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Three Texas projects win PA Citations; Venturi unveils design for Laguna Gloria; master plan announced for Galleria Post Oak.

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Landscape architect and professor Richard Myrick attempts a formula for successful open spaces.

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COMING UP: Austin is grappling with preserving its legendary quality of life in the midst of a construction spree that is making it one of the nation's fastest growing cities. Next month, Texas Architect will explore these and other issues.

ON THE COVER: Roof garden, Phoenix Tower, Houston, by the SWA Group. (See p. 42) Photo by Tom Fox.



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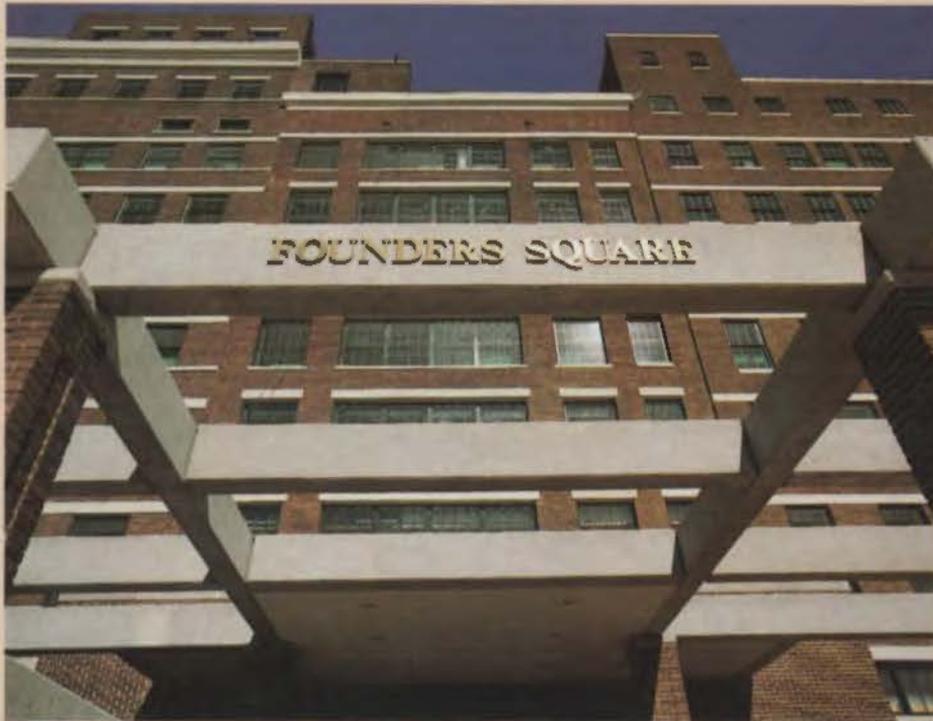


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# Masonry Design Profiles



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



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

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

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

*H. DUARTE / JARVIS*

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

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

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

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

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



- ▲ Collin County Courthouse/Jail, c. 1981  
Owner: Collin County, Texas  
Mason Contractor: Howard U. Freeman
- ▲ Cedar Valley College, c. 1978  
Owner: Dallas Community College  
Mason Contractor: Dee Brown Masonry





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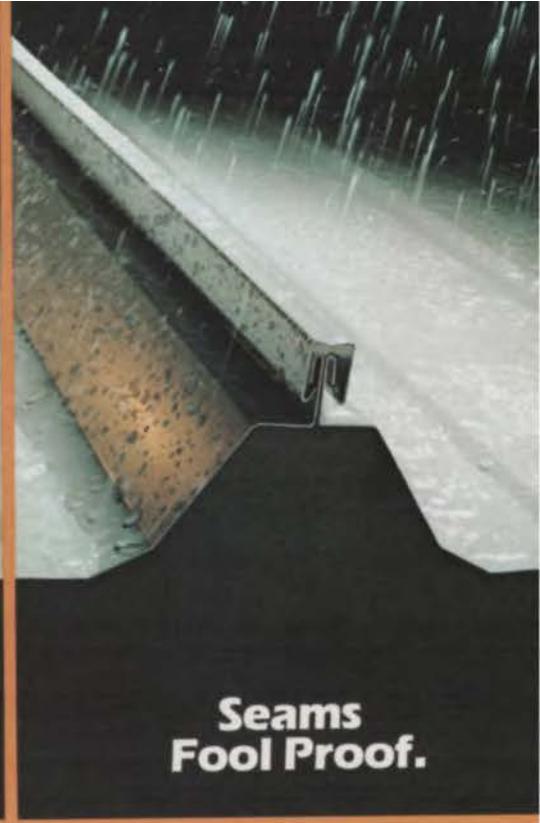




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# I Liked Neighborhood Terrorism Until The Day Of The Masonry Hut!

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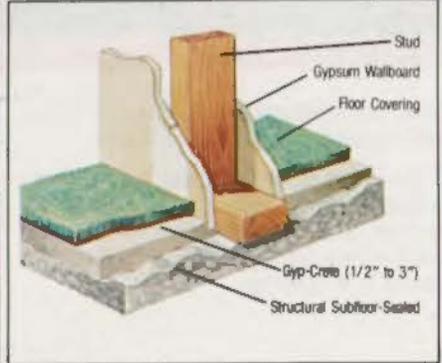
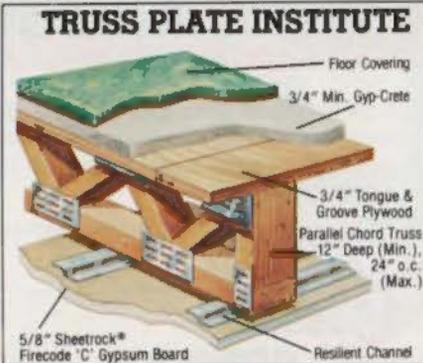
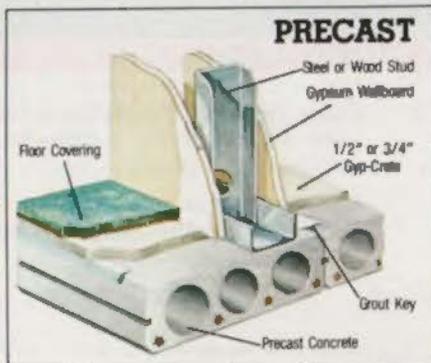
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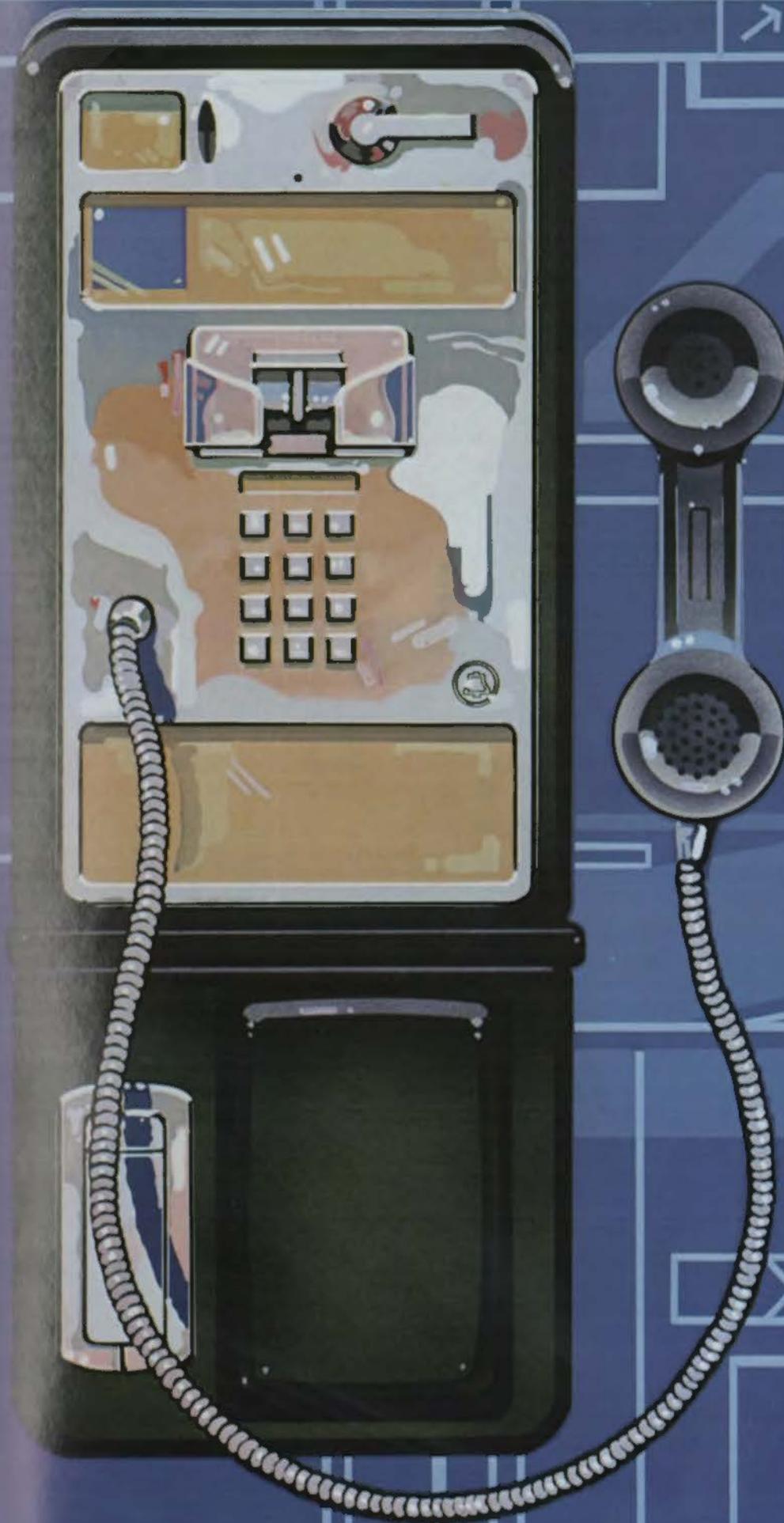
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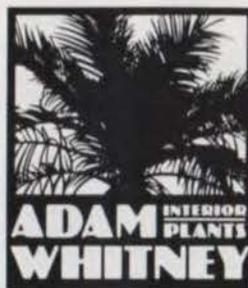
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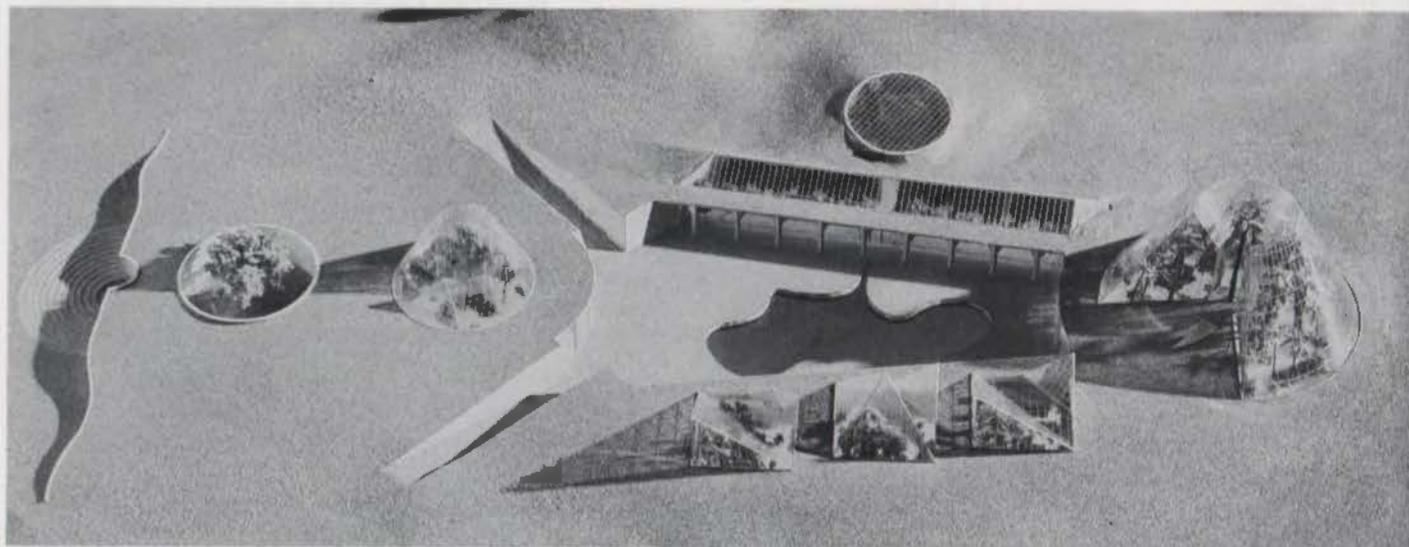
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Edited by Ray Ydoyaga



Lucile Halsell Conservatory, San Antonio, model.

#### AMBASZ DESIGNS SURREAL LANDSCAPE FOR SAN ANTONIO

Emilio Ambasz's design for the proposed Lucile Halsell Conservatory at the San Antonio Botanical Center, a recent *Progressive Architecture* award winner, is not so much a building as an ambiance, a sacerdotal space/landscape that suggests an archeological dig.

