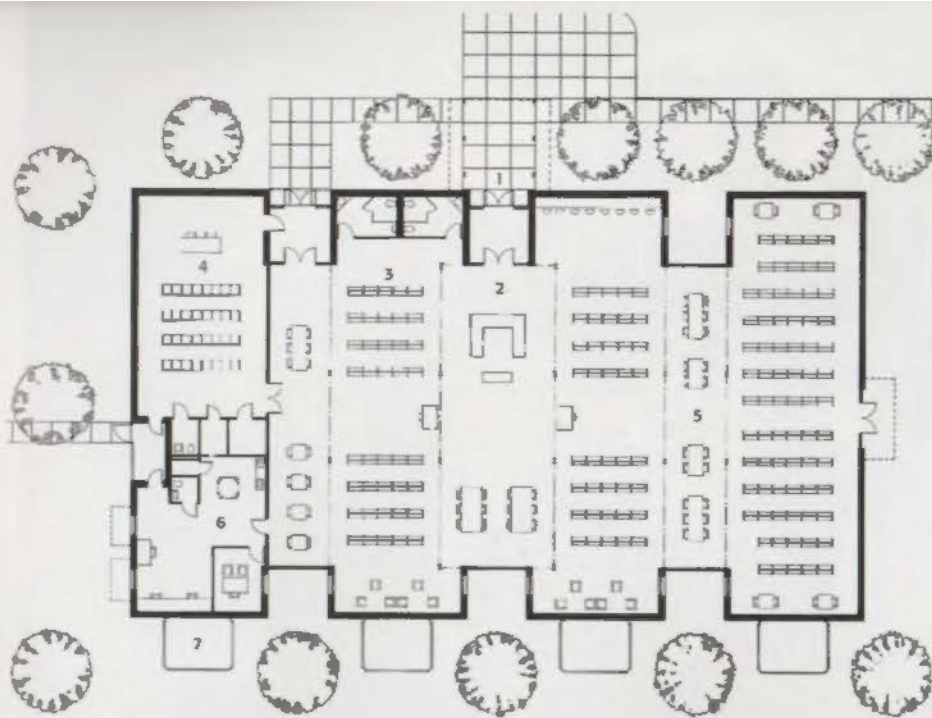
some exterior decoration in the form of metal-slat screens in the same family as the metal shades projecting from the niches. On the interior, familiar steel-framed and corrugated-metal clad sheds cover and define the reading areas—the larger volumes connecting the stacks—with a different light level as well. In their use of metal-shed forms, Lake/Flato has continually found ways to shape and employ these industrial materials in a manner that enhances the programmatic requirements, combining them in a very satisfying manner with the stone-block walls of the library.

The site planning is an extension in method and in form of the space planning of the library rooms. Additions planned to the north and to the east extend the modules of stacks and reading rooms in a systematic and logical way, certainly in keeping with the character of the architectural vocabulary developed for the initial building. Orienting the entrance toward the neighborhood instead of the arterial street, the architects thankfully avoided the inclination to treat the project like a strip shopping center, an important gesture. In its simple geometry, use of massing and light, and to a certain extent its site planning, the Great Northwest Library may nod toward Louis Kahn's work, including the Kimbell Museum, in addition to the more pragmatic concerns outlined by the architects.

The limestone-block walls forming the exterior perimeter of the box are scaled for the street, give the building a sense of stature and



3



## LIBRARY FLOOR PLAN

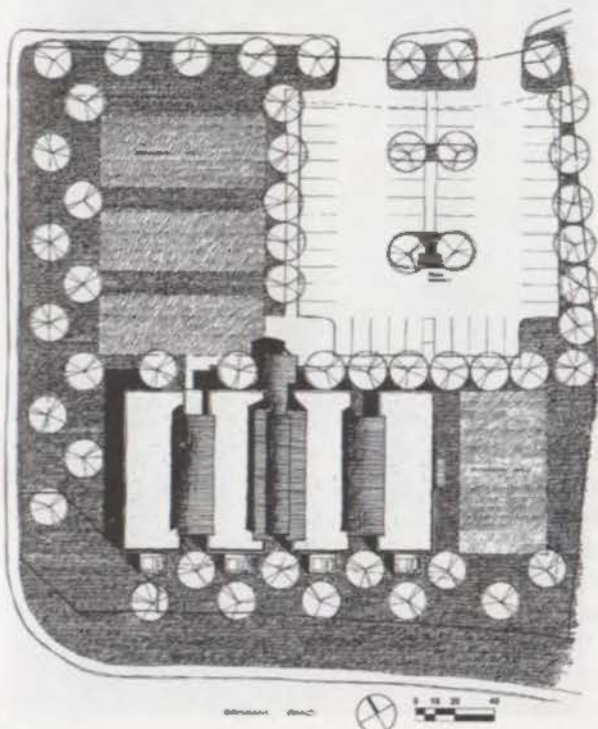
- 1 ENTRY
- 2 CIRCULATION DESK
- 3 STACKS
- 4 CONFERENCE ROOM
- 5 READING AREA
- 6 WORKROOM
- 7 MECHANICAL AREA

4 Designed by Lake/Flato Architects, the Great Northwest Branch Library in San Antonio is part of a recent library expansion undertaken by the city.

5 site plan indicating the library's relationship to three surrounding streets



4



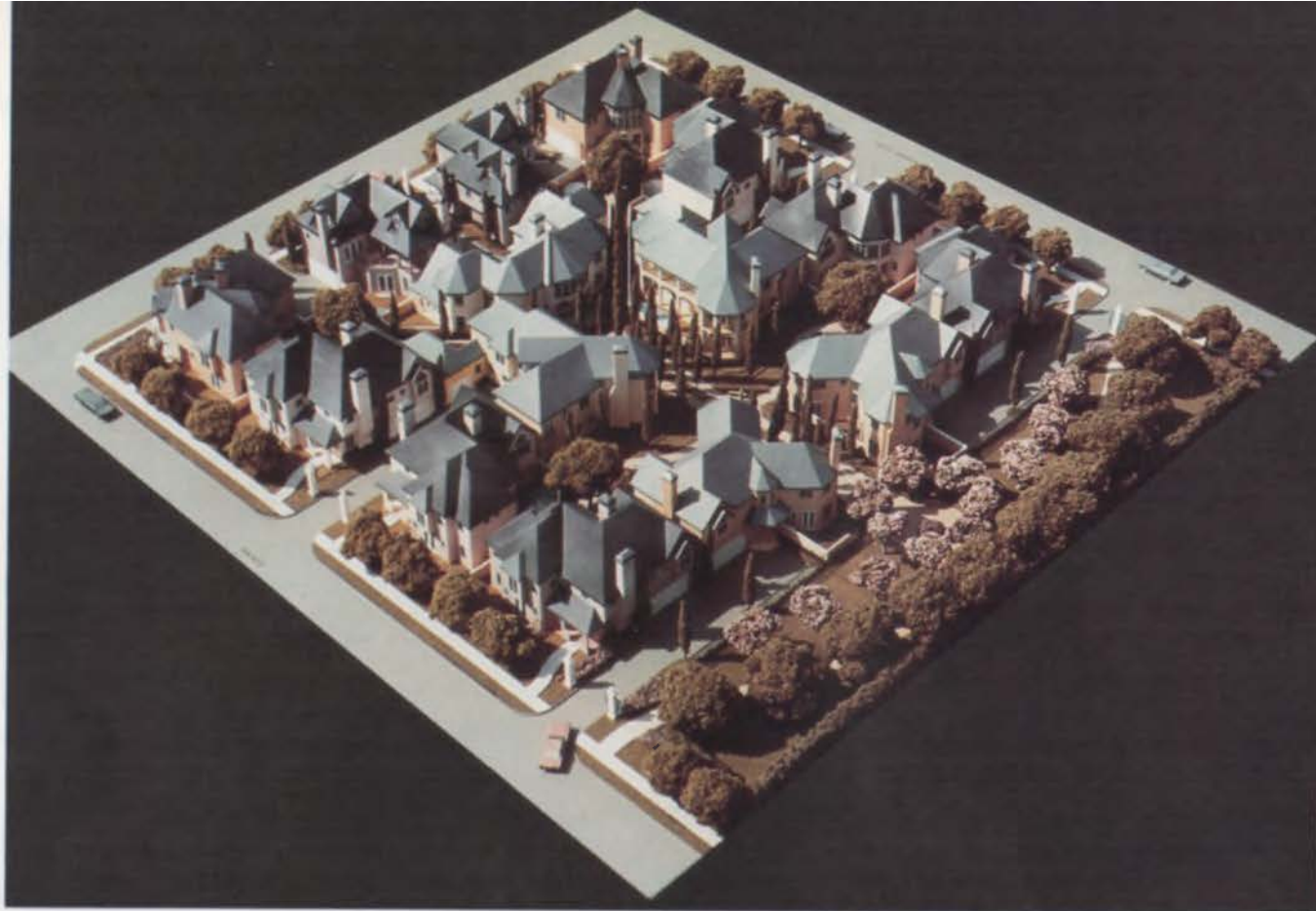
permanence, and at the same time have a model-like quality. I could imagine that as a child, standing across the street, could easily pick up the blocks, one by one, and set them down somewhere else. In a similar way, the entire composition seems somewhat like an assembly of puzzle parts or blocks that fit together very well just as they are, but might fit just as well another way on another day. It seems entirely appropriate, and comfortable for a library to have this quality. Architect William Turnbull, one of three jurors in TSA's 1995 Design Awards competition, has suggested that a library should be the living room of the city, which could be said of a park or a great street—all public space, really. An essential quality of civic spaces, including our libraries as urban living rooms, is that they be accessible, and not preclude social opportunity. As such they can become centers of community. The responsibility of a library to form urban public space is an important measure of its success, in addition to budget, function, and architectural form. **TA**