When he presented the model for the project early this year, Ambasz said his objective was to provide a "place where people could go to find a certain amount of serenity and tranquility." The built-up

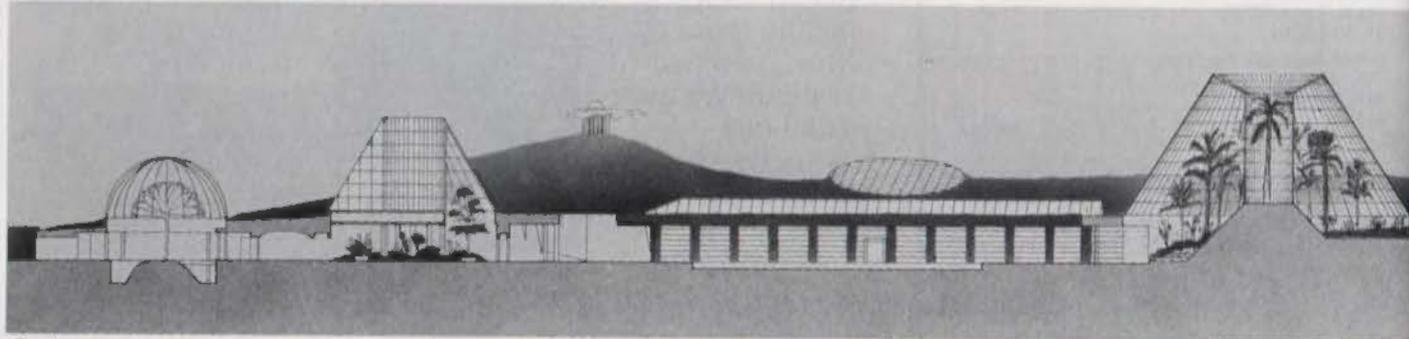
berms surrounding the greenhouse complex would make "a vessel of earth" with both practical consequences—helping to keep the temperature constant—and poetic portent.

The site for the project, which is to begin construction sometime this spring, is high on a hill with a splendid view of the downtown skyline, some three miles to the southwest. What one sees of the conservatory from the street is also a skyline of sorts—a mysterious grouping of clear glass pyramids, truncated cones and conic sections rising almost directly from the earth. On foot, the visitor approaches through a grassy amphitheater

with a tunnel entrance at its focus, in the middle of a random-stacked fieldstone retaining wall—the effect is something like the Vietnam War Memorial in Washington, D.C., but without the polished surfaces and knife-edge cuts of urban sophistication.

The tunnel leads first to a circular entrance pavilion, open to the sky, and then continues on axis to the first of the glass-roofed exhibit spaces, a circle nearly 60 feet in diameter to be used for temporary exhibitions and parties—an essential feature of every public building in San Antonio.

Past this space, the visitor comes to an



Section.

open arcaded courtyard, narrower at the far end, with an irregular pond in the middle and exhibit rooms opening on the remaining three sides. The courtyard provides a wind sheltered space for aquatic and native plants.

An orangerie is on the left under a flat open trusswork, and past that, deeper in the berm, is the fern room with its flat circular roof set at a low angle flush with the grade.

At the far end of the courtyard is the palm room, a 270-degree doughnut 103 feet in diameter under a sort of glass volcano rising 57 feet above grade, with a quarter-section missing. Inside the palm room, visitors walk along a radial ramp that emerges at grade, where they find a lone palm standing in the center of the volcano, in the open air.

On the right side of the courtyard are three more rooms, each 40 feet square and connected to the next by a short corridor cut at a diagonal, for tropicals, succulents and desert plants. The roofs for these rooms look something like the shape-discrimination diagrams in aptitude tests. They consist of one large and one smaller half-pyramid oriented differently in relation to one another in each of the three roof designs.

Though the \$5.8 million project is privately funded, it will be given to the city of San Antonio upon completion in 1986. Accordingly, the entire project is accessible to wheelchairs. Ambasz's concern with pedestrian circulation extends far beyond this basic, however. The entire project seems to evolve from a processional movement through a series of distinct spaces. Except in the courtyard and orangerie, one does not wander at random. Ambasz has set up a hierarchical sequence of experiences, a rhythm of close and expansive places, of light and shade and temperature, reaching a dramatic climax in the vast palm room with its indoor-outdoor ambiguity.

According to Dan Wigodsky, principle in Jones and Kell, which is the local firm coordinating the project, all the mechanical systems are being integrated into the concrete structure below the planter boxes, so no ductwork will be visible.

Because the soil is unstable, the buildings are to be rigid boxes of poured-in-place concrete that can float harmlessly with the shifting soil, independently of each other. Nothing is to be built below

the existing grade; the exterior of the project is to be bermed up to just below the top of the concrete walls. The glass roofs, supported on a lacy three- or four-prong truss pipe system, will rest directly on the outer walls of the boxes: Ambasz calls the roofs "hats." A manually adjustable shading system is being designed to alter light and heat absorption.

Apart from the sci-fi geometry of the glass roofs, the design is not only earth-sheltered, but earth-centered. The concrete structure of the arcade surrounding the courtyard is to be fully hidden behind trellises for climbing plants. The fern room is to include a waterfall, to be built from a model rather than plans, and the plant beds in all the rooms are being designed in cascading tiers that should minimize the appearance of human handiwork.

—Mike Greenberg

---

#### GOVERNOR APPOINTS GRAHAM AS CAPITOL ARCHITECT

Gov. Mark White announced in January the appointment of Roy Eugene Graham as Architect of the Capitol. Graham will direct the development of a master plan for restoration of the Capitol, the old General Land Office Building, and their contents and grounds.

"Restoration will not occur overnight," Gov. White said. "It will be an on-going effort continuing into the next century. I believe Roy Graham is the best qualified person to get this important project started."

The six-member Capitol Preservation Board, chaired by the Governor and created by the 68th Legislature, oversees the restoration effort. Its members are Gov. White, Lt. Gov. Bill Hobby, House Speaker Gib Lewis, Nacogdoches Sen. Roy Blake, Fort Worth Rep. Mike Mill-sap and former Austin City Councilman Lowell Leberman.

Formerly associate professor of architecture and planning at UT Austin, Graham has for the past four years been the director of the Historic Preservation Program at the University of Virginia. Graham spent nine years as resident architect of the Colonial Williamsburg Foundation, and was consultant to His-



Roy Graham.

toric Annapolis. In 1979, he headed a delegation of American architectural conservationists on a tour of restoration projects in the Soviet Union. He currently serves on boards of the National Conservation Advisory Council, the International Council of Monuments and Sites, and the Historic Resources Committee of the AIA.

"The Capitol is the supreme expression of the symbolic and monumental aspirations of 19th century Texas," Graham said. "It is worthy of the highest standards of care. It is our responsibility to care for this legacy from our past so we can pass it on to future generations of Texans. Over the years as the needs of government have evolved and expanded, the building has been altered in efforts to accommodate new uses and increased demands for space. Certain areas have reached a critical state of deterioration. A master plan will be drawn up with detailed knowledge of the building's history, construction, development and conditions which will be used to develop plans and programs."

Both Gov. White and Graham have asked Texans to assist in the development of a master restoration plan by calling or writing with information, photographs or furnishings belonging to an earlier era in the Capitol's history. Graham may be contacted at the Office of the Capitol Architect, Box 13286, Capitol Station, Austin 78711, (512) 475-4218.

NEWS, continued on page 28.

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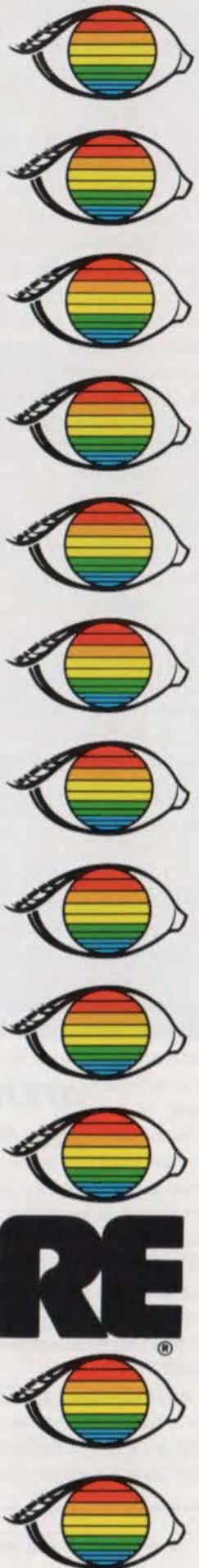
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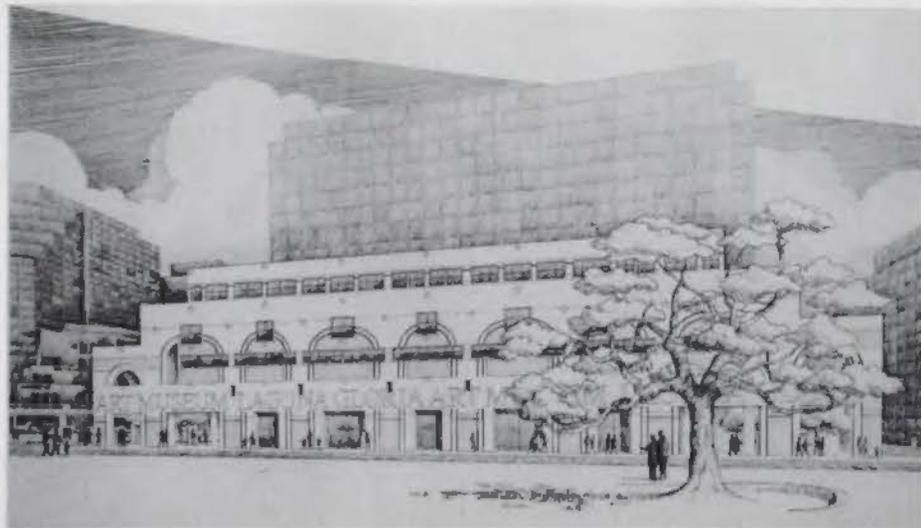


VENTURI MUSEUM  
APPROVED BY  
AUSTIN VOTERS

On the tail end of the announcement from AIA that Venturi, Rauch and Scott-Brown are the firm of the year, Venturi's office unveiled designs for Austin's new Laguna Gloria Art Museum. Presented to the museum trustees in December, the preliminary design has won the support of museum officials, praise from the architectural community, and funding from the voters in a January referendum.

In 1983, the trustees of Austin's Laguna Gloria Art Museum selected the Philadelphia firm after a seven month search that included several hundred applicants. Recognized for their responsiveness to history, function, region and community, Venturi and Denise Scott-Brown, his wife and partner, conducted an intensive study of Austin, its buildings, environs and idiosyncracies. The result is a bold weave of the indigenous and historical with a wit and originality that are the firm's trademark.

In his landmark 1966 book, *Complexity and Contradiction in Architecture*, Venturi countered streamlined Modernism with an argument for "decorated sheds": lively, ornamental facades with simple, conventional boxes behind. Although he authored the maxim "less is a bore," Venturi now criticizes the historical revivalism movement that his theories helped to spawn, and calls for an original style that echoes our complex,



Laguna Gloria Art Museum, Austin.

plexity and Contradiction in Architecture, Venturi countered streamlined Modernism with an argument for "decorated sheds": lively, ornamental facades with simple, conventional boxes behind. Although he authored the maxim "less is a bore," Venturi now criticizes the historical revivalism movement that his theories helped to spawn, and calls for an original style that echoes our complex,

eclectic lives. The design for the new Laguna Gloria Art Museum is a microcosm of his theories.

A long, narrow site (donated by area developers Watson-Casey), dictated the shape, size and exterior rendering of the museum—the 77,000 square foot, four-story building stretches the length of one block along Fourth Street in downtown Austin. Facing Republic Park, one of the

FULLER RESIGNS AS EDITOR OF  
TEXAS ARCHITECT

Larry Paul Fuller has resigned as editor of *Texas Architect* magazine, effective with the publication of this issue.

Fuller will devote his time to a writing, marketing and consulting business located in Austin. He will also write a column on architecture for *Texas Homes* and continue to write for *Texas Architect* on a free-lance basis.

He began his 12-year career at *Texas Architect* in 1973 as the magazine's editorial assistant while completing his Masters degree in journalism at UT Austin. This was the first paid editorial position on the previously all-volunteer *Texas Architect* staff. His thesis was on the history of *Texas Architect* magazine. By the end of his first year he was promoted to managing editor.

In 1979 Fuller became editor. During his tenure the magazine grew from a 30-page journal to a four-color magazine of more than 100 pages. The improved con-

tent of the magazine earned Fuller dozens of awards for editing and writing on the national, regional and local levels. He supervised three redesigns of the magazine, initiated the use of editorial color (July/August 1980), and has been honored with a score of graphic design awards. Fuller was named an Honorary TSA member in 1982 in recognition of his contributions to the profession.



"Larry made *Texas Architect* what it is today—the most highly respected regional architecture magazine in the country," Executive Vice President Des Taylor said. "He guided the magazine through periods of great change and stages of unmatched progress. A large measure of TSA's success is due to the national stature of *Texas Architect*."

Perhaps Fuller's most enriching legacy at *Texas Architect* are his thoughts and observations on architecture and the profes-

sion eloquently expressed in his column, "About This Issue." Begun in 1978 to introduce and summarize each edition, the column evolved into a strong and persuasive voice for excellence in design. From this first column he echoed his passion for regional architecture and set a focus for the magazine:

"... We are speaking of an architecture rooted in the pride of a people who once comprised a Republic, an architecture rising from the wealth that came with cotton and oil and that still prevails in this golden age of the Sunbelt Superstate. Indeed, we are speaking of an architecture that is Texas."

"It has been a rare privilege and honor to have been associated with TSA," Fuller said. "My association with the society has been a high point in my life, both professionally and personally."

"Larry's record of achievement with *Texas Architect* will be hard to surpass—he set the standard by which others will be judged," Taylor said. "We wish him the greatest success in all future endeavors."



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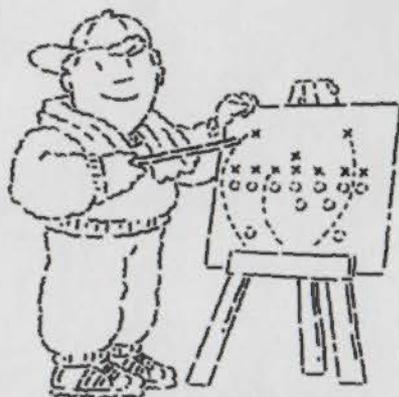
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city's original four public squares, the facade consists of large, blank, rhythmic arches juxtaposed with bold graphic elements and colorful patterns. Drawing upon similar arched facades in Austin's historical buildings, Venturi uses these three-story arches to "reflect the importance of the building" and to counter the possibility of its being dwarfed by surrounding buildings in the future.

A continuous band of lettering—ART MUSEUM LAGUNA GLORIA ART MUSEUM—bisects the arches, leaving no doubt about the building's identity. Stars sprinkled about the facade bespeak the Lone Star pride while occasional colorful graphics by well-known artists confirm the building's purpose. A variety of contrasting materials, many of them native to the area and recognizable to locals, will be used. The result is a boldly unique yet pleasantly familiar facade.

The floor plan reveals a simple response to the demand of site and program. Venturi divided the thin building into two long halves. Using a system of zones, he arranged the spaces on either side of a central circulation spine.

Sharon Greenhill, planning officer for Laguna Gloria, says this arrangement will provide an easy orientation for the visitor.

A tree-filled courtyard entrance on the east corner leads to a glassed-in lobby that doubles as the museum's permanent gallery. Stretching the length of the building, the gallery will contain large pieces of sculpture that can be seen from the outside. Venturi intends it to "feel like part of the sidewalk—making the transition from outside to inside gradual and inviting." A wide, gracious stair leading to the galleries above and the 300-seat auditorium below separates the gallery/lobby from the information, orientation and curatorial spaces behind. The gallery ends at a restaurant patio which, with an entrance from the street, can be closed off and operated after museum closing hours.

The second floor is divided by the circulation spine into two long series of galleries. Dedicated to long-term exhibitions, the front galleries take advantage of natural northern light, which filters in through a band of high windows. Occa-

sional small windows at eye level permit glimpses of the park and skyline beyond. Possessing "architectural character," these front galleries are reminiscent of the pleasant, homey exhibition spaces in Laguna Gloria's current facility, an Italianate villa on the banks of Lake Austin. At the same time, these front galleries "permit a flexibility of shape, size and lighting appropriate for a contemporary art gallery," Venturi says. The series of galleries to the rear will house temporary exhibitions. "Neutral in character," these galleries rely on artificial lighting with clerestories at either end.

The third floor contains a classroom, more gallery space, a children's gallery and activity room, and curatorial spaces. The fourth floor houses administration offices and more curatorial and storage areas.

The museum planning committee set out to make a conscious shift away from the anonymous museum architecture of the past, according to Greenhill. At the same time, they recognized the fine line between an architectural statement and deference to the art work. Though a few



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details remain to be resolved, at this first glance, VRSB, and their associate architects Renfro & Steinbomer, seem to have struck a well-received, harmonious balance between statement and function.

VRSB's design is already spurring a host of projects that will transform Austin's warehouse district. The adjoining Republic Park is currently being re-designed, by Richardson-Verdoorn of Austin, to accommodate a variety of uses for the museum, including a terraced amphitheater, concessions and a colorfully paved plaza-within-a-plaza. Scott-Brown was commissioned by Watson-Casey, which owns nine blocks in the area, to design a master plan for the district. Watson-Casey says it is committed to build her idea of a six-block "Rambla," kindred to the namesake street in Barcelona that has wide, elaborately paved sidewalks, with several allees. The district is also the site of the new City Hall complex on the banks of Town Lake.

Construction of Laguna Gloria is scheduled to begin by the end of the year.

—Blair Calvert

#### PRIVATE SECTOR ADVOCATES MASTER PLAN FOR GALLERIA

Although the dynamic Galleria area of Houston prospered without such traditional city planning controls as zoning and development standards, the private sector now wants to improve the area with a proposed master plan whose guidelines would, in effect, set *self-imposed* zoning and development standards. In a joint initiative by the City Post Oak Association and the Urban Design Committee of Houston/AIA, a 36-page manual entitled *Galleria-Post Oak Master Plan* has been recently published for use as a tool leading to the development of more rigid recommendations.

The goals of the plan—which include enhancing the environment for pedestrians, improving traffic conditions and reinforcing the image of Galleria Post Oak as the premier suburban center in the nation—try to convey the increasingly competitive office space market in Houston in a pragmatic context. “. . . In late 1983, Houstonians began to realize that

the honeymoon of rapid growth with no down side was over,” the report says. It further explains that these market changes present an opportunity to significantly improve the quality of the area, thereby strengthening its marketability in the southwest.

Advocating an improvement of the image that made the area so successful, a mix of ritzy shops and trendsetting office towers, the manual also includes proposals to some of Galleria Post Oak's current weaknesses: impassable traffic conditions, few pedestrian amenities and an unmanageable assemblage of open spaces. Among a host of propositions, perhaps the single most eye-catching idea of the plan is the transformation of Post Oak Boulevard into a grand thoroughfare with the impact of "Fifth Avenue or the Champs Elysees." Plans in the manual depict a four-lane throughway with landscaped esplanades and light bollards separating two drop-off lanes. The manual recommends that Westheimer, the area's other main street, should be below grade at its intersection with Post Oak. This would enable the creation of a circus in-



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tersection allowing for information booths, landscaped meeting areas and other amenities. Further provisions for the boulevard include its extension to South Rice, wider sidewalks, pocket parks and the banning of large buses and trucks.

Other specifications for the area in the manual include:

- extensions of several major streets;
- the development of a large park in the Lamar Terrace subdivision;
- redevelopment of Windsor Plaza to include a landmark mixed-use center;
- creation of small parks, plazas and landscaped open spaces;
- gateways to signify the area's boundaries;
- more housing, both low and high rise; and
- interconnections between existing retail to encourage shoppers to walk between destinations.

The Houston Chapter has recommended meetings to discuss the master plan's provisions with Efraim Garcia, city planning and development director; neighborhood groups and Metro officials. More detailed planning should be complete by the end of the year.

## AIA STUDY REVEALS COMPETITIVE BID PROCESS MORE COSTLY FOR STATES

The Maryland state government's architect and engineer selection process "is significantly more time consuming and expensive" than the Florida state government's process, according to a recent study by the AIA. The study compares the experiences of Maryland, which selects architects and engineers on the basis of price and other factors, with Florida, which emphasizes technical qualifications in the selection process.

The AIA-supported "Brooks Act" approach to granting public building contracts, which specifies that architects and engineers be selected on their qualifications subject to negotiation of fair and reasonable compensation, is used by many localities, the federal government, and the majority of state governments. Texas' "Professional Services Procurement Act" is virtually the same as the

Brooks Act, though it was enacted first.

Maryland, however, has advocated its selection process as more cost-effective than the traditional Brooks Act methods, thus prompting AIA to include Maryland in the study. Florida was selected for comparison because, until price enters the process, its architect and engineer selection process is similar to Maryland's.

According to the study, total costs of the architect and engineer portion of Maryland's capital construction process average 13 percent of estimated construction costs; but in Florida, they average only 6.8 percent. While architect and engineer fees are lower in Maryland than in Florida, "the added costs of the Maryland process far outweigh the savings in architectural/engineering fees," reports the study.

These added costs are, in part, the result of a larger administrative staff and budget necessary for preparing detailed programs on which architects and engineers can submit price proposals. These program descriptions take additional time for preparation and review, resulting in costly delays.

While Maryland requires the consideration of both price and technical competence when awarding contracts, the study finds that price is becoming the dominant factor in the system. Of the last 40 projects awarded by the Maryland Department of General Services prior to June 1983, 33 (83 percent) went to the firms with the lowest price proposals.

Although both state governments are pleased with their architect and engineer selection procedures and the quality of the buildings that result, design professionals in Maryland are resentful of the system, reports the study. "Most professionals who design state projects in Maryland dislike the system, which they feel rewards them inadequately."

The Maryland system, which requires competing firms to submit elaborate technical proposals accompanied by fixed prices, results in extraordinary costs to firms that compete but are not awarded contracts. These costs are eventually passed on to consumers of architect and engineer services, according to the study.

NEWS, continued on page 64.

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My colleagues on the magazine—not to mention the typesetter, the printing rep, and any number of backroom personnel—have come to regard “About this Issue” as the last act of each *Texas Architect* production. Though it functions as a lead-in to the issue, it is always the last piece of writing to be done, the last page through paste-up, the last to be stripped into the book. (I have always stubbornly maintained that writing the introduction last, after everything else has been put in place and perused, is only logical.) Now this column, the last act for this issue, becomes my last act as editor; as has been announced elsewhere, I have relinquished the editorship to pursue a broader range of opportunities within this same field. Consequently, this “About this Issue” is not about this issue at all. Rather, it is an attempt—after precisely 12 years of gratifying work—to be felicitous, to wrap things up. It’s a way of letting go.

As part of the process, certain acknowledgments, heartfelt as they are, come first. Any measure of success I have achieved with the magazine is shared by those who have shared the effort, especially John Lash, Michael McCullar, Ray Reece and, most recently, Ray Ydoyaga and David Brooks. I am also grateful to past and present leaders of the Texas Society of Architects for the opportunity to have served, and particularly to Executive Vice President Des Taylor, whose ardent belief in the magazine has been crucial to its growth, and whose unfailing support of me and my work has been a valuable treasure.

I admire and appreciate the contributions of past and present members of our publications committee and contributing editors. And of course I am grateful for our readership, whose intangible yet certain existence has been our reason for being.

From my perspective, *Texas Architect* has reached a certain level of maturity over the past decade, a level of credibility that places it beyond the bounds of the conventional house organ and ever so tentatively into the realm of real magazines. In a sense, the publication and its region have grown simultaneously. And, indeed, their respective opportunities are bound up together.

I am gratified, then, by what the magazine has become. But far more exhilarating is the vision of what it could be. It needs a hefty push toward the next plateau—more readers, more color, more visual flair and finesse. And while maintaining its identity with TSA, it needs to be a more independent forum, with more serious architectural criticism, and more punch in its commentary on issues of concern. *This region deserves a strong enough voice to be heard across the nation.* I am convinced that our new editor, Joel Barna, and my recent colleagues, have the capacity to deliver. And I wish them every success.

My hope for Texas architecture is that, at its best, it will nourish its roots, building upon what is here and yearning to *belong*; that it will reverse an emerging complacency about energy conservation; and that it will come to reflect new levels of self-confidence, aspiring to lead, and not to follow.

The future is full of hope and promise, for both the magazine and the region. How ardently the vision is pursued remains to be seen. But I, for one, will be watching.

—Larry Paul Fuller



TSA Headquarters, Austin.

# BUILDINGS AND THE LAND: AN INTRODUCTION

By Charles Tapley, FAIA



Jerry Lanow

The Texas landscape is legend in story and song, a source of inspiration and pride, a pervasive and tangible reminder of natural order. In a setting where the spirit of the last frontier still lingers, our opportunities for integrating architecture and landscape are enormous. So is the need.

But the recent past has seen progress; with increasing frequency, architects—and architects in collaboration with landscape architects—have helped their clients and their projects by providing balanced proposals for integrating architecture not only with the landscape of a particular site but with the land and landscape of a broader geography. The old and embarrassing myth that attention to landscape is somehow beneath the dignity of the mother art is beginning to vanish. And the quicker the better, for it is a misconception that limits the vocabulary of design and the very essence of what architecture in Texas can mean.

## CONSTITUENTS

It is useful, on occasion, to reflect on the basic reality that everything we build is a part of nature. Even in its most dense configuration, architecture is held in a framework of landscape that consists of the inorganic as well as the organic. While trees and smaller plants are a great part of what we consider as landscape, the constituent inventory also includes pavement, secondary structures, man-made pools and waterways, placed objects of art, historic artifacts, illumination and furnishings. Since it is neither possible nor desirable to isolate the primary architectural work from these components of its setting, architecture and landscape should be considered as a single design entity. In the design of architecture and landscape, the issues of space, composition and use are often exactly the same.

*ABOVE: Liveoak Point Recreational Center, near Rockport, by Charles Tapley Associates, Houston—landscape that is "legend in story and song."*



**A BROADER VIEW**

It is the interrelation of architecture and landscape that profoundly broadens our perception and appreciation of the built environment. We all know, for example, the way in which the oaks and the State Capitol are perceived together, the trees form ranks that support the axial composition while introducing an element of natural scale. That simple device says with utter clarity that the building is public, open and approachable.

The effect of a large composition can also be seen in the spatial relationship between Kahn's masterpiece, the Kimbell Museum of Art, and Johnson's Museum of Western Art in Fort Worth. Even with the intervention of a street, the power of the relationship is undiminished. Native hardwoods punctuate the sloping site between the buildings, providing a quiet setting of great scale that serves as an extended forecourt, a stately introduction to a venerable building.