5

## RESOURCES

**Wood trusses:** Trus Joist MacMillan; **gypsum sheathing:** Gold Bond; **corrugated siding:** MBCI; **windows:** Architectural Aluminum; **doors:** Architectural Aluminum, Roddis Lumber, Curries; **VCT:** Azrock; **rubber base:** Roppe; **ceilings:** Vulcraft; **roofing:** Beridge; **waterproofing:** Sonneborn; **insulation:** Guardian Fiberglass, Atlas Energy Products; **paint and stain:** Monarch; **hardware:** Hager, Schlage, Ruxon, Adams Rite; **kitchen equipment:** Kenmore; **security and fire systems:** Simplex; **lockers:** Interior Steel Equipment; **louvers:** American Warming; **lighting:** Hubbell; **water closets:** Kohler; **plumbing fittings:** Chicago Faucets; **flush valves:** Sloan; **toilet stalls:** Bobrick; **HVAC systems:** Trane; **carpets:** Mohawk; **lamps:** General Electric; **furniture:** Baring Enterprises, Inc.

**PROJECT** Great Northwest Branch Library, San Antonio  
**ARCHITECT** Lake/Flato Architects, San Antonio (Ted Flato, David Lake, Kim I. Monroe, Joaquin Escamilla, Robert Trinidad, Kenneth Brown)  
**CLIENT** San Antonio Public Library  
**CONTRACTOR** Kunz Construction Co., San Antonio  
**CONSULTANTS** Structural Engineering Associates, Inc. (structural engineering); HMG & Associates, Inc. (HVAC); M.W. Cude & Associates (civil engineering)  
**PHOTOGRAPHER** Paul Hester and Lisa Carol Hardaway



# Le Voisinage

By Vincent Hauser

*El proyecto de vivienda la Voisinage, en Houston, explora con innovación elementos urbanos de comunidad y privacidad. Este complejo consiste de 15 hogares individuales en un lote de 250 pies cuadrados, organizados en una vía peatonal. El plano general conecta inteligente y directamente los exteriores privados y públicos. Sus viviendas son, visualmente, del ancho de una habitación, y expone a sus usuarios a la luz diurna y la naturaleza.*

*Del punto de vista urbanista, el proyecto tiene una orientación introspectiva, utiliza espacios protectores que producen un sentido de seguridad y comunidad. Adams Arquitectos, creadores de la obra, diseñaron las áreas comunes antes que las privadas, enfatizando la importancia del área residencial como conglomerado. El proyecto ha sido un éxito económico.*

THE RELATIONSHIP BETWEEN COMMUNITY and privacy has always been a complex one, particularly in the residential context. The density of urban experience is usually balanced by more available or more clearly private space. Defensible private space typified by walled gardens, elevated stoops and porches, fences, and visual contact with the neighbors provides much of the neighborhood glue.

In the urban environment, parks become the living room if your own is too small. The possession of previously public space and its conversion to the private realm is one of the hallmarks of the suburban template: The sidewalk of the row house becomes the front yard, a place to defend rather than a place to congregate. Hedges and impermeable fences provide privacy, but prevent us from observing the burglar. Recent residential projects designed, even branded, as "neo-traditional" attempt to change this template by responding to some desires for structural changes as well as up-to-date real estate agent's suggestions of what's hot in the market. Within this bubbling pot of stylistic activity, how are we to pursue the substantive issues of privacy and community in a conventional and competitive building and lending environment? In the design for Le Voisinage (The Neighborhood) Adams Architects of Houston attempts to address these questions and much more.

Le Voisinage is a collection of 15 freestanding homes situated on a 250-square-foot lot between the Montrose and River Oaks areas of Houston. The site is organized a series of four squares, two of which are connected diagonally to a central common, and two connected orthogonally. As Joe and Gail Adams describe the design process, the common areas were designed first, as the skel-





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eton of the project; individual house plan designs were then added. In this way, the house plans were oriented directly to the individual gardens and the common space.

The houses themselves are transparent and visually one room in depth; as soon as you are at the front door, you are connected to the garden. This same spatial connection is accomplished vertically; the stair halls become light wells distributing direct and borrowed light to the adjacent rooms. The individual gardens are small by Houston standards, even small by Houston apartment standards, but they are particularly successful, visually and physically extending the living areas of what are actually small cottages.

At the street, the architects were faced with numerous site-planning issues during the city's review of the project. The eventual solution to the desire to keep the curb cuts to a minimum width resulted in a standard easement width and a reduction in the pavement width to retain the single-family scale of the street. The facade designs themselves are familiar forms in the Houston residential landscape: simply abstracted solids, with roof pitches, dormers, and other features suggestive of the French hôtel.

Viollet-le-Duc in his treatise on the Ideal Mansion argued for such connections to light and air resulting in the design of a grand central space with narrow wings radiating from it: "If, in order to avoid the inconveniences resulting from having a

1 a model of Le Voisinage: defensible private space

2 The houses at Le Voisiange open up to the interior courtyards.

3 From the entrance to the house, the grand stair hall opens to the dining room and walled garden beyond.

4 the path from the common, landscaped by individual property owners

large building crossing the site . . . we must provide air and light in the center. . . . The above mentioned considerations have suggested the plan which consists of an octagon . . . with two oblique wings on a garden site, and a third wing. . . . Whatever the aspects of the site, the sun would thus dry and warm three-fourths of the walls at least . . . there would not be a single aspect deprived of sun; each would have the benefit of its rays in turn." A concern for light and air is no small consideration given the density of the overall development of Le Voisinage. Without attention to light and vistas and the creation of a clear spatial hierarchy, it would be just another crowded garden-apartment project without any suggestion of where the commons ends and a private garden begins.

One measure of the development's success has been the quick sale of the individual residences during construction. Many were purchased during rough framing, and customized by the architects from that point. Several were purchased prior to construction from model presentations. Certain existing site conditions contributed to the efficient