*ABOVE AND LEFT: Williams Square, Las Colinas Urban Center, Irving. Landscape Architects: The SWA Group, Houston; Jim Reeves, project designer. Building Architects: Skidmore Owings & Merrill—San Francisco. Sculptor: Robert Glen. A 26-story central tower flanked by two 14-story towers form the 300-foot-square plaza, the setting for this monumental bronze sculpture of nine mustang horses crossing a 400-foot-long watercourse. Fifteen-foot liveoaks lining opposite sides of the plaza provide shade, but the horses—bounding across the granite "prairie"—are the main attraction for pedestrians, who tend to gather at various points along the "stream."*



The architecture of landscape in a large setting is also clearly perceived in the delineation of space on Houston's South Main Street. The ideas of route as a connector, of grandness in procession, and of repeated elements creating a cadence borrow from basic lessons of composition, revealing the meaning with strength and clarity in that noble setting.

#### NEW OPPORTUNITY

Such opportunities for the design of large urban areas in Texas—the San Antonio River Walk being another notable example—historically have been rare. But now there is a new wave of urban design opportunity marked by such projects as Sasaki's Dallas Arts District scheme, Halprin's riverine designs in Fort Worth, and the recent large-scale proposals for civic and private developments in Austin by the firm Black, Atkinson and Vernooy. Even the longstanding proposals championed in Houston for eight miles of Buffalo Bayou have now generated an additional four million dollars in City

support, the appointment of a mayoral task force, and the forming of a citizen-supported Bayou Coalition.

A benefit of such large-scale projects is that they lend viability to individual site-specific developments, which in turn reinforce the vision of the whole. One such case is the University of Houston's Downtown Campus, overlooking Buffalo Bayou and the Central Business District. Without benefit of an outdoor campus, Chancellor Alex Schilt has begun with one bold stroke to carve from existing elevated parking decks the beginnings of such a campus. Views of the University once were marred by scores of automobiles surrounding the entrances; now seating areas, canopies and planting elements are composed in a transitional outdoor room at the entrances to the building. Ultimately, the bayou improvements will be connected by stairs and elevators to the new "outdoor campus" and the synthesis of architecture and landscape will be complete.

*ABOVE: Kahn's Kimbell, in Fort Worth, remains one of the best Texas examples of an optimal fit between buildings and the land. FACING PAGE, TOP: Longstanding proposals for improvements to an eight-mile stretch of Houston's Buffalo Bayou have attracted a new wave of support and could become a reality. FACING PAGE, BOTTOM: Plan by Charles Tapley Associates illustrates the University of Houston's attempt to establish a link with the bayou for its downtown campus.*



#### ACKNOWLEDGING THE REGION

Large-scale or small-scale, our best work will address basic considerations of climate, orientation and use in the interest of exploiting the uniqueness of Texas' various regions; it is the potential of this uniqueness that, when realized, can give us an architecture in the landscape that is dynamic and enduring. The solution may be mainstream or individual, may be exuberant or quietly balanced. But regardless of the stylistic approach, the richest design potential often lies hidden within the principle that building and site are of a common order. There is sheer power and beauty in the inevitable sense of belonging that comes from an integration of buildings and the land.

With a commitment to understand and develop that principle, richness and variety can be achieved through the use of materials and plants and by integrating elements of history and art in particular spaces of activity or view. Very much a part of this palette are the seasonal characteristics of Texas' various regions.

**FAR RIGHT:** *Grounds of the Four Seasons Hotel, San Antonio, by Ford, Powell & Carson. In the tradition of O'Neil Ford, the scheme represents a direct response to climate and context. RIGHT: (Also see cover.) Parking garage roof garden and gazebo for Phoenix Tower, Houston. Landscape Architects: The SWA Group, Houston; sculpture and fountain by Kevin Shanley. Building Architects: Harwood Taylor/HKS Houston. While the detailing of the spherical steel gazebo lacks refinement, the overall concept is admirable. A garage deck, 100 feet above grade on the north side of the building, has been converted into a rooftop garden with views to the Houston skyline. In plan, the garden follows the changing shadow line of the building in "layers" consisting of trees, a flower bed, a bowling-quality lawn with a winding path, and a shallow pool.*

Tom Fox



Rick Gardner



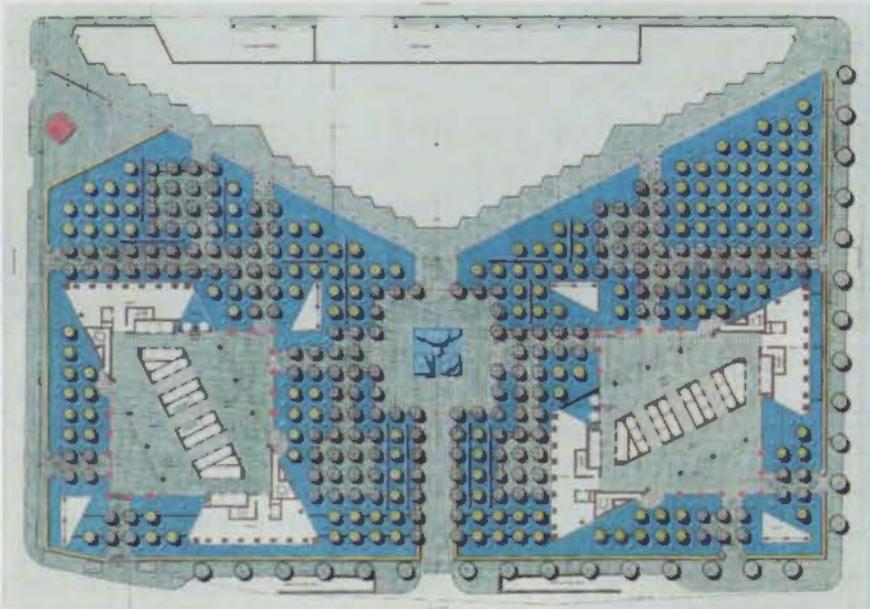
As design considerations in the architecture of landscape, they bring intelligibility and delight to the solution.

### SIGNS OF PROMISE

In looking to the future, no longer should we be expected to accept blistering/frigid or useless spaces such as those that exist at the entrance of the Family Law Center (see page 55) and the plaza at Jones Hall in Houston. The suggestions of promise brought to mind by such projects as Emilio Ambasz's mist garden for downtown Houston, by Johnson/Burgee's Waterfall at Transco Tower (Houston), and by Dan Kiley's Fountain Place (Dallas) are cause for celebration. Also encouraging are growing movements among citizens' organizations acting out of environmental, as well as aesthetic, concerns. In recent history at the national level, for example, the Trust for Public Lands and the National Institute of Urban Wildlife have joined the ranks of such established groups as the Soils Conservation Service and The Audubon Society to shepherd programs of urban improvement. In Houston, organizations such as Trees for Houston, The Park People, and the Bayou Coalition—as well as similar groups in other Texas cities—are concentrating on city-wide and specific opportunities.

Happily, the destiny of Texas' urban centers is still unfolding; we are now at a threshold from which new planning can overcome past failures. But we must give no further ground to ignorance or indifference; rather, we must pursue with diligence the vision of an architecture that is one with the land. ■■■■■

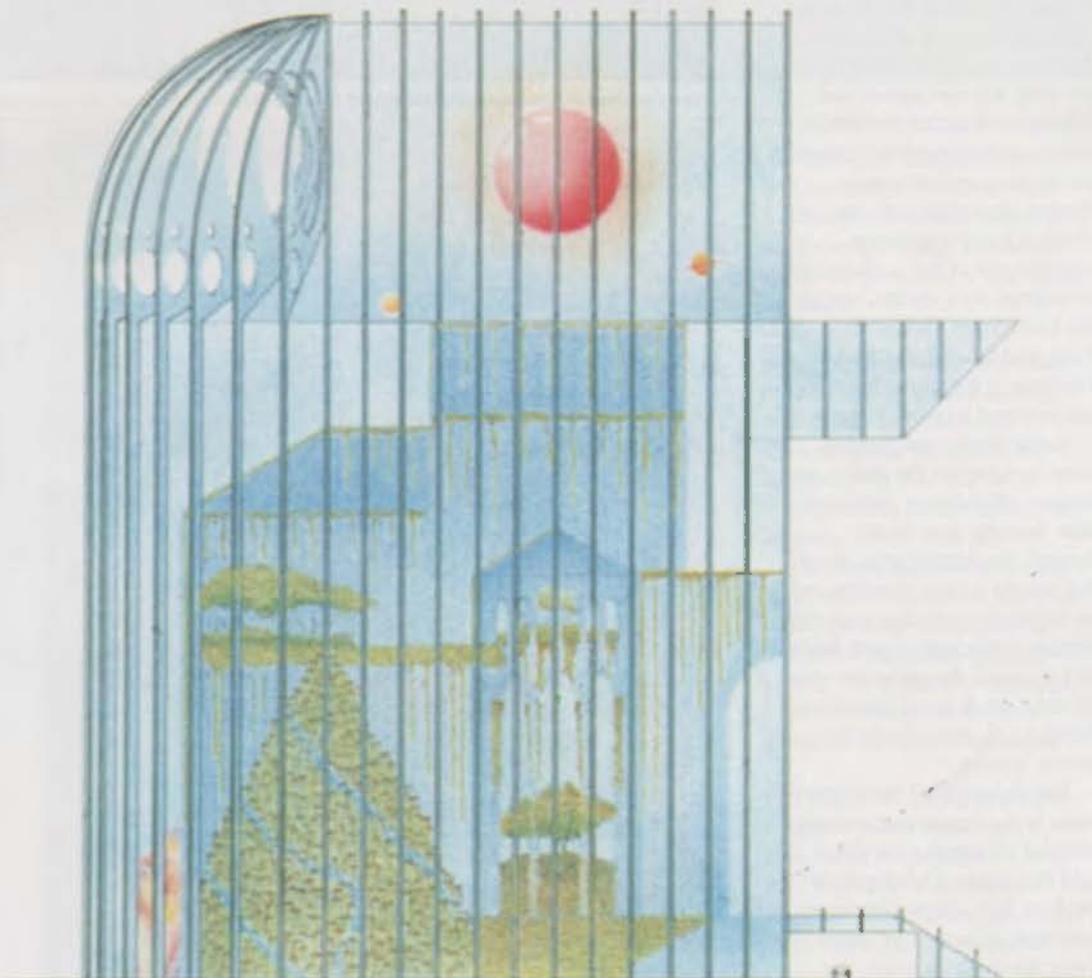
*Charles Tapley, FAIA, is an architect, a landscape architect, and principal of the Houston firm Charles Tapley Associates. In addition to numerous awards for architectural design, Tapley has received wide recognition for such large-scale urban design projects as Houston's Tranquility Park and the master plan for Buffalo Bayou.*



**MIDDLE AND ABOVE:** *Model and plan for Criswell Development's Fountain Place, in Dallas. Landscape Architect: Dan Kiley, of Kiley-Walker, Charlotte, Vermont. Building Architects: I. M. Pei & Partners, Harry Weese & Associates, WZMH Group, Inc. This much-publicized project—in which 60 percent of the site is dedicated to fountains, pools and trees—promises to set new standards for public space in urban developments.*



ABOVE: Rendering of North Austin Town Center, in Austin, a 1985 Progressive Architecture award winner by the Austin firm Black Arkison Vernoy. A system of courts, paths and gardens connects perimeter shops, offices and apartments to a picturesque town park and central urban plaza. RIGHT: Section of Celestial Gardens, by Emilio Ambasz & Associates, a 27-story greenhouse and "pleasure dome" proposed for downtown Houston. The greenhouse within a greenhouse would be a public lesson in energy conservation, as well as a kind of town common.



# IMPORTING THE KURA TO THE COASTAL MARSHES

By Jim Steely

Photographs by Paul Manno

When project team member Paul Manno first entered this domain of marsh grasses, whispering pines and sturdy oaks, he says he was reminded of the past. But any historical emotions that overcame Manno were transcendental rather than actual: these park structures reflect a centuries-old Oriental appreciation for nature, and the Occidental attitude of exploitation has yet to penetrate these peaceful grounds.

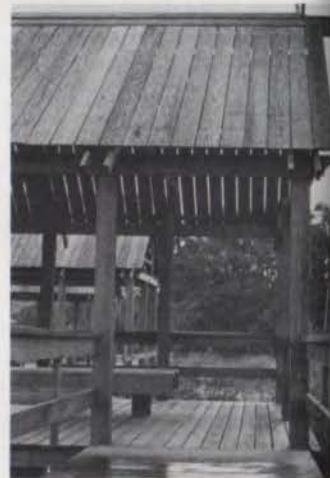
Galveston County Beach and Parks Department acquired this 11-acre floodplain site from developers who saw no feasible way to exploit it. A small day-use park was envisioned and Tillinghast-Randall Architects were commissioned to "enhance the public's natural senses through the entire park site, and develop a unifying theme." A wooded part of the L-shaped lot is bisected by a stream, and as the land slopes away from Farm-to-Market Road 518 in Dickinson, it becomes marshy and textured with wild grasses.

Rustic drives and parking were installed on the park's perimeter. Wandering pathways then lead the park visitor through the natural area, pivoting around a large pavilion and an adjacent footbridge over the stream. Ultimately a path leads to Dickinson Bayou and a series of three small picnic pavilions hovering on piles above the marsh grasses.

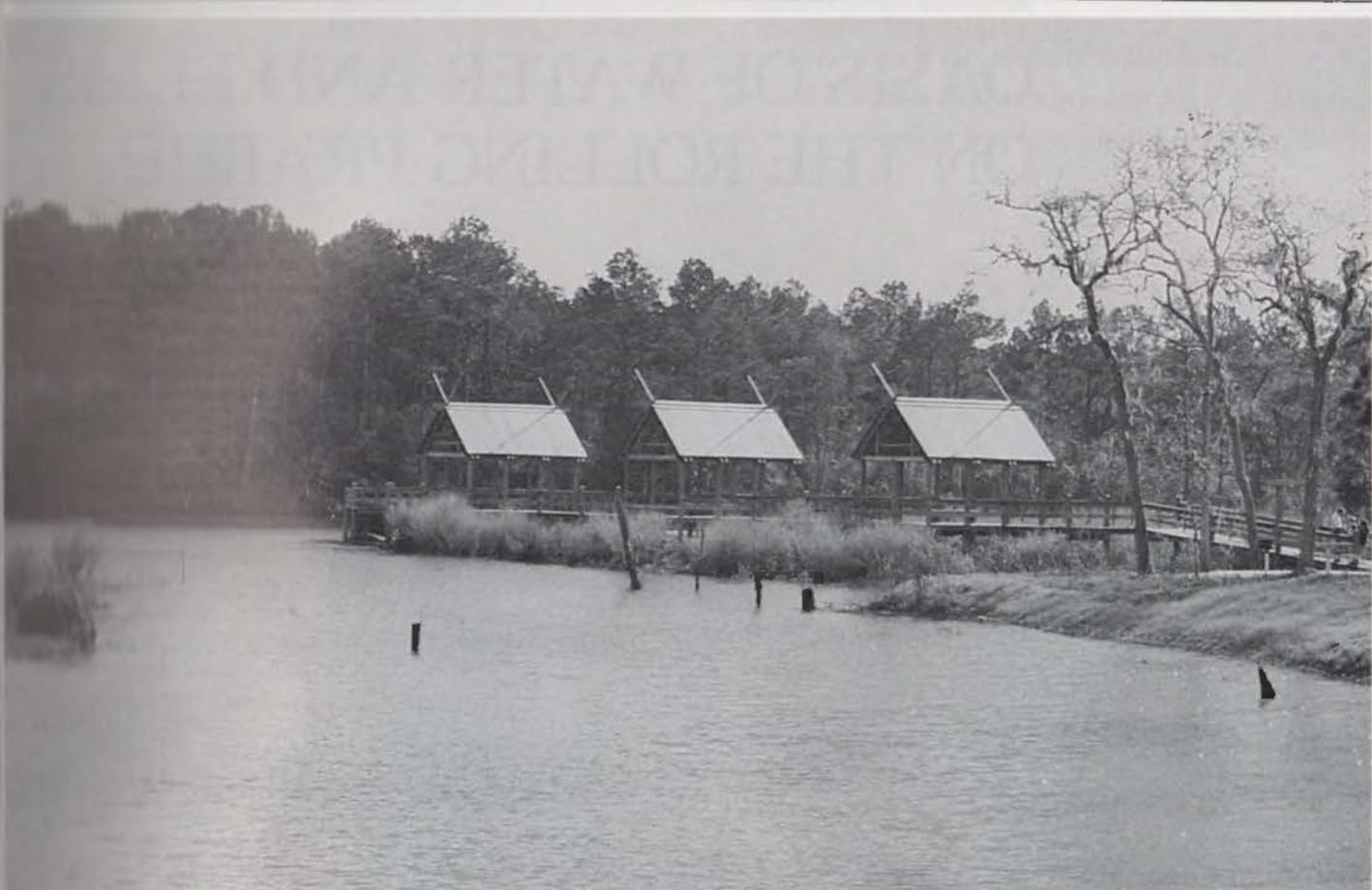
The theme of all these structures is the Japanese *Kura*, a traditional storehouse for grains and rice seeds. Developed in Nippon as a simple yet elegant structure to protect its stores from flooded rice fields, the *Kura* serves as an inspired prototype for park structures in this



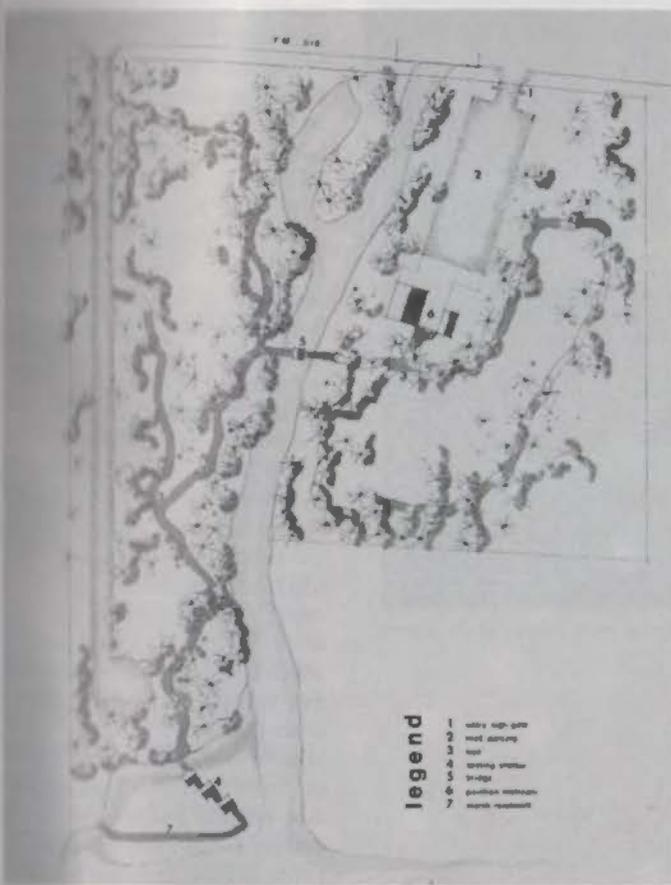
*Kura pavilions hover above the marshes of Dickinson Bayou.*



*LEFT and ABOVE: Influenced by the construction techniques of the Japanese, the Kura pavilions of Paul Hopkins Park make for a poetic statement on the relationship of the man-made and the natural.*



Following the entrance path into Hopkins park, the pavilions become the focal point for the surrounding wilderness.



Texas bayou preserve.

Ceremonial spirit gates announce the park at its two vehicle entrances. The large picnic pavilion at the main parking lot shelters several tables fabricated of central metal piers and cantilevered seats. A free-standing barbecue visually anchors one end and restrooms are adjacent to the pavilion. Open truss construction resembles traditional Japanese wood assembly techniques, with extended and scalloped rafter ends; the roof is covered with dark gray tiles in pleasing contrast to the natural-finish wood frame. The nearby pedestrian bridge exhibits a more playful interpretation of the *Kura*. Its 26-foot-long barge rafters extended beyond their connection at the ridgeline, as in the prototype, but with the roof only partially covered. The roof's 1x8 planks are spaced one inch apart, creating a shaded awning at the bridge's center rather than a rain-proof shelter.

The raised *Kura* seating shelters at the far end of the park on

the bayou are staggered on axis and connected by an elevated footbridge. A central bench in each shelter affords a view of the entire park, and of the bayou beyond.

Because of the brackish water, seating shelter materials consist only of treated lumber and galvanized fasteners. Though all the structures are supported by post-and-beam configurations, many traditional Japanese joints were utilized.

The *Kura* inspiration for this park, as in its Japanese development, creates a man-made extension of the natural grasses below. The result is a refreshing attempt to recapture the tranquility of the past.

**PROJECT:** Paul Hopkins Park.

**CLIENT:** Galveston County Beach and Parks Dept.

**ARCHITECT:** Tillinghast-Randall, Clear Lake City.

**CONTRACTORS:** Speers Construction (shelters); Choctaw Construction (bridge and pavilions).

# OASIS OF WATER AND ELMS ON THE ROLLING PRAIRIE

By Jim Steely



Framed by its office towers, Spectrum Center's landscaped plaza of geometric concrete forms, water paths and elm groves beckons visitors to the opening of a sculpture exhibit.

Just a few years ago, this North Dallas site was a cotton field, barren of trees and any interruption of the rolling prairie. Landscape architects of Spectrum Center's sculpted berms and randomly placed cedar elms readily admit they had no existing site to enhance as relief and contrast to the new office complex buildings. Rather, the placement of the Spectrum's twin towers—the initial phase of a planned five-tower complex—dictated the environment and landscaping was then designed accordingly.

Developers William and Sharon Criswell understood the necessity of "people places" from the beginning of the Spectrum project. They enlisted Myrick-Newman-Dahlberg & Associates for landscape design on the 17.5-acre site during the initial design phases of the buildings by architects Warden-Evans-Hill. But in the meantime, the Criswells viewed William Whyte's documentary *The Social Life of Small Urban Spaces* and realized the possibilities of nestling an urban park within the arms of the curved towers. Though an underground parking garage was scheduled for the same semicircular space, a textured landscape of isolated courts, large trees, fountains, and exhibit points for heavy sculptures was cleverly incorporated. Vehicles approach the towers by entering a stem drive which affords full view of the flanking twin towers and their urban-park base. The drive abruptly revolves around a traffic circle, serving as a passenger drop-off area, and as access to parking garage entry and exit ramps descending below lattice-

*The solution of developing a plaza with vegetation over the parking garage was a high initial cost offset by enhanced marketability.*

coated arbors.

The circular edge of the landscaped plaza is framed by a covered atrium extending from the twin towers. The atrium serves as a circulation corridor for the buildings, as well as a continuous window to the undulating vegetation outside. This showcase also provides a comfortable transition between the stoic steel and glass structure and the living propa of the plaza.

A 12-story height restriction on the towers, required by a nearby airport, as well as the site's limited size, dictated a compact arrangement of offices, parking garage, and "people spaces." The solution of developing a plaza with vegetation over the parking garage was a high initial cost offset by enhanced marketability.

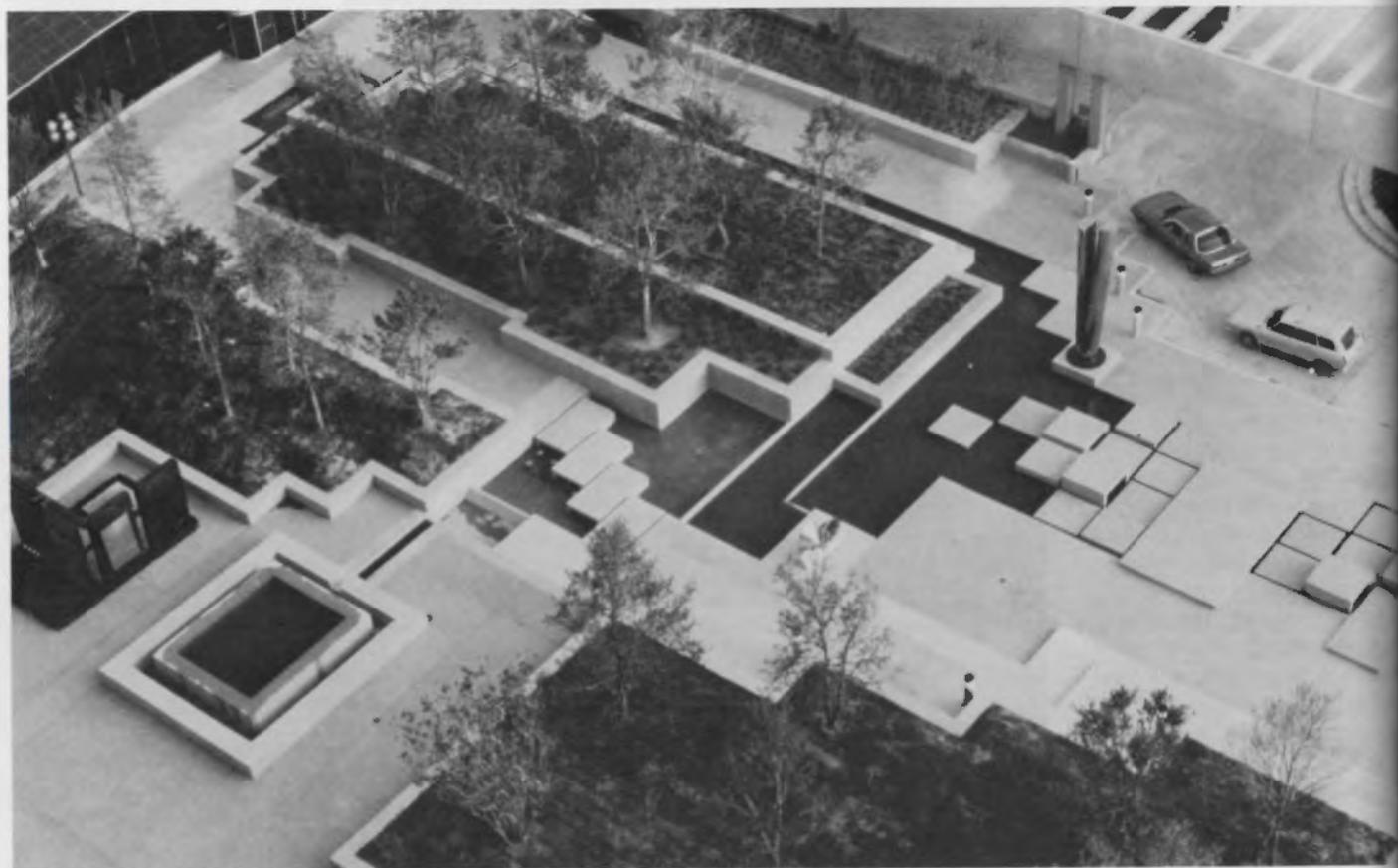
The final design reflects the collaborative effort between the project's structural engineer and landscape architect. Expansion joints were aligned with planting walls, and water channels and features were recessed into the parking garage concrete roof. Mounds for the ornamental plants and shade trees are actually five-foot-deep planting boxes. They are recessed into the plaza until only 18 inches of their perimeters remain, doubling as seating space for the various courts and nooks.