Gerlad Moorhead

1



2

1 Much of the landscaping is maintained by residents, who also furnished artwork.

3 Paths were developed as landscaped alleys, as well as drainage easements.

5 House plan designs are oriented toward interior courtyards.

2 Modest curb cuts for interior parking courts serve three residences.

4 the interior courtyard of the development at Le Voisinage

6 one of the private gardens viewed from the commons

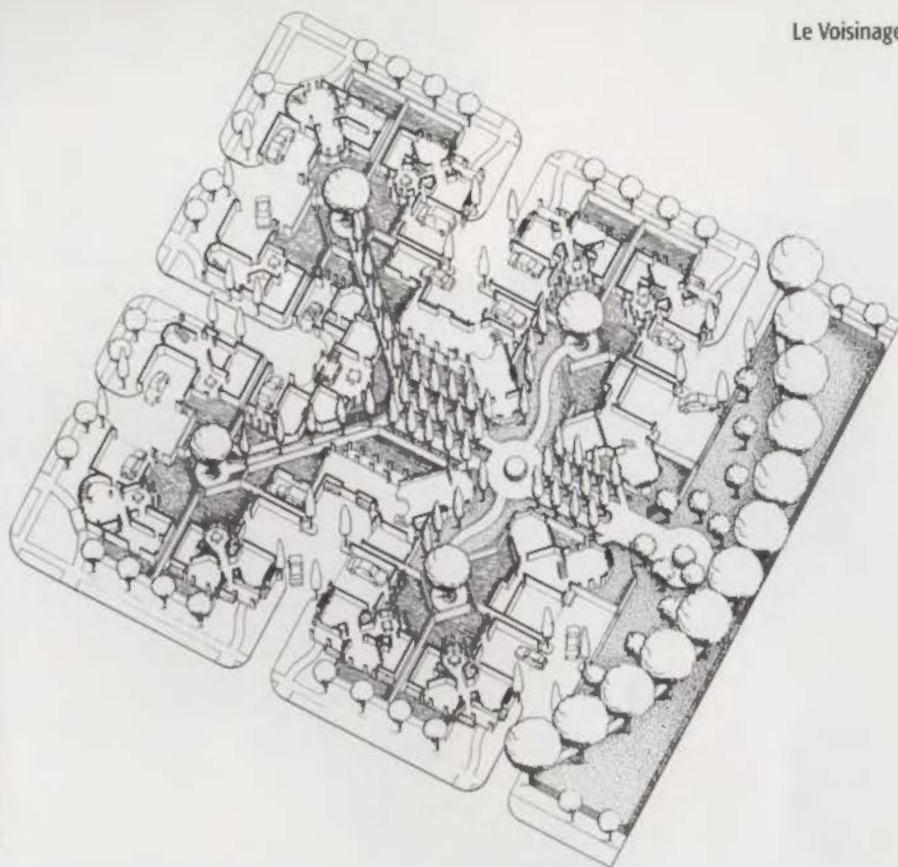


3

Gerlad Moorhead



Gerlad Moorhead



5

and cost-effective site development. Prior to its construction, the site was a parking lot, without utilities to be relocated. The eventual development scheme coordinated utility routing, and site drainage in particular, making the design feasible. This part of Houston is notoriously flood-prone; site-grading and drainage methods were incorporated to minimize these problems. This same attention to grading at this subtle scale makes a significant difference between a usable garden and a swamp. The site drains toward the north end of the site, towards a former street right-of-way that was developed as a small park. Organizationally, the homeowner's association owns and controls the common space between the individual lots, and maintains the common area, including the park.

In this area of Houston, where the pattern of development varies from the common garden-apartment scheme to the small single-family residence, the question of community is tied closely to that of neighborhood identity. From the land-use perspective, nearby retail and neighborhood shops are also necessary building blocks of community—a residential compound cannot easily work this magic by itself. By designing a project that is inwardly-focused, Adams Architects has gone a long way to create the defensible space needed to foster a sense of security and community within the block. Through enclosure, the design reflects an urban sensibility in its walled gardens, alleys, and the unexpected view into a private garden.

TA



Gerlad Moorhead

6

#### RESOURCES

**Air conditioning system:** Trane; **doors:** Lone Star Plywood, Overhead Door; **floor surfacing:** Pavestone; **handrails:** Patina Metals; **hardware:** Schlage; **insulation:** Owens Corning; **kitchen equipment:** GE Monogram; **lighting:** Halo; **paint & stain:** Monarch; **tubs & lavatories:** Kohler; **windows:** Alenco

#### PROJECT *Le Voisinage (The Neighborhood)*

**ARCHITECT** Adams Architects, Inc., Houston (Joseph H. Adams & Gail Hood Adams)

**CLIENT** Stanford Development  
**CONTRACTOR** Stanford Development

**PHOTOGRAPHER** Adams Architects (except where noted)



# Material and Craft

By Kelly Roberson

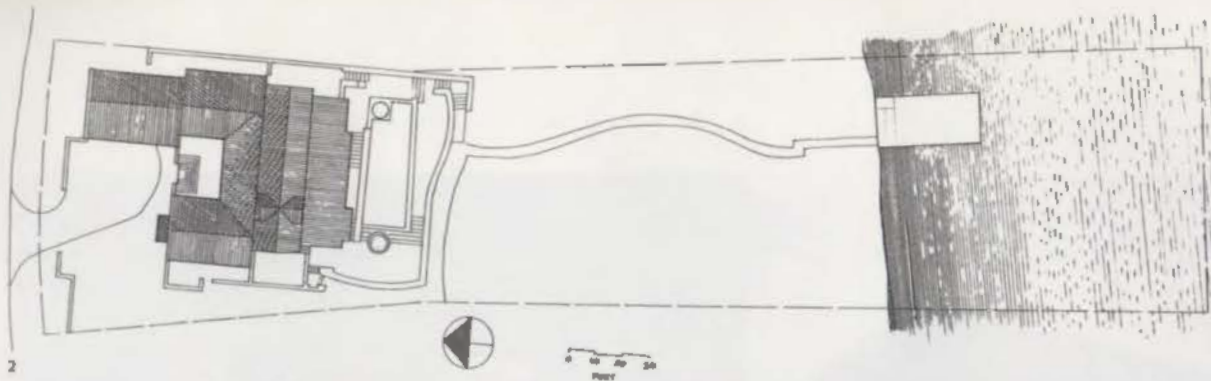
*Diseñada por Sinclair Black y Andrew Vernooy, está situada en un terreno en declive de un cuarto de acre, en el borde del Lago Austin. El lugar decidió las formas de la residencia, sus terrazas, piscina y casa del bote. Otros factores importantes fueron el uso de materiales locales y el trabajo artesanal.*

*Exteriores e interiores se mezclan con el uso de los mismos materiales y elementos, como paredes de piedra y detalles mudéjares en pisos y ventanas. La casa está dividida en tres niveles y el sentido de apertura al exterior está siempre presente. La residencia May es un éxito en el esfuerzo de resaltar la arquitectura residencial con el buen uso de estética regional y artesanía.*

ON THE NORTHWEST EDGE OF AUSTIN, set amongst the hills at the edge of a new development, is the May residence. Designed by Sinclair Black and Andrew Vernooy, the quietly stated house exhibits care and consideration in its design and use of materials.

The 3400-square-foot house sits on a steeply graded quarter-acre site at the edge of Lake Austin. It was the site, says Sinclair Black, FAIA, that determined the planning of the house and its terraces, pool, and boat house. As each grade stepped down towards the lake, so too followed a level of the house or one of the outdoor spaces. Two other deciding factors in the eventual design, says Black, were the use of local materials and craftsmanship.

Unlike most new residential solutions, the garage, although connected to the north-facing residence, sits to the east side, allowing the house to be the focus of attention. That decision, and the decision to site the house back from the street, adds a welcoming air to the May residence. A partially enclosed entry courtyard begins an effort to make outdoor spaces part of the living space.



On the exterior, limestone walls, mesquite lintels, and a shingled roof, coupled with full-grown trees and the rich hues of well-done landscaping, begin the use of natural materials.

Inside, the house is divided into three levels: a main public living space, a second-level bedroom and office space, and a third-level studio and bedroom space. There is a subtle distinction between different living environments, and therefore of public space from private space. The two spaces are joined by a third-level balcony, which overlooks the living room from the studio.

The May residence is full of attentive solutions to residential programs. The first is the entry hall from the garage to the house. As the site begins to slope, steps follow from the garage to the kitchen. Instead of a blank wall, floor-to-ceiling shelves (another repeating element) fill the hallway. The shelves, painted warm yellow and accented with a deep green, are well-thought-out finishing elements.

Each space and material decision within the house contributes to the continuing design scheme.



1 The May House sits back from the street, surrounded by a small courtyard and full-grown oak trees.

2 The house faces north on the quarter-acre site abutting Lake Austin.

3 A wall of floor-to-ceiling shelves leads from the garage down to the kitchen.

4 The breakfast room looks out onto the back porch.

5 The third level opens over the living room, which repeats the floor-to-ceiling shelves found by the kitchen.



1

1 The boat house is sited on a quiet bend of the lake.

2 A landscaped yard leads to the boat house.

3 A window in the master suite looks out to the pool.

4 Wall forms and materials repeat in the porch stairs.

5 Tall windows flood the living room with light.



2

**PROJECT** *May Residence*  
**ARCHITECT** *Sindair Black & Andrew Vernooy, Austin (Sindair Black, FAIA, Gregory Thomas, Mell Lawrence)*  
**CLIENT** *Robert and Jeanne May*

**CONTRACTOR** *Dalglish Construction Company*  
**CONSULTANTS** *Jeffrey L. Smith (structural engineering)*  
**PHOTOGRAPHER** *Paul Bardagjy*

The same exterior materials (limestone walls, mesquite floors and lintels) mix with handcrafted light fixtures, floor-to-ceiling shelves, and a fireplace with a 900-pound stone lintel. In the kitchen, burgundy slate tile counters play off forest green cabinets. The breakfast room encourages residents to come and go from the outside deck; that sense of openness is present throughout house. Warmth exudes in colors, lines, and forms.

When possible, the house takes advantage of the view, orienting residents and visitors outside. By doing so, the designers made the exterior spaces as much a part of the living space as the interior spaces. The large covered back porch, on the same level as the main living spaces, is built from cypress, which will turn gray over time. Limestone steps and half-walls lead to the pool, down another grade from the porch. To the west side (and repeated in the entry court) are large steel trellises that provide the beginnings of shade and privacy.

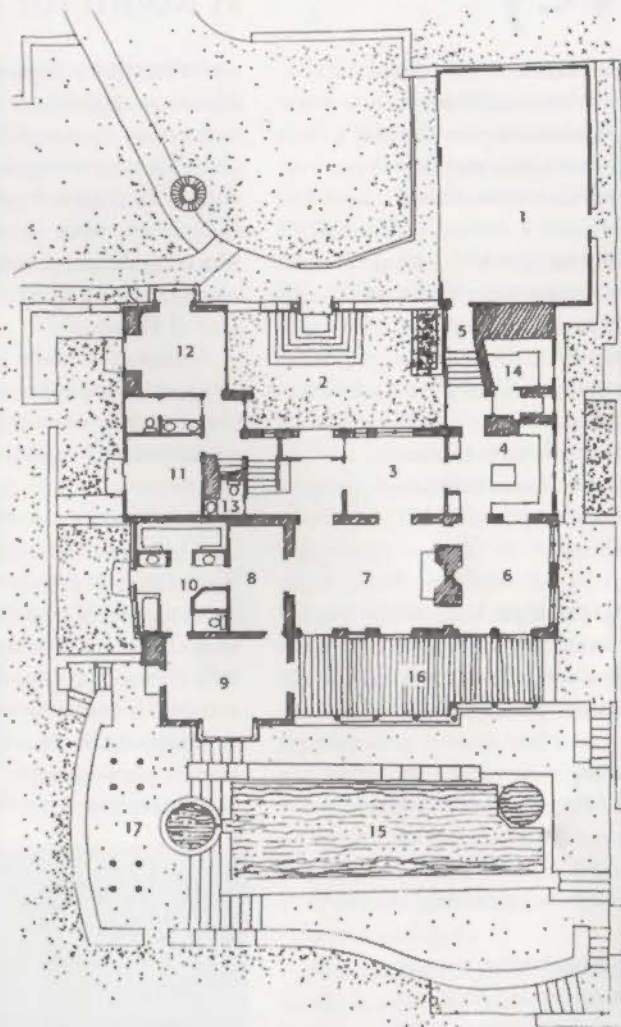
The path to the boathouse, which repeats the materials and forms of the house, is a quiet, secluded jaunt. The first level, for boat storage, is surrounded by a cypress dock. The upper covered deck has enough space for a larger group to gather and enjoy the Hill Country view.

The May residence is a successful effort at distinguishing residential architecture with craft and materiality. With a difficult site, Black and Vernooy enhanced the owner's program and created a gracious, natural solution.

TA



3



- FIRST AND SECOND FLOOR PLAN**
- 1 GARAGE
  - 2 ENTRY COURT
  - 3 DINING ROOM
  - 4 KITCHEN
  - 5 GARAGE ENTRY
  - 6 BREAKFAST ROOM
  - 7 LIVING ROOM
  - 8 LIBRARY
  - 9 MASTER BEDROOM
  - 10 MASTER BATHROOM
  - 11 BEDROOM
  - 12 OFFICE
  - 13 BATHROOM
  - 14 UTILITY ROOM
  - 15 POOL
  - 16 DECK
  - 17 TERRACE



**RESOURCES**

**Cypress:** Texas Kiln Products; **stone:** Esco; **ornamental iron:** Evenson Ironworks; **lighting:** Britt Medford Lighting, Inc.; **air conditioning system:** Allied Energy; **paint & stain:** Hill Country Paints, Devoe Paint; **structure:** Capitol Aggregates; **wall surfacing:** Esco, Renegade Drywall; **windows:** Kolbe & Kolbe; **skylights:** Velux; **doors:** Kolbe & Kolbe, Eastern Cedar Clad Garage Doors; **roofing:** GAF; **floor surfacing:** Esco, Artisan Hardwood Floors; **ceilings:** Texas Kiln Products, Wampler Manufacturing

4

5

# Survey

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## A Room for Reflection

**ARCHITECTURE** Opening to the public on March 4, 1996, Holocaust Museum Houston is the most recent addition to Houston's Museum District along South Main Street. Designed by Ralph Applebaum Associates of New York, with Houston architect Mark Mucasey, the project also includes a memorial room designed by Murphy Mears Architects, also of Houston.

Designed initially as a substantial remodeling of a simple brick structure existing on the site, the museum program was expanded significantly by Applebaum Associates and the museum board, according to architect Walter Murphy. As the exhibit designers for the Holocaust Museum in Washington, D.C., Applebaum Associates was familiar with the nature of such an exhibit, and collaborated with the board to make this museum particularly focused by orienting the exhibit content around Houston survivors of the Holocaust. Prominently but sparingly displayed within a largely photographic exhibit are numerous artifacts donated to the museum by the survi-

vors. Passports, personal photographs, camp uniforms, and other clothing provide a visceral link to the images and words displayed. It is a dark and expanding volume that introduces a chronological exhibit; the images as well as the space become smaller and increasingly dark at the end of the exhibit.

The primary exhibit space is contained within a wedge-shaped form connected to the



Paul Hester and Lisa Carol Hardaway

## The Value of Public Space

*The Power of Place: Urban Landscape as Public History*

by Delores Hayden

MIT Press (Cambridge, Mass., 1995)

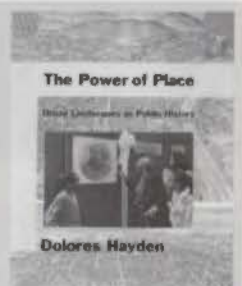
296 pages, \$30.00 hardback

**BOOKS** In *The Power of Place*, Delores Hayden continually sets aside her rich descriptions of urban places and histories to test and question our assumptions concerning the constructed environment and the cultural value we assign to public space.

Challenging the traditional landmark-building perspective of the historic preservation community by arguing for the significance of social history and social memory, her perspective on the immigrant experience and public space is particularly insightful: "Urban landscapes are storehouses for these social memories, because natural features such as hills or harbors, as well as streets, buildings, and patterns of settlement, frame the lives of many people and often outlast many lifetimes. Decades of 'urban renewal' . . . have taught many communities that when the urban landscape is battered, impor-

tant collective memories are obliterated." Hayden describes the history of urban Los Angeles from the points of view of Chinese laundry workers, Hispanic migrant farm workers, Japanese American fami-

lies working in the flower fields, and the experience of Biddu Mason, an African American midwife. Their stories add the cultural and the social perspectives to our mostly physical cognitive map of the city. The questions she poses are especially important as new urban public policy is being debated today: "Americans can have urban historic public places with resonance for large numbers of people who are not now represented—ordinary workers, women, men, and children of every ethnic group. Or we can shrug and buy the twenty-dollar ticket to 'heritage' in Disneyland." Along with *The Living City* by Roberta Brandes Bratz, *The Power of Place* explores our urban landscapes with the clarity and depth of understanding missing in most urban policy debates.



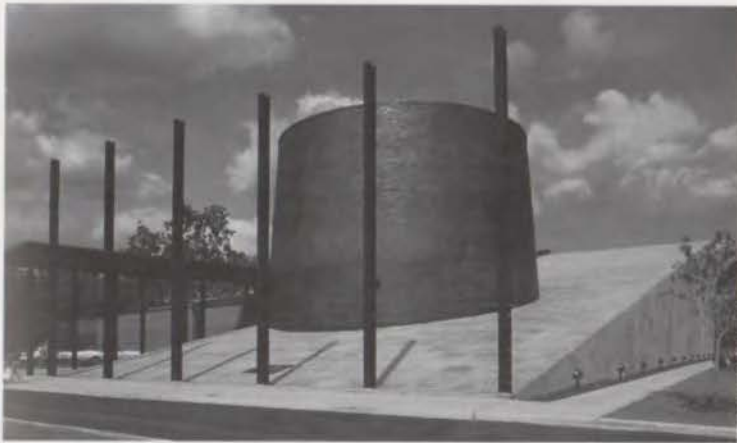
Vincent P. Hauser



existing brick structure by steel framing suggestive of a railroad-track grid, an allusion to the principal means of transporting prisoners to the camps. Bolted-steel plates employed as an interior finish reinforce the spare industrial vocabulary.

At the corner of Caroline and Calumet streets, the wedge-shaped form of the main exhibit space is intersected by the conical

form of the theater, located at the end of the exhibit processional. Constructed as a series of tilt-wall panels and veneered with a dark gray brick, this form is a defining exterior element, alluding to the ovens themselves. Portraying the stories of the survivors through narrative films, the theater presentations personalize the survivors' experiences in a powerful way.