When Spectrum Center was formally opened, an outdoor show featuring the works of Italian sculptor Arnaldo Pomodoro occupied the plaza. The heavy weight of his abstract metal pieces was easily accommodated by placing them over strategic supports of the parking garage below. A symphony concert and several ballet performances have



*ABOVE: Heavy sculptural pieces are placed atop the structural supports of an underground parking garage. RIGHT: The surrounding landscape offered few contextual clues for the architects to exploit.*

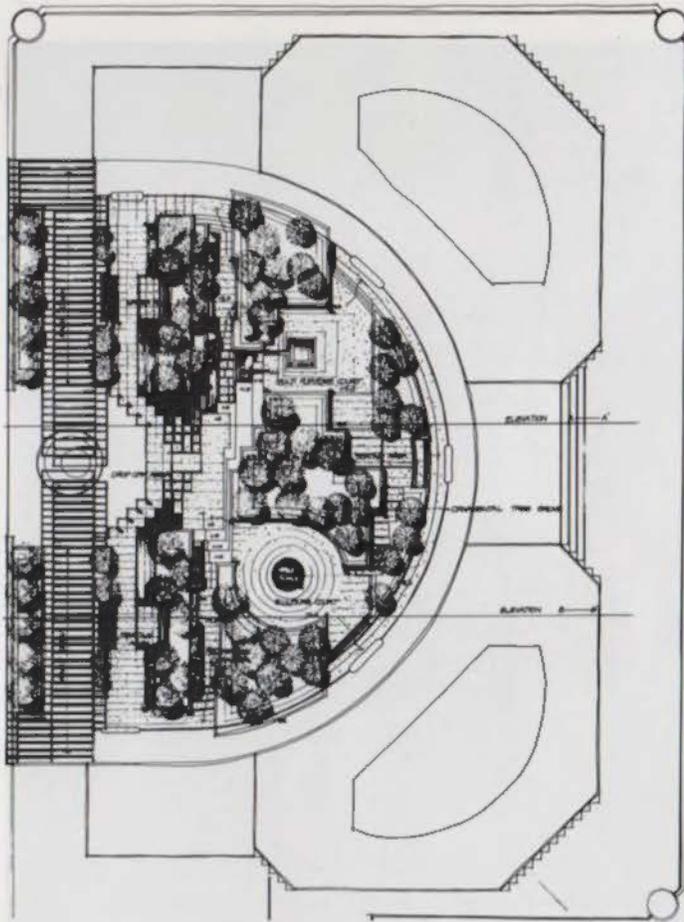




*TOP: Eighteen-inch tall berm walls double as abundant seating. LEFT: Automobiles circle a drop-off court before entering the parking garage ramp to the left.*



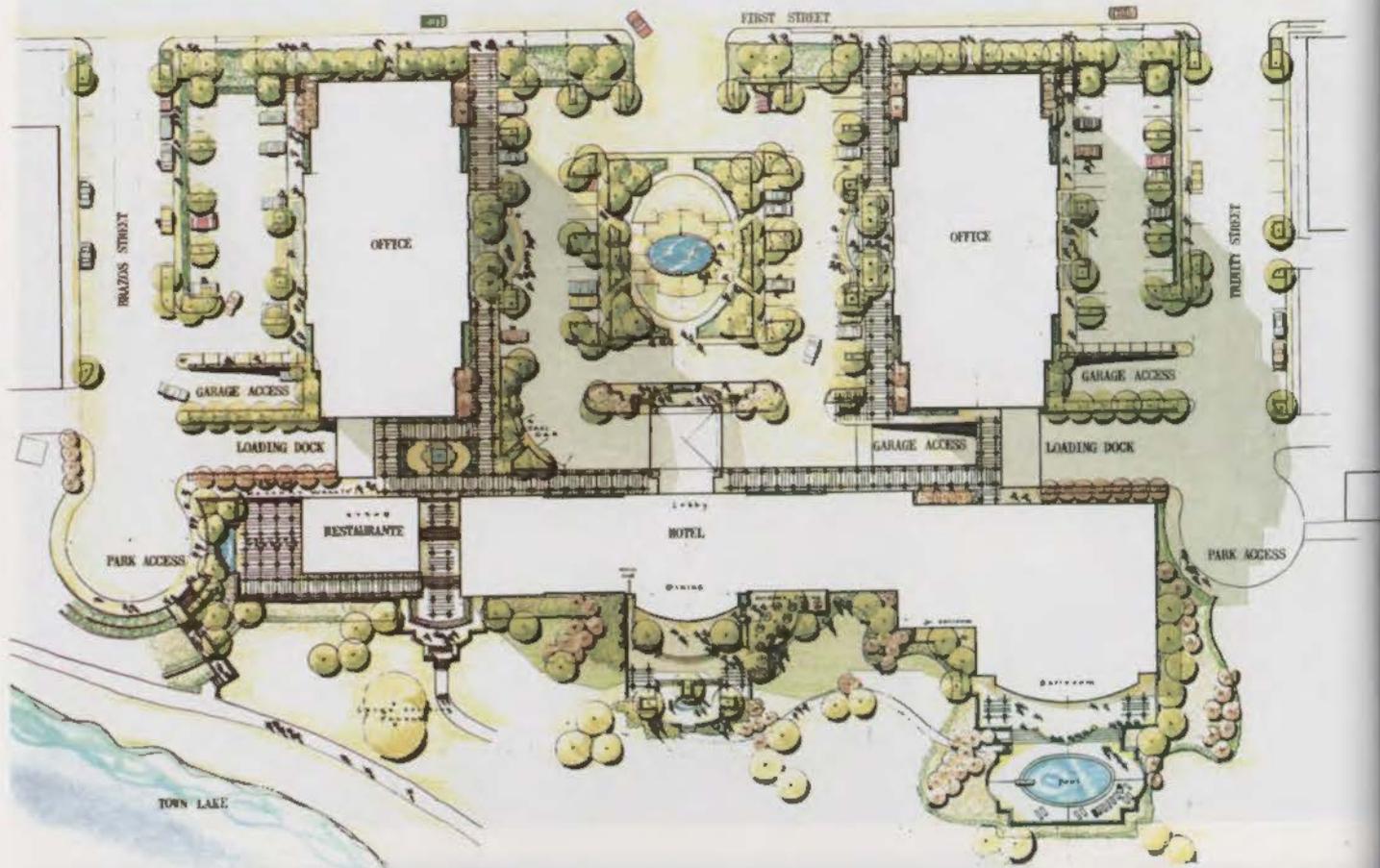
*ABOVE: Multi-purpose court surrounds a large fountain whose water flows into several adjoining channels. The plaza's design responds to the interests of both the ground level pedestrian and tenants in the office towers. Each element in the plaza is viewed as a design concept that can viewed as a two-dimensional composition from the upper stories.*



since taken place in the semi-circular plaza, emphasizing its amphitheater shape and acoustics. Daily use of the plaza by building tenants and visitors has proven the Criswell's contention that worker efficiency levels increase with the availability of natural settings as alternatives to work spaces.

Spectrum Center illustrates the potential of an integrated approach to the design of the urban landscape, an environment viewed as a unit, not as a landscape broken up by buildings scattered throughout.

**PROJECT:** Spectrum Center.  
**CLIENT:** Criswell Development Corp.  
**LANDSCAPE ARCHITECT:** Mirick-Newman-Dahlberg and Partners, Dallas; Rowland Jackson and Luiz Santana, design team.  
**BUILDING ARCHITECT:** Wurdien/Evans/Hill.  
**CONSULTANTS:** Brockette/Davis/Drake (structural); Gaynor & Sirmen (mechanical).  
**CONTRACTOR:** Haydel J.V.



TOP: A departure from existing developments along Town Lake, San Jacinto Center is extensively landscaped to complement its lake from park and its Post-Modern architecture. LEFT: The porch of the hotel's ballroom is framed with Neo-Classical balustrades and surrounded by poplar and cypress trees. ABOVE: Pergolas, designed with Spanish columns and details, encircle much of the four-building complex.

# WITH ALLUSIONS TO TUSCANY ALONG A DOWNTOWN LAKE

By Michael McCullar

When architects unveiled their design of the buildings in this hotel office complex—a central mid-rise flanked by two towers on the northern shores of Town Lake—landscape architects thought something was missing. The buildings were undeniably Post Modern, reminiscent of grand resort hotels like the Breakers in Palm Beach, Fla., circa 1926, whose design was inspired by the 16th-century Villa Medici in Rome. The design of San Jacinto Center also alluded somewhat to the Spanish Renaissance style of the University of Texas campus, some 20 blocks to the north. But the landscaping in the renderings seemed inappropriate. If the grounds were to "fit" with the architecture, shouldn't their design also be based on historical precedent?

It was a logical approach—and not all that common. It isn't every project that has a pronounced building style to which the landscaping can directly respond. Also, as it happens, Austin's semi-arid environment is comparable to that of the Mediterranean—same latitude, similar alkaline soils, related varieties of the juniper that grows so well in rocky regions. And the City of Austin happens to be promoting an energy-conserving theory of landscaping called "Xeriscape" (from the Greek word for "dry"), which specifies only those plants that respond well to certain microclimates and thereby require little or no maintenance.

The placement of trees and other plantings will help screen the shoreline from the bustle of the city while responding to the existing contour of the site, which slopes steeply down

about a third of the way to the water's edge, then rolls out to form a natural amphitheater. Helping to approximate the ambience of a hillside villa in Tuscany, several species of strongly vertical trees will be planted, such as Lombardy poplar and Italian cypress, which will accent the rounded, rolling forms of the site and of other kinds of vegetation on it (live oaks, cedar, evergreen hedges).

The master plan for the project, which is scheduled to break ground in April, also proposes a related landscaping scheme extending west to Con-

gress Avenue and east to Waller Creek. The purchase of the two-block building site included buying two city streets—San Jacinto, where it dead-ends at the lake, and Willow Street, which ran parallel to the shoreline. The idea is to rededicate the shoreline—which remains city property—as public open space and thereby seed additional improvements of adjacent city property. Within five years or so, landscape architects hope to improve pedestrian access to this four-block stretch of Town Lake; improve the hike-and-bike trail under the Congress Avenue bridge; clean up

the trash in various drift areas along the shoreline; and add native water plants to the shores of Waller Creek. ■■■■■

PROJECT: *San Jacinto Center.*  
CLIENT: *Southland Investment Properties.*  
LANDSCAPE ARCHITECT: *Richardson-Verdoorn, Austin.*  
BUILDING ARCHITECT: *HKS; WZMH (design consultants).*



*This early rendering shows the buildings with the existing landscape. The new landscape design will preserve most of the largest trees and add vegetation in classically-inspired groupings.*

# TREATING THE POCKET PARK AS URBAN CORRIDOR

By Michael McCullar

Originally part of nearby Hermann Park, the site for this "outdoor room" in the Texas Medical Center still had a scattering of oak and juniper, remnants of the thick forest that once covered this part of Houston. The site itself was a remnant, a little less than an acre left over from the dense assemblage of medical facilities in the complex, which the client wanted to relieve by creating a "happy place for renewal" in the congested midst of it all.

As the Medical Center was developed, the park site became a kind of corner "front yard" for the Institute of Religion (which owns the property). It was also bisected by a major pedestrian path between the Baylor University College of Medicine and the Methodist Hospital. To bring a certain order to this jumble of buildings, streets and informal walkways, Charles Tapley Associates positioned a fountain in the center of the site, on the axis of the pedestrian path, and aligned the paving pattern with the street grid. The design also called for gluelam arbors of yellow pine (stained brown and covered with evergreen wisteria), which echo the forms of surrounding buildings and serve as a transition in scale from buildings to fountain.

The central portion of the park consists of four paved areas radiating from the fountain along walkway axes and made of green flagstone pavers. A rectilinear paving pattern with diagonal accents is defined by thick joints of Texas pink granite into which the names of park donors are inscribed.

The park achieves much of its order by orienting itself to major pedestrian "desire lines" in the

Photography by Paul Hester

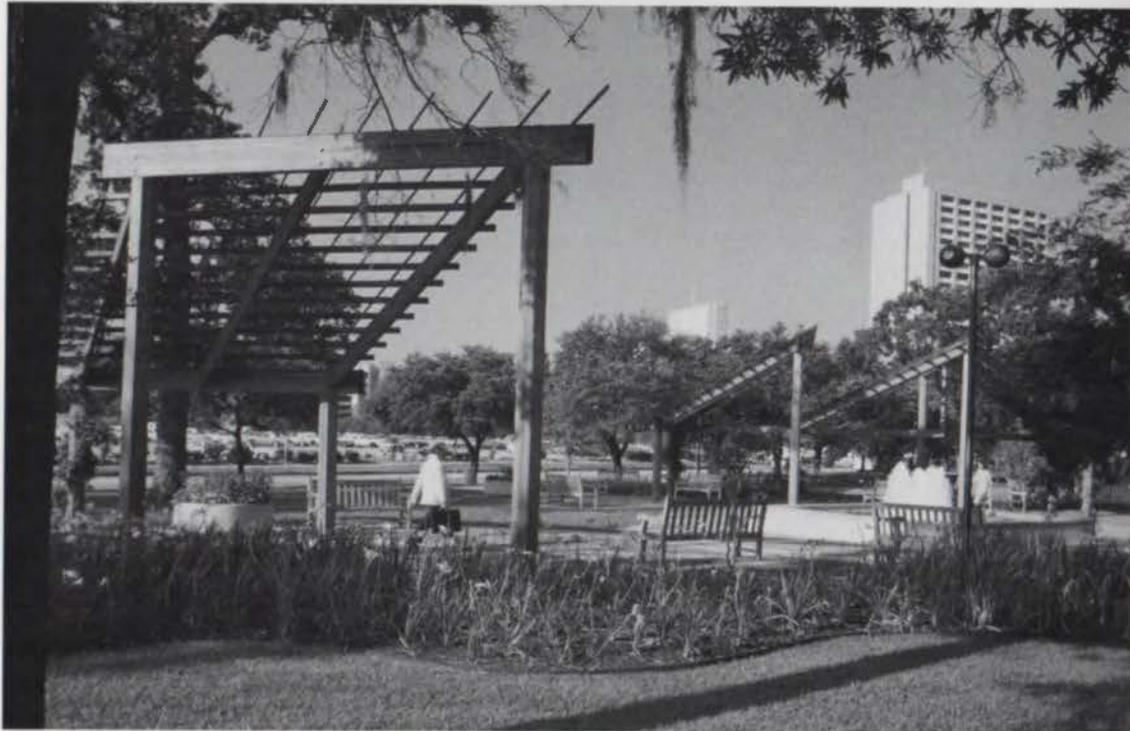


ABOVE: Bearing the pattern of the adjoining street grid, the paving in the park is aligned with the principal pedestrian paths in the area. LEFT: Fountain is timed to erupt to muffle the noise of rush-hour traffic.