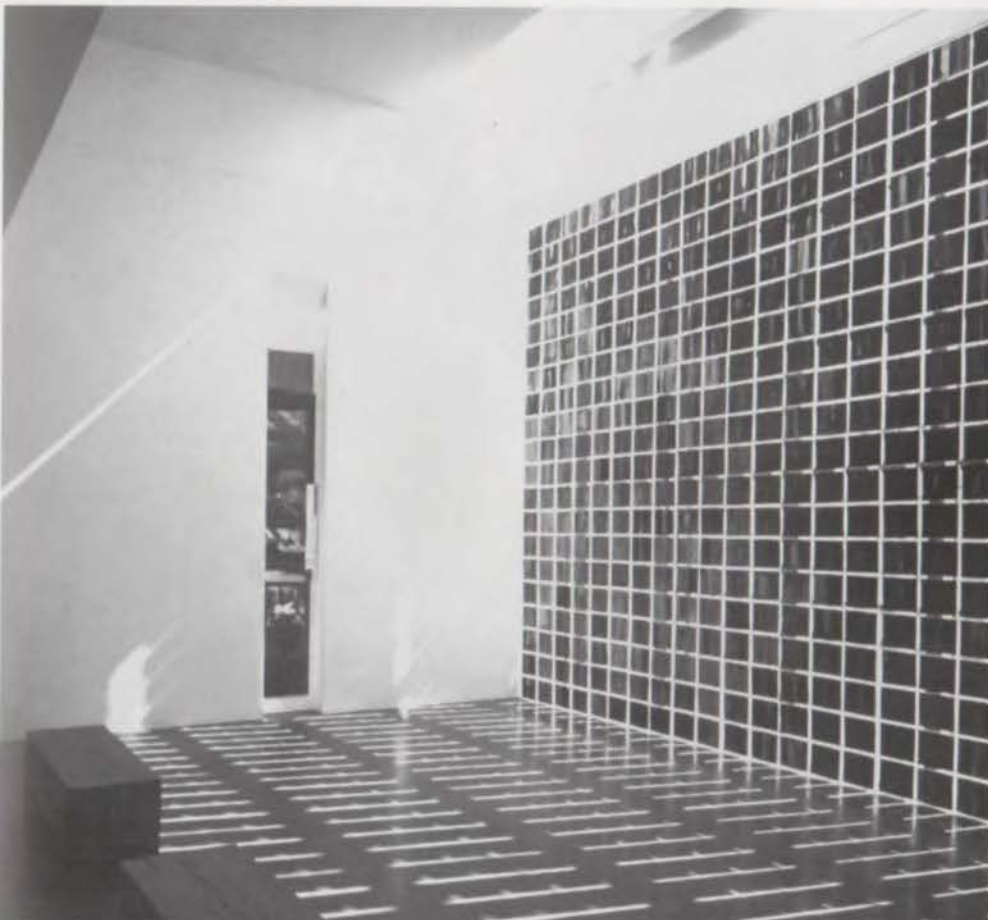


Gerald Moonhead, FNA

1 the Wall of Hope in the Memorial Room at the Holocaust Museum

2 Houston's Holocaust Museum was designed by Ralph Applebaum Associates with Houston architect Mark Mucasey.

3 The Wall of Tears contains 600 painted tiles alluding to the six million who perished.



Paul Hester and Lisa Carol Hardaway

The Memorial Room is located at the south end of the central corridor space, and faces a lawn that is planned as a future sculpture garden. Containing 600 hand-painted and fired tiles and two mixed-media panels by Philadelphia artists Patricia and Robert Moss-Vreeland, the Memorial Room itself is filled with light, contrasting with the darkness of the main exhibit space. Murphy Mears Architects and the artists Moss-Vreeland had teamed up to win an earlier competition sponsored by the museum.

The entrance portal to the Memorial Room is detailed to blend with the steel-plate vocabulary, and cleverly incorporates emergency-exit doors from the exhibit area. The room itself contains the Wall of Remembrance with a panel depicting the Holocaust; the Wall of Tears with the 600 painted tiles alluding to the six million who perished; and the Wall of Hope with a panel depicting trees representing growth and new life. Two simply-hewn oak blocks provide seating in this spare room. A simply-detailed soffit directs light into the room from above the painted tiles. Opposite the Wall of Tears, a Cemetery Wall depicts headstones of the families of the Houston survivors.

Managing the light in the design of the Memorial Room must have presented a challenge. Facing south, it can be difficult to detect the subtlety of the colors of the painted tiles, and the glare can overwhelm the painted panels as well. But, combined with the desire to reflect on the art, the need to be washed with light outweighs lesser concerns.

Although the Memorial Room is not directly connected to the exhibit experience, it is a welcome relief from the darkness of the exhibit itself, and provides a much-needed opportunity to sit and reflect. **VPH**

**PROJECT** Holocaust Museum Houston and Memorial Room

**CLIENT** Holocaust Museum Houston

**ARCHITECT** Ralph Applebaum Associates, New York, with Mark Mucasey, Architect, Houston (Holocaust Museum Houston); Murphy Mears Architects, Houston, in collaboration with Patricia & Robert Moss-Vreeland, Philadelphia (Memorial Room)

**CONTRACTOR** Higbie Roth Construction Company

**CONSULTANTS** Becky Bowen (lighting design)

## Towering Clubhouse

**ARCHITECTURE** In a 500-unit subdivision located just north of San Antonio, architect Michael G. Imber has created a symbolic and functional structure that links a large development to its surroundings, while giving residents a place to relax, hold community functions, or just change into their swimsuits.

The clubhouse, centered between three of the neighborhoods in the Big Springs Villages, gave the development a recognizable landmark that uses metal roofs, large overhangs, and a stone base to draw an architectural connection to its Hill Country site. The choice of a tower, according to Imber, was also due in part to the project's context. The Big Springs Clubhouse fills in the gap of historic and contemporary towers that stretch across north San Antonio, including Fort Sam Houston and Look Out Hill to the east and Camp Bullis to the west.

The verticality of the tower, which is emphasized on the interior with a 36-foot-tall oak center column, allows for a programmatic division. The lower level serves the adjacent swimming pool, offering dressing rooms and a picnic

area, while the second floor, with its views of downtown, features a meeting room and covered porch used for community meetings and other social events.

*Mark Forsyth*

**PROJECT** Big Springs Villages Recreational Facility and Clubhouse, San Antonio

**ARCHITECT** Michael G. Imber, Architect

**CLIENT** Big Springs Owner Association

**PHOTOGRAPHER** Paul Bardagjy



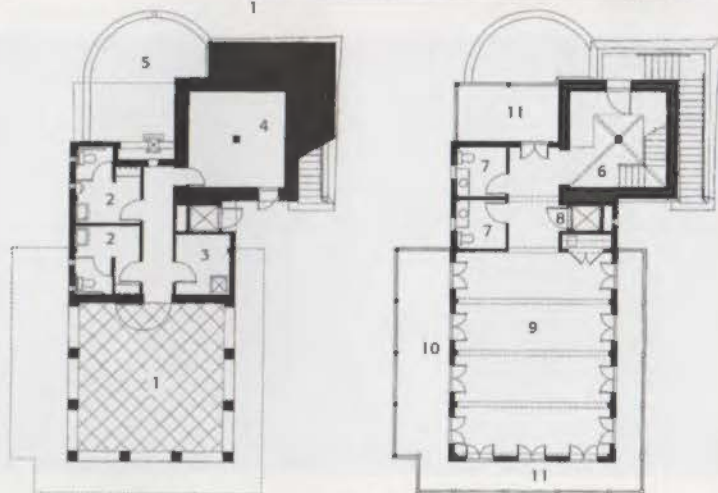
1 The Big Springs Clubhouse provides impressive views of San Antonio as well as the surrounding Hill Country.

**GROUND LEVEL PLAN**

- 1 PICNIC PAVILION
- 2 DRESSING ROOM
- 3 STORAGE
- 4 MECHANICAL
- 5 TANK

**MAIN LEVEL PLAN**

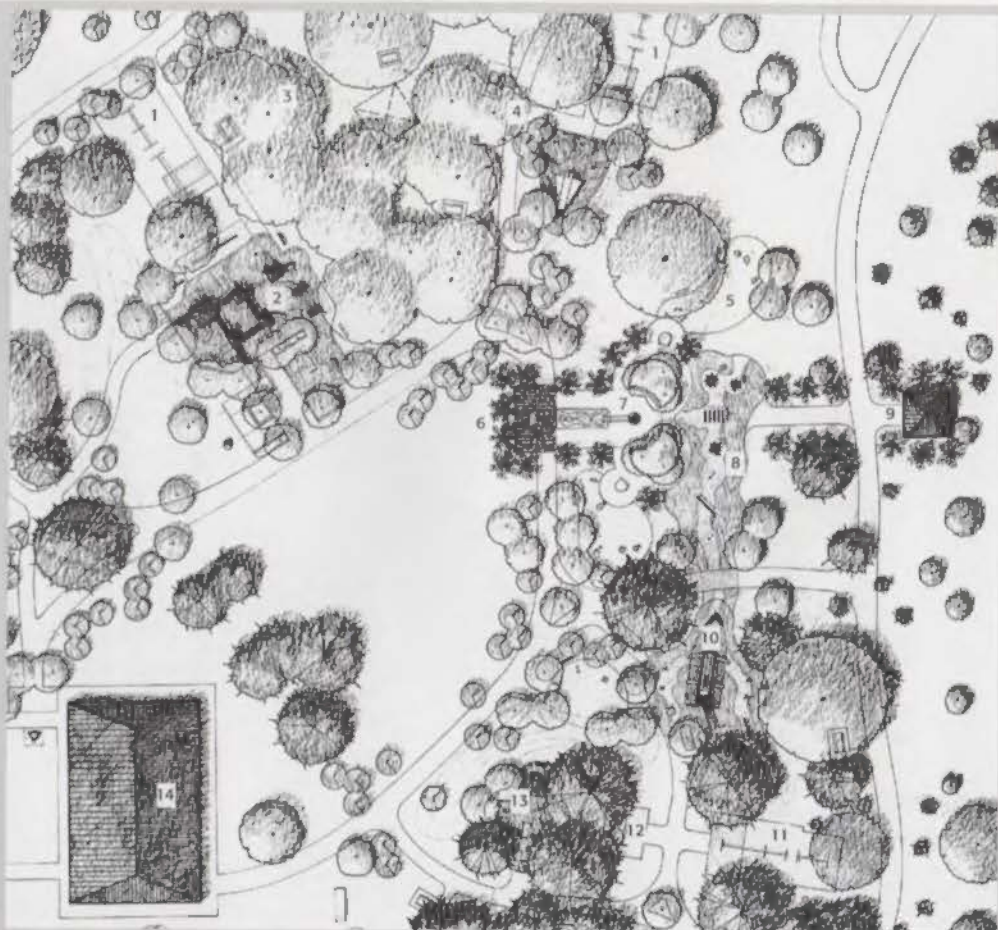
- 6 FOYER
- 7 REST ROOM
- 8 ELEVATOR
- 9 MEETING ROOM
- 10 COVERED PORCH
- 11 BALCONY



## Waterworld for the Kids

**LANDSCAPE ARCHITECTURE** With nearly 100,000 visitors every weekend, Hermann Park near downtown Houston has become as congested as the freeways. Increased patronage of the recently-updated zoo facilities, Miller Outdoor Theater programs, and the park's attractiveness to picnickers are placing increased demands on a once-vast park. As a response, the Houston Parks Board has funded and built the Buddy Carruth Playground for All Children, an eight-acre development just north of the zoo grounds.

Opening in October of 1995, programming for the park began in 1992, prior to the recent master plan prepared by Hanna-Olin of Philadelphia. The playground was designed by landscape architect Lauren Griffith of Houston, with Dr. Joe Frost of Austin, a specialist in early childhood development at the University of Texas at Austin. A ship structure is the focus of a large water-play area, with palm trees and other fountains organized along a poured-rubber river. Play areas designed for different age groups are located at varying distances from the water-play area, each with picnic tables and places for parents to supervise. Another focus of



## A Freeway Eatery

**ARCHITECTURE** Named for the freeway adjacent to the restaurant's original location, the 59 Diner on Houston's Katy Freeway uses bizarre shapes and bright neon to attract passing drivers. Designed by Houston architect Sharon Tyler Hoover, the 6000-square-foot restaurant is visually buried amongst a sea of competing distractions, including numerous other restaurants, freeway ramps, and signage. In addition to the existing competition near the site, a new ordinance passed by the City of Houston limited the height of the important pole sign, giving the restaurant's architect an even more challenging mission. A final challenge for Hoover was the existing structure into which the 59 Diner was to move. This building had virtually no windows and a narrow street frontage.

Her response was to exploit the eccentricities of the drive-in-style diners of the 1950s as well to find a "loophole" in the restrictive sign ordinance. Using large sloped angular roofs, exposed steel pipe columns, glass, neon, and detail exaggerated in size, the restaurant presents an impressive invitation to drivers cruising by on Interstate 10. And, since the sign ordinance only applied to the pole sign, Hoover attached a second, much taller sign to the overscaled entrance. In addition, since the long wall of the main dining area faced north, the architect was able to integrate numerous windows bringing light and views to the interior.

The diner, which Hoover admits was inspired as much as by the Jetsons as the 1950s, relates to the chain's first location at the convergence of U.S. 59 with Shepherd and Greenbriar. Both incorporate stucco, ceramic tile, and stainless steel, and both share the robin's-egg blue color scheme that was in style four decades ago. While the use of materials and color remained the same, the relationship each has with its immediate surrounding is much different. The original location, despite its proximity to Highway 59, is largely controlled by pedestrian circulation and the slower-moving traffic on Shepherd Drive, while the new outlet is directly entirely toward the fast-moving vehicles on Interstate 10. **MF**

### PROJECT 59 Diner, Houston

**ARCHITECT** Sharon Tyler Hoover, Architect, Houston

**CLIENT** John Fossbee, Revenue Inc., Dallas

**CLIENT** Structural Consultants (structural engineering), John Suttles (mechanical engineering), Meyerland Glass (glazing)

**PHOTOGRAPHER** Sharon Tyler Hoover



1



2



3

1 The pole sign, though limited in height, uses neon to make an impressive punch.

2 The existing structure, also a restaurant, had virtually no windows.

3 Architect Sharon Tyler Hoover designed the 6000-square-foot 59 Diner located on Houston's Katy Freeway.



1

### PARK PLAYGROUND PLAN

- 1 6-12 YEAR OLD SWINGS
- 2 6-12 YEAR OLD PLAY AREA
- 3 PICNIC AREA
- 4 SPECIAL PAVING
- 5 SAND PLAY AREA
- 6 FRAGRANCE ARBOR
- 7 KUGEL GRANITE BALL
- 8 WATERSCAPE PLAY AREA
- 9 BIRTHDAY PAVILION
- 10 3-5 YEAR OLD PLAY AREA
- 11 3-5 YEAR OLD SWINGS
- 12 TODDLER SWINGS
- 13 TODDLER PLAY AREA
- 14 EXISTING PAVILION

1 the floating granite-ball fountain in the center of the Hermann Park Playground

2 Kids play in a tunnel of tubes in the water-scape play area.

the playground is a brick and wood trellis structure that includes a floating granite-ball fountain nearby. The arbor has been landscaped with aromatic plants, one aspect of the overall emphasis of the park's design on accessibility.



2

Raised sand beds and fountains work well for children using wheelchairs, as well as toddlers ambling about.

The Parks Board raised the \$3.1 million required to build the playground through foundations, corporations, and individuals, including a "Sign the Sidewalk" campaign that raised over \$100,000. Merrie Talley-Pope, projects coordinator for the Houston Parks Board, credits Mesa Southwest Construction, the general contractor, and Allgreen Associates, landscape contractor, with the successful completion of the project. Virginia Kelsey, of Houston, was the architect for the park structures. **VPH**

## Stuck in rush hour traffic

**ARCHITECTURE** Designed to house the city's \$550-million "Intelligent Transportation System," Houston Transtar integrates the efforts of five major traffic control groups: the City of Houston, the Texas Department of Transportation, Harris County, and the Metropolitan Transit Authority. The three-story, 52,000-square-foot building, designed by Morris Architects of Houston, contains a central control operations room, computer communications room, a telephone switch room, a briefing room, a visiting area, and administration and other support offices.

Because natural disasters create traffic nightmares, the building's facade was designed to withstand hurricane-force winds, and the mechanical systems have been configured so that

Transtar can operate during power blackouts or other emergency conditions.

Transtar, with its command center's 50-foot-wide by 14-foot-high screen, serves as the home base of many of the region's traffic management systems, including traffic signalization, freeway management, transit management, electronic toll collection, and emergency and disaster relief. Using a comprehensive network of video surveillance cameras, remote-controlled ramp signals and other changeable message signs, and fiber-optic communications systems, Transtar operates far outside its brick confines on Loop 610 West. **MF**

### PROJECT Houston Transtar

**CLIENTS** Houston Metro, Harris County, City of Houston, Texas Department of Transportation

**ARCHITECT** Morris Architects, Houston (Richard L. Chambers, Jr., principal in charge; John L. Smart, designer; Max Stringer, project manager; Andy Smith, project architect; James Walker, interior design)

### CONTRACTOR Pyramid Constructors

**CONSULTANTS** Gilbane Building (construction management); CHP & Associates (mechanical engineering); D.Y. Davis Associates (structural engineering); TSC Engineering (civil engineering); Clark Condon Associates (landscape architecture); Rolf Jensen & Associates (code consulting)

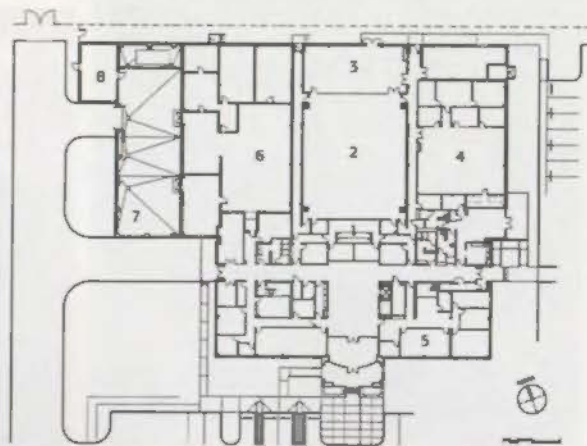
**PHOTOGRAPHER** Aker/Zvonkovic Photography