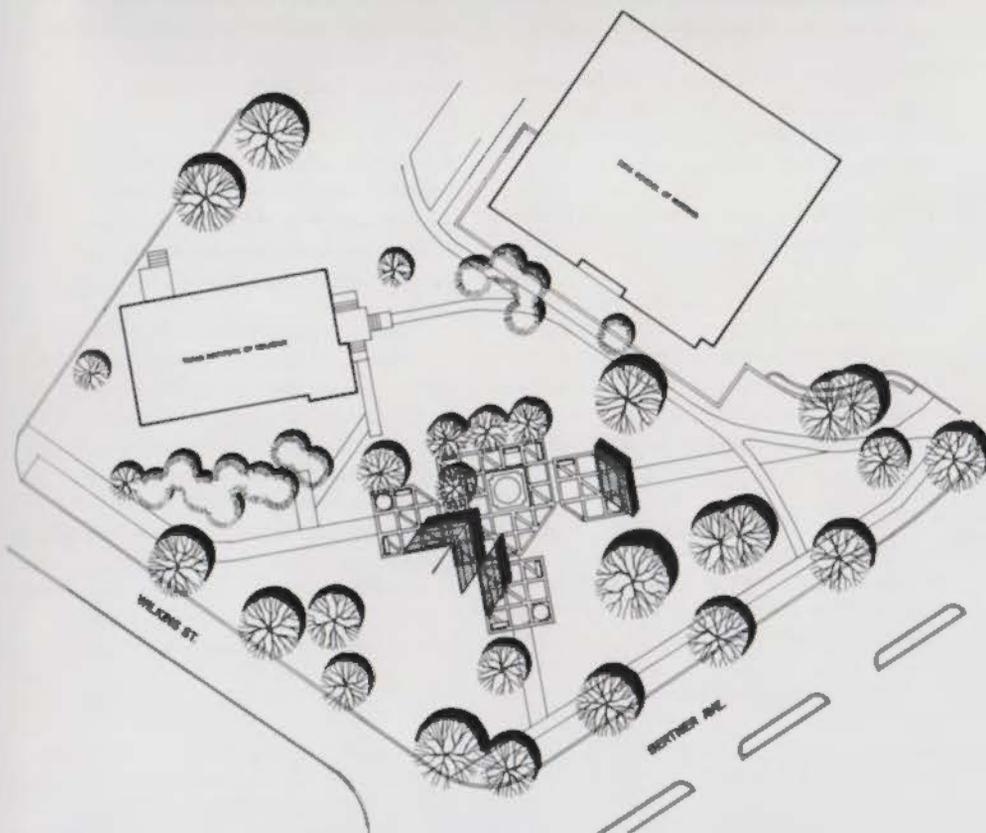


*LEFT and BELOW: Designed to echo the forms of surrounding buildings, arbors serve as a transition in scale from buildings to fountain. BOTTOM: The mixture of planting—including iris, monkey grass, honeysuckle and jasmine—are designed to give the park year-round color.*





Water from the fountain flows from seat height, then cascades to lower level.



area—those shortest distances between two points that people will traverse no matter what the signs say or where the sidewalks are. The pedestrian path that bisected the site is now a bona-fide walkway, augmented by a perpendicular sidewalk leading to the corner of the site and tied to the walkways that feed surrounding buildings.

Perhaps the most important impact of the park—dedicated in June 1983—is that it provides an inviting, active public space where Medical Center employees and patients alike can come to get away from the whole business of sickness and medicine. The fountain at the center is timed to vary its effect—to be quiet at times, to be aroused at times, and always to provide a soothing sound of running water, which flows from a still pool at seat height, the cascades to a lower level, where it splashes over native rock arranged in a circle.

To get to the fountain, visitors walk through a gateway into a kind of enclosure formed by trees and vine-covered arbors. Other plantings include pine, crepe myrtle, holly and juniper, all of which are meant to provide a good deciduous-evergreen mix so that the park will always have some green. For year-around color, the mix of bedding plants includes iris, monkey grass, honeysuckle and jasmine, which the Garden Club maintains. ■

**PROJECT:** Garden Club of Houston Park.  
**CLIENT:** Garden Club of Houston.  
**ARCHITECT:** Charles Tapley Associates.  
**CONSULTANTS:** Kim Lighting Inc. (fountain).  
**CONTRACTOR:** Otis Garner (paving and stonework); R.M. Rodgers Inc. (arbors); Fisk Inc. (electrical).

# THE FAILINGS OF CONTEMPORARY URBAN PLAZAS

By Richard Myrick, FASLA

From an educator's point of view, it is easy to point a finger at the designers and planners whose urban plazas and city spaces are still-born, vacant, and sterile, and to postulate why they failed. To a professional who has attempted urban design, the reasons are less clear. We read and hear the dictates of the only real authority, William Whyte, and incorporate them in design, only to find other factors overriding. At a time when the regeneration of our central business districts is of paramount concern, we fail.

Education, particularly of architects, is at fault. Our schools all too consistently teach design philosophies as they relate to individual buildings. The goal is personal self-expression through unique and carefully crafted structures reflecting popular design theories or, better, setting a new trend. Few graduates have had significant training in context and in the understanding of the dynamics of outside space.

The training of urban designers—what few there are—and landscape architects is almost as deficient, although chances of success are far greater since their understanding of the development of outside space is usually substantial. They are taught that the space between buildings is as important as the space within.

The professional/client relationship must also bear part of the blame for the common failure of contemporary urban plazas. Both want their buildings to stand out from the crowd rather than become a part of the overall scene. Plazas are often built to glorify the parent structure, as at the Dallas City Hall; suitability for use by the people is not the main goal. Twenty years ago, the New York ordinance that permitted higher buildings or minimal setbacks in return for owner dedication of public outside space failed because it set no criteria for development of the plazas. They became sterile foregrounds to the building facades.

What, then, are the ingredients of a successful outdoor space? There are no fail-safe formulas, but here are some important considerations:

● Location is crucial; a place where people tend

Gerald Moonhead



Piazza San Marco, Venice. *FACING PAGE: Family Law Center, Houston.*

to gather or pass through naturally is ideal.

- The purpose of the space should be clearly expressed as a people space—for large gatherings, smaller groups, conversation, people-watching, or just strolling.
- The space should have a perceivable form or shape with well-defined edges.
- Edges should have an appearance of continuity, not a discordant jumble of clashing voices. Even the unplanned piazzas of the smaller towns of medieval Italy gain continuity through our romantic preoccupation with the appearance of Romanesque and Gothic buildings.
- The space should generate a conscious quality—perhaps tranquillity or excitement—which can be the most important goal, as in Philip Johnson's Water Gardens in Fort Worth, or Halprin's Portland Fountains.
- A sense of canopy, often provided by branches of trees, can be significant, especially in small places, such as Paley Park in New York City.
- Materials that people relate to or feel com-

fortable with, such as the trunks of trees or wooden benches with backs, are critical. Another way of saying it is that the scale of objects must relate to people.

- Seat walls must be wide. Thanksgiving Square in Dallas, wonderfully green and exciting, would be successful if the low walls were wide enough and configured in such a way that people could use them comfortably.

Amazingly enough, the greatest of them all, The Piazza San Marco in Venice, ignores much of this. Yet the interrelationship of spaces and structures is clear and most carefully planned. We would do well to observe that as the buildings meet the ground they break down into arcades—a people-oriented treatment that provides shade, a sense of protection, and human scale. It is a lesson we seem to ignore.

Another lesson from San Marco is the value of patience and vision—the Piazza has developed over 800 years into what we see today.

*Richard Myrick, FASLA, is founder and chairman of the board of Myrick-Newman-Dahlberg & Partners, Inc., of Dallas, and a Professor of Landscape Architecture at the University of Texas at Arlington.*



# VERNACULAR SPACE

By J. B. Jackson

**A prominent observer of the American landscape points to the need for the common daily use of common space as a means of reestablishing a lost sense of community in our present-day suburbs.**

Few Americans now follow the ancient and agreeable custom, still popular in other parts of the world, of setting aside a few hours after work for a kind of sociability. Husband and wife walk down to the animated part of town where they can run into friends, make new friends, hear news and gossip, and take refreshment of several sorts. When the weather is fair, this is the time when cafes and beer gardens and parks are full of people sitting and talking and sometimes listening to a band. In certain nearby streets and squares all traffic is halted for a while so that the "corso," the evening promenade of citizens, can proceed without interruption. Mexico has its own brilliant variation: the "paseo"; but everywhere—except with us—this is a carefree hour, passed among familiar faces in a familiar setting.

The same custom once prevailed in many towns in the United States, though with us it rarely achieved the same festive, semi-official form. In those days parks were safe places for an evening stroll, and so were the tree-shaded streets in the residential section; so was Main Street. For the more adventurous there was the area around the markets and the depot, and the grass-grown banks of the river. Walking around the neighborhood was a mild diversion, but we became acquainted with our neighbors and enjoyed, however briefly, a shared experience.

We can give several reasons for the gradual lapse of the custom. The family automobile is the chief culprit, and then the irresistible home attractions of air conditioning and TV. But the deterioration of downtown and of so many of its older neighborhoods is largely to blame. The tree-lined streets are gone, the depot is gone, the markets have gone, and something has happened to the old parks with their elms and winding paths and their bandstands and flowerbeds. They have been landscaped. They have been provided with playgrounds and swimming pools, and rock concerts. They have been taken over by bicycles and muggers and couples lying on the grass—transformed to serve the needs of a more strenuous gen-

eration instead of those of the neighborhood gentry.

Yet there are signs of a sort that the institution has not entirely died. In the hot and crowded streets of the slums the tenants stay outside after dark for what cool air there is. The cruising activities of the young usually concentrate on the streets of the neighborhood. The most popular substitute is undoubtedly the suburban or regional shopping center. Open every day of the week until a late hour, teeming with novelties and exotic decorations and plants, these are powerfully attractive places, as their vast, crowded parking lots make clear. Sightseers burdened with shopping bags and babies, sipping Coke from cups, move slowly from one hall, one gallery, one floor to another, tempted and entertained, and home (happily perhaps) seems far away.

If shopping centers provide pleasure, why should we criticize them? Not for what they give us, but for what they do not and cannot give us: the sense of belonging to a community.

This is what lacks in the newer outskirts of our cities. When we fly over them and are about to land we become aware of how fragmented the growth has been and continues to be. Blue-collar suburbia has not evolved according to any large-scale plan but by the uncoordinated appearance of one small subdivision, project, development after another, many of them separated from their nearest neighbor by a geometrical remnant of vacant prairie. The only visible bond between these often incomplete patterns of curving streets and circles and grids is the Interstate snaking through them, and the Interstate leads to the city, not to neighbors. Each parcel of houses is autonomous and to a degree self-contained—except for any commercial or industrial or community ingredient. What is more, each house is equally self-contained with its own private back yard, its own inviolate individuality.

The development of anything like community is thus doubly handicapped: by the autonomy of the various subdivisions, and



by the autonomy of the houses. Spatial self-sufficiency is the order of the day, and whether we planned it that way or not, social self-sufficiency, social isolation, is often the result.

I know of no easy solution to this state of affairs, but it would help if we somehow encouraged that tradition of informal sociability, a sociability without political or self-serving motives, but capable of producing a sense of membership and of mutual dependence. The ways these attitudes were achieved in the past were by minimizing the social and economic autonomy of the dwelling and by providing a common space where certain domestic needs could be met. No one in his right mind would recommend the revival of the Medieval village with its poverty and regimentation, but I believe it could be said that we in turn have over-emphasized the virtues of self-sufficiency in the dwelling, and have neglected those places

and institutions that we could use in common. All that we seem to have retained of that communal organization of space is the park and the street; the only aspect of sociability we implicitly endorse and provide for is recreation.

What we need is the modern suburban equivalent of the common. The common was not simply a village grazing area; it was a vernacular space. A vernacular space, unlike a planned and carefully designed public or civic space with its political overtones, is one that comes into being and is formed by the daily customs and needs of the families who live nearby. It serves a variety of useful, temporary functions, none of which is permitted to transform the area in a permanent manner. It suffers, in other words, from no landscaping, no beautification, no covert behavioral design. In the Medieval village this vernacular space was where we grazed our domestic livestock,

*Winding down at evening, Jardin Union, Guanajuato, Mexico.*



where we gathered herbs and plants, where we went for kindling and gravel, and where we played games and celebrated holidays. The use and abuse of the common was almost always a source of contention and ad hoc rules, but the use of it, the right to use it, was an essential part of citizenship, and to be excluded from it was the equivalent of ostracization and exile.