1 the Central Control Operations Room of the three-level Houston Transtar facility

2 Houston Transtar was opened by four of the city's major traffic control organizations.

### HOUSTON TRANSTAR PLAN

- 1 GALLERY
- 2 CENTRAL CONTROL OPERATIONS ROOM
- 3 PROJECTION ROOM
- 4 COMPUTER COMMUNICATION ROOM
- 5 ADMINISTRATION
- 6 CENTRAL PLANT
- 7 MECHANICAL YARD
- 8 GENERATOR



1



2

## Backdrops and Buildings

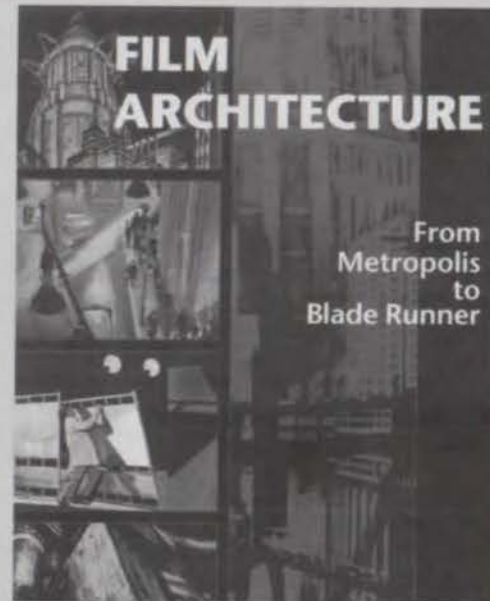
*Film Architecture: From Metropolis to Blade Runner*  
by Dietrich Neumann

Prestel-Verlag (Munich, 1996)  
220 pages, \$65.00 hardback

**BOOKS** From its beginning, the cinema has maintained a close relationship with architecture. Both are spatial arts that inspire and influence the other. In a collection of essays, film synopses, and vintage texts, *Film Architecture* discusses how architecture and film have intertwined throughout the cinema's brief history.

While "From Metropolis to Blade Runner" implies an ordered and chronological analysis of architecture and film, the book's focus is on early films of the '20s and '30s. It does not attempt to be a comprehensive historical analysis, relating instead architecture's film role in three ways: as a reflection and commentary on contemporary developments, as a testing ground for innovative visions, and as a realm in which a different approach to the practice of architecture can be realized.

Five essays preface a catalog of film synopses, discussing film and its relation to archi-



From  
Metropolis  
to  
Blade Runner

ture—in particular the architecture of the city. Films referenced in the essays make up the listings at the end.

Anthony Vidler's "The Explosion of Space: Architecture and the Filmic Imaginary" describes early film as a laboratory for the exploration of the built environment and an attempt to comprehend and manipulate new concepts of spatial perception. Vidler lik-

# Industrial Art

**ARCHITECTURE** Inserting a new studio and product-modeling shop into a 7,000-square-foot brick warehouse, the Vision Design Group of Austin has created a dramatic and practical new home for Design Edge, an award-winning industrial-design firm. Located on the edge of downtown Austin's warehouse district, Design Edge occupies a former machine shop that now contains a dramatic product gallery, interior-

office pavilions, and shop space for this rapidly-growing firm.

Design Edge specializes in technology-based consumer products, according to co-founder Richard Haner, including recent designs for Dell Computer, IBM, Toshiba, Apple Computer, and many other technology companies. The project was an intense collaborative effort, according to both Travis Young of Vision Design Group and Marjorie Mowry of Design Edge. Having outgrown their former offices in a Victoria-era house west of the Capitol, they located the warehouse and completed the design and construction effort over a 16-week period, with virtually all of the employees participating in the design process. The new studios are oriented around a red-painted gallery space formed much like the interior of a hull of a ship. White-painted offices wrap around the gallery, and individually roofed office huts control the light levels for CAD-intensive work. This collaboration provided much more than a pragmatic work space for this company and recognizes that marketing begins right at the front door. *VPH*



Aneller Wong Photography, Austin

ens architects of the '20s to their contemporary filmmakers, pointing out how both groups were exploring the new possibilities of montage and spatial sequence.

In "Sites of Desire: The Weimar Street Film," Anton Kaes makes an argument for the street film as being both a documentation of the modern environment and an attempt to explain and comprehend it. The street film is an attempt to capture both the reality of the modern city and the feeling of life in these new spaces.

*Metropolis* was a milepost for both film and architecture. An analysis of the film as a macrocosm of the cause and effect of significant architectural movies is the subject of Neumann's "Before and after *Metropolis*: Film and Architecture in Search of the Modern City." Neumann delves into the film's immediate predecessors and imitators, fleshing out the context of the film's creation with an historical perspective.

"New York, Olde York: The Rise and Fall of a Celluloid City" is Donald Albrecht's documentation of the changing depiction of New York City on film. The Big Apple's image moves from that of a shining metropolis of the future (*The Crowd*, 1928) through a gritty, realistic documentation (*On the Water-*

*front*, 1954) to a nostalgic depiction of a stylized pre-modern past (*Dick Tracy*, 1990).

Los Angeles is the setting for the sci-fi movie *Blade Runner*, subject of Michael Webb's "Like Today, Only More So." A movie "ahead of its time," *Blade Runner* was a prophetic portrayal of the dark and dirty future city, quite in contrast to the clean and shining cities of film's earlier futures.

The film synopses are informative encyclopedic entries complete with plot summaries, photographs, and descriptions that come alive with rich anecdotes and historical perspective. A collection of essays, articles, and pamphlets written by architects and filmmakers at the heart of early discussions of film and architecture follows. The book closes with brief biographies of key and significant set designers and architects.

*Film Architecture* is not an encyclopedia of cinema and architecture. It is also not a listing of every architecturally significant film in existence. The book is, however, a thought-provoking and insightful collection of essays and historical records that gives an in-depth analysis of the discussions in the Weimar Republic by architects and filmmakers as evidenced in their own writings and works.

*Jonathan Hagood*

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## Resources

*Memorial Room, Holocaust Museum, Houston*  
*Murphy Mears Architects, Houston*  
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**Floor stain:** Kemiko; **hardware:** Soss, Corbin  
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 Starfire; **benches:** Creative Wood and Glass

*Big Springs Clubhouse, near San Antonio*  
*Michael G. Imber Architect*  
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**Timber frame:** Texas Timber Frame; **wall panels:**  
 Winter Panel; **windows:** Marvin/Fisher Millwork;  
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 Tropical Waters; **lighting:** Rejuvenation; **water foun-  
 tains:** Tropical Waters; **heat pump:** Trane; **hydraulic  
 hatchway:** Wagner

*Transtar, Houston*

*Marris Architects, Houston*  
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**Steel:** Jarco; **metal framing:** Delta Metals; **brick:**  
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## Coming next issue...

THE SEPTEMBER/OCTOBER 1996 issue of *Texas Architect* will present the projects selected to receive 1996 TSA Design Awards. On June 20-21, a jury of three prominent architects (Laurence Booth, FAIA, of Chicago; Elizabeth Ericson, FAIA, of Boston; and Bart Prince, of Albuquerque, N.Mex.) chose the winning projects from a pool of more than 160 entrants. These projects joined a long list of past winners in the state architectural "Hall of Fame" and in celebration of their accomplishments will be duly recognized in the upcoming issue. This year's contest was the 42nd-annual competition for the Society.



▲ Laurence Booth, FAIA, received a Bachelor of Architecture from the Massachusetts Institute of Technology. Currently, he serves as CEO and principal of Booth/Hansen & Associates in Chicago. He has taught at Harvard University and the University of Illinois.

◀ Elizabeth Ericson, FAIA, was trained at Mount Holyoke College and Columbia University, and is currently a principal of Shepley Bulfinch Richardson and Abbott, in Boston. She is a former president of the Boston Society of Architects.

▼ Bart Prince graduated from Arizona State University in Tempe, and operates his own office in Albuquerque, N.Mex. He has taught at the University of North Carolina, Charlotte; the University of New Mexico, Albuquerque; and the University of Oklahoma, Norman.



IN NEXT ISSUE'S "SURVEY," we will highlight the Bettendorf Family Museum, a community center in eastern Iowa designed by Jackson & Ryan Architects of Houston. The 41,000-square-foot museum, in addition to its architectural impact, puts forth a particularly positive mission statement: *to develop a sense of participation and enthusiasm for learning—to discover that learning can be fun.*

This issue, which will be distributed at TSA's Annual Meeting in San Antonio, is the year's largest and will highlight convention exhibitors and their products.



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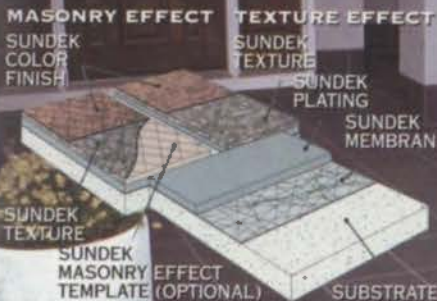


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## Garden Settings

**ARCHIMOVIES** Last summer in "Archimovies," we looked forward to the warm months and the call of the outdoors with cinematic tours of Italy. Nature beckons again this year as we search for movies where gardens, man-made landscapes, are important backgrounds and settings. As we found with several previous reviews, however, finding material to fit the preconceived theme was not easy. Although plenty of movies are shot outside, natural nature only incidental to the plot was not pertinent to our architecture/design bias. We hoped to illustrate various periods in garden design: ancient Greek and Roman, Medieval, Renaissance, Baroque, English landscapes, etc. But after previewing over a score of films that we recalled had some garden scenes, we found it necessary to reduce our scope and to present a few films, largely set in landscapes, that illustrate various cinematic uses and interpretations of nature controlled by man.

Once we dropped our garden-history-survey motif, we found that several films with predominant garden settings used the garden in a surprising way as a psychological state of mind rather than a place of peace and order. The garden is used to transcend time and place, evoking the full range of human emotions from frivolity to morbidity. The chaos of the work-a-day world may not intrude on the order of the garden, yet the inner turmoil of the characters is frequently unaffected, uncalmed, by their sylvan surroundings.

Since ancient times, gardens have been both metaphors for paradise and attempts to create an ordered fragment of the universe. The primal heavenly example, of course, is the garden of Eden. Enclosed Persian gardens, described in the Quran as quartered by the four rivers of paradise, and walled medieval gardens of herbs and flowers, are literal translations of deeply felt ideas. Mankind's original gardens may have been clearings discovered in the forest, a natural paradise favored by the gods, but man's work was still needed to keep the place in order. While the history of gardens may reveal the urge to materialize emotional or religious concepts, we found that gardens in the movies usually work the other way around, using the garden environment in a variety of metaphors to suggest human states of mind, feelings, and emotions.

One of our all-time favorites, *A Midsummer Night's Dream* (1935, Max Reinhardt and William Dieterle), is a sylvan fantasy set in the



magical garden of nature possessed by fairies and goddesses. In sparkling black and white, two noble sets of lovers and a group of townsmen rehearsing a play go into the enchanted Athenian forest. Here nature is not controlled by man; at the mercy of playful or evil forces in the forest anything might happen. As they wander aimlessly, the characters become increasingly suggestible and delusional. Several story lines converge, intertwine, and diverge before problems are resolved. "Lord, what fools these mortals be!" exclaims Puck.

*Much Ado About Nothing* (1993, Kenneth Branagh), another favorite, is unique in its complete use of the garden as a plot device. The action takes place almost entirely outdoors in a wonderful Italian Renaissance garden (Villa Vignamagna). The outdoor rooms of the garden are settings for hiding behind hedges, overhearing conversations, playing in the fountain, dining alfresco, a masked ball, and finally, a wedding. Like the garden, the behavior is calculated and displayed, theatrically orchestrated. Love, treachery, and comedy are all supported by the garden spaces.

Further keeping with the Shakespearean theme, *Romeo and Juliet* (1936, George Cukor) features cypress lines hills and a reflecting pool in Juliet's luxurious walled garden to set the time and place in Renaissance Italy. Climbing the fortress wall, Romeo must first gain access to Juliet's garden before scaling the balcony to her heart. The famous balcony scene (starring Norman Shearer and Leslie Howard) is replete with love's innuendoes.

Sometimes the setting only adds to the confusion of the individual, rather than bringing rest. *Last Year in Marienbad* (1961, Alain Resnais) uses a hotel set within the grounds of an extensive 18th-century palace (actually several palaces near Munich) to present confusion of time and place. The spatial illusions seem to reflect uncertainty, jumping from interior to

exterior, forward and backward in time. As stairs, walkways, and events crisscross, the characters lose track of what may or may not have happened at Marienbad last year (or was it or was it not at Friedrikstadt the year before?). *8 1/2* (1963, Federico Fellini) is one of Fellini's typical film-within-a-films about making a film about a play, shot in a slightly decrepit but still opulent 19th-century spa where Marcello Mastroianni goes to escape professional and personal stresses which eventually follow him to the spa. In *The Draughtsman's Contract* (1982, Peter Greenaway), a baroque artist is under contract to make drawings of the various views of an English country house. As he renders each facade, including surrounding grounds, he includes a clue to nefarious events which had gone on, some of which were his own.

Some films, such as *A View to a Kill* (1985, John Glen), use extensive grounds and gardens to demonstrate the material wealth of the character, since space is the true luxury. The villain's estate is the chateau and stud farm at Chantilly. *Being There* (1979, Hal Ashby, from the novel by Jersey Kosinski) uses the grounds and exterior of the Vanderbilt estate at Biltmore photographed during the dormant winter season to capture the cool satire of Chauncey Gardener's (Peter Sellers) garden metaphors and similes.

*Rear Window* (1954, Alfred Hitchcock) uses the restricted setting of the residual space between urban apartment buildings to illustrate the thin boundary between public and private lives. The fragment of a garden below meanwhile holds the clue to a murder. A bleak picture of the future is presented in *Silent Running* (1971, Douglas Trumbull). The last remnants of earth's greenery have been banished to a star bound biosphere which has been slated for destruction by the Authorities. Bruce Dern gives his life to save trees and bunnies.

An abbreviated history of gardens is actually available on video (*Gardens of the World*, 1991, a PBS series hosted by Audrey Hepburn). As we surveyed these films, there was a certain irony to watching movies of gardens indoors instead of experiencing outdoors first hand. Next time, we'll look for references to Frank Lloyd Wright in the movies.

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Houston architects Yolita Schmidt and Gerald Moorhead, FALA, write about movies in every other issue of *Texas Architect*.

# Time waits for no one...

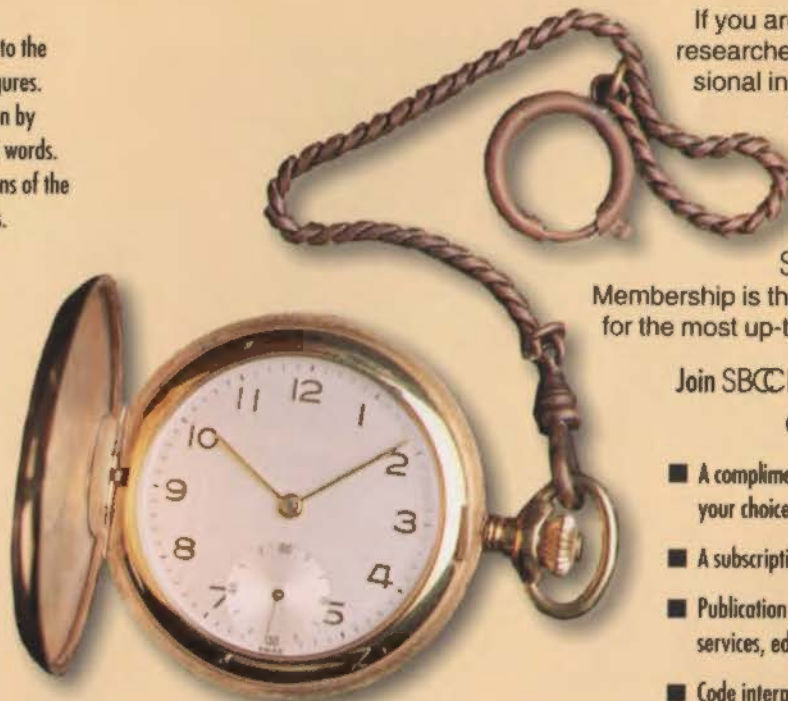
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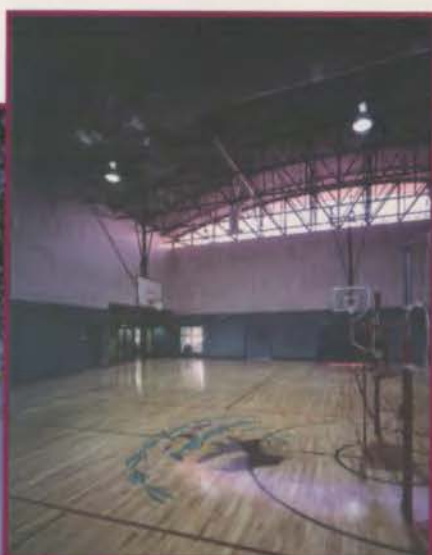
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