What purposes would the modern vernacular space serve? It would replace many of the functions of the dwelling, thereby reducing the burdens and expenses now imposed on the dwelling and its small piece of land. It would bring us together from our tight little subdivisions. It would remind us that the common daily use of a space involves a common responsibility and a common pride. It would give us an image of our vernacular way of life. Assign each scattering of subdivisions and developments an empty ten acres or more, tell each household it has one share and no more than one share in the space, and that it is to be used exclusively to supplement the dwelling, and not for profit, and we might be pleasantly surprised by the results: disorder and conflict first of all; trash and neglect and destruction. Then a begrudging recognition of the rights of others, and a growing awareness of what it can mean to have the use of space away from

home among neighbors and with neighbors: space to play in, space to work in, space for temporary community projects and celebrations. This is where we have bake sales, wash cars, practice basketball, have picnics and revivals and raise money for the high school band.

Will this vernacular space be beautiful? Or even slightly? From the designer's point of view, probably not. But repeated daily use ends by providing the basis for a permanent and well-thought-out design, just as the sequence of unimportant events, of common daily decisions and agreements, can often acquire the dignity of a history worth recording.

*John B. Jackson, founder of Landscape magazine, lectures and writes on architectural and urban issues. He is known as an insightful observer of sociological forces affecting the American landscape.*

*"Found" people spaces. ABOVE: Prospect Park Pavilion, New York. FACING PAGE, ABOVE: Boston street life. FACING PAGE, BELOW: Houston curbside.*



By Michael Jordan

**A Field Guide to American Houses**, by Virginia and Lee McAlester. Alfred A. Knopf, 525 pages, \$19.95.

Field guides, those ready references to the natural order, have become a fact of contemporary life. In an era concerned with information, they reduce virtually the entire natural order to manageable units that can be both classified by traditional Linnean methodology and illustrated by a few carefully chosen drawings or photographs. While Roger Tory Peterson's bird guides are perhaps the most familiar examples, the range of available guides includes the ordinary, such as butterflies and minerals, exotica like animal tracks and the atmosphere, and even one for the sincere generalist titled *A Field Guide to the Familiar*.

Less common are guides to the man-made world. Those which do exist focus on specialist objects such as Depression glass, coins or even beer cans, and are often intended more for small but intense groups of devotees, many of whom are well beyond the status of amateur, than for the mere observer. While it is possible to devise Linnean classification systems for most objects—date of production, point of origin, designer—the truth is that only a few people seem to care. Perhaps man-made objects are altogether too familiar and, as a result, are not held in high regard.

Guides to architecture occupy a unique niche between these two extremes, and have characteristics of both. Like the specialist guides, buildings are classified by period, by architect, or, as will be discussed, by style. They resemble the guides to nature, however, in that buildings are readily available for observing, "watching" if you will, *in situ*, and a broad range of types and hybrids can be described with a limited number of illustrations. Finally,



House dissected in Field Guide.

buildings, houses in particular, appeal to a cross section of people, not just architects, and are often considered valuable components of a community.

The real test of a guide to architecture is whether or not it can overcome nonchalance and truly enable us to be more aware of, and informed about, our built surroundings. *A Field Guide to American Houses*, by Virginia and Lee McAlester, is just such a book. After only a brief tour through its pages, it is no longer possible to see houses in an ordinary, uniform way. The blandness of familiarity disappears, and in its place one finds the pleasure of recognition. The book has two principal predecessors, *American Architecture Since 1780: A Guide to the Styles*, by Marcus Whiffen (M.I.T. Press, 1969) and *Identifying American Architecture*, by John J. G. Blumenson (American Association for State and Local History, 1977), neither of which equals the scope or the comprehensiveness of the McAlester's work. Whiffen, in his preface, states categorically that style is an inadequate

classification method because "... architectural taxonomy is in its pre-Linnean phase . . .", that is, that the terminology describing style is not universally agreed upon. This seems to have proven no deterrent to the McAlesters, who, through obvious research and scholarship, have devised a concise and comprehensive order for their book based on styles and their variations (and hybridizations) over time. In addition, the McAlesters discuss the history, and prehistory, of the dominant styles, illustrate their geographic distribution, and relate stylistic phenomena to historical events.

Whiffen also says that his book is for watchers, and that no plans or interiors are included because the watcher has so little opportunity for experiencing a building in those terms. The McAlesters, by contrast, go to lengths to describe and illustrate both plan organization and the resultant three dimensional form, aspects vital to the full understanding of scale, massing, proportion and other relevant architectural issues.

Perhaps the single most useful part of

the book is a Pictorial Key, included as a summary of the introductory text. The correlation with field guides to nature is direct in that identifying characteristics of a style are simplified to a chart organized according to building elements such as walls, roofs or decorative details. For a house with the main door under a primary, low pitched roof gable, for example, one will be referred to Greek Revival, Italianate or Craftsman houses. Given its central role, this section should be more easily accessible, again perhaps by a thumb index or even by paper of a different color.

In current jargon, the book is "user friendly." It is easy to use, although thumb indexes to the styles would be a great help. The limited text is supported by a wealth of line drawings which are at once unsophisticated, concise and absolutely clear. The photographs, most taken by the authors, are carefully chosen and extremely broad both in scope and geographic distribution. The only real criticism of the book as a whole is that the photographs are difficult to identify in that they are not arranged in any orderly and consistent way from page to page, and the identifying numbers, which relate to descriptions of the photographs, are difficult to locate. Both of these issues are a matter of page composition, and do not affect the otherwise excellent quality of the book.

While obviously limited to houses, the McAlesters have produced a work which will no doubt provide the impetus for "watching" other types of buildings. Although stylistic characteristics are more elusive on larger buildings, there are correlations that the interested, perhaps even devoted, observer can pursue. The book is a positive contribution to the popular study and appreciation of American architecture, and should prove a valuable addition to either a personal or professional library, where, rather than accumulate dust, it will no doubt be put to good use.

*Michael Jordan is assistant professor of architecture at UT-Austin.*



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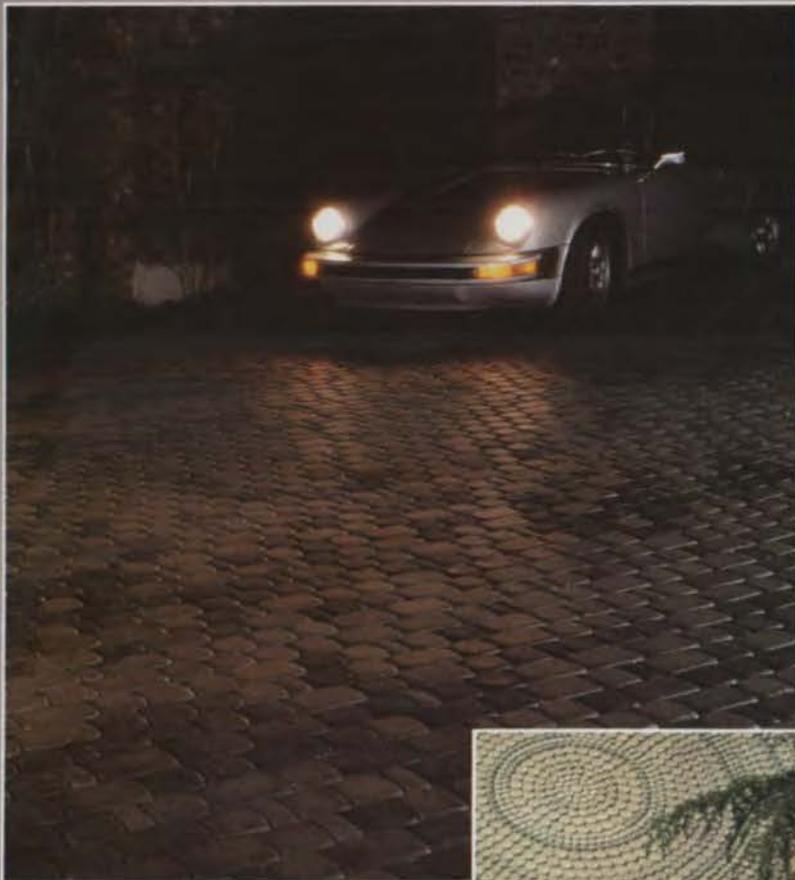
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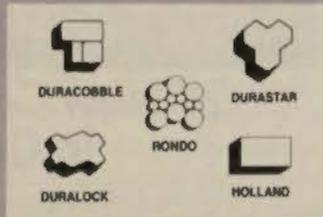
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## ARCHITECTURE SHOW CITED IN NEW YORK COMPETITION

"Built in Texas," an audio-visual program originally assembled by TSA's Environmental Education Committee and produced by the Institute of Texan Cultures, received the Silver Medal at the International Film & TV Festival of New York. Working on the premise that a building has a human story to tell, the 10-minute program was designed to foster a greater understanding of how architecture relates to society.



Austin at the turn-of-the-century, from  
"Built in Texas."

The Environmental Education Committee decided four years ago to develop a device that could be shown throughout the state to portray the importance of architecture in society. UT San Antonio Professor of Architecture Richard Tangum, then committee chairman, applied for and received a matching grant from the National Endowment for the Arts. Working with Tangum was Dixie Watkins, then a UTSA graduate student and now a land-planning consultant and architect in San Antonio. The duo produced several sets of a slide program called "The Built Environment in Texas."

The Institute of Texan Cultures agreed to produce another version of the program in cooperation with Tangum in 1982. Institute staff modified the script, inserted new photos, added an original score and shortened the title to "Built in Texas."

"From middle school children on up, it has a broad base of appeal," Tangum says. For students, the program shows the importance of architecture and increases architectural literacy. The film

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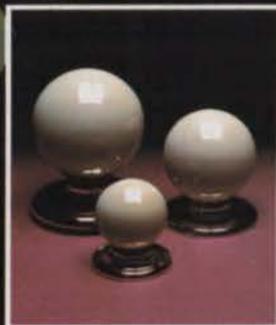
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has been successfully integrated into numerous classes, particularly social studies and history. "Built in Texas" is especially useful when architects are asked to give presentations to community groups, Tangum says, adding, "It creates an awareness—an awakening of our own experience."

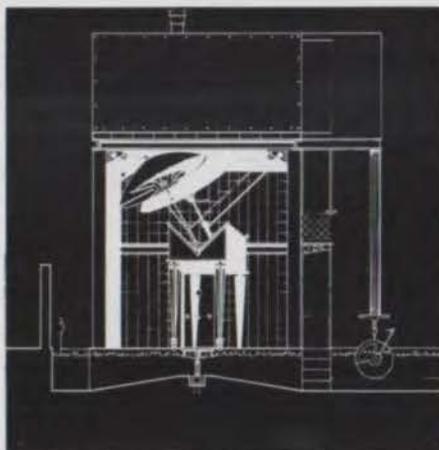
"Built in Texas" begins with a colorful look at the many geographic regions in the state serving as backdrops to changing architectural styles. Using historic photographs and sketches mixed with music, the film traces the progression from the use of natural shelters to the construction of buildings and ultimately to the development of modern urban centers. To help viewers grasp the magnitude of change over time, historic photographs are followed by more current views of the same scene.

"Built in Texas" is available from the Institute of Texan Cultures, PO Box 1226, San Antonio 78294, (512) 226-7651.

## TWO TEXANS RECEIVE NATIONAL AWARDS

Two Texas architects received *Progressive Architecture* awards in January. Peter Waldman and Christopher Genik, Houston, received a Citation for their design of the Parasol House in Houston. The architects transformed a single-family Cape-Cod style house and its tight suburban lot in the U. Houston area into accommodations for a family of five. They removed a freestanding garage apartment and constructed a perimeter wall enclosing most of the site. On the back of the lot, a new house was built using parasols as shading devices. A portion of the old house remains as a studio/guest house, and a pool echoes the forms of the old house's three dormer windows. One of the jurors said of the house, "It's kind of ethereal, almost a dream with a sort of Alice-in-Wonderland quality." The project is under construction.

Black, Atkinson & Vernooy, Austin, received a citation for urban design and planning for the North Austin Town Center. (Photo on page 41.) The 600-acre site is located at the intersection of two high-



*Parasol House, section.*



*Site plan.*

ways. A consortium of developers wanted an "urban" center for a mixed development of retail, hotel, office and housing in a suburban zone. The architects designed a campus of peaked and gabled buildings in a grid organization. Shops, offices and apartments are clustered between the perimeter street edge and center parks and pathways with all avenues directly or indirectly leading to the central urban plaza. One of the jurors said, "It's really a rare exercise because they are making a dense urban pedestrian-scale neighborhood in a suburban zone."

## HOUSTON ARCHITECT CITED FOR TIMES SQUARE DESIGN

One of the eight premiated entries (out of 565 proposals) in the Times Square Redesign Competition was by Houston architects Christopher Genik and Peter Waldman. The competition was sponsored by the Municipal Art Society of New York to protest a project currently underway and designed by John Burgee with Philip Johnson. Possibly inspired by his own parti for Dallas' Crescent, Burgee's mansard-filled scheme has been severely criticized for its attempt to turn the messy, yet vibrant area into a typical high-rise office cluster.

A nine-member jury decided to award eight equal prizes. Genik and Waldman's scheme was the only selected entry to propose the demolition of the 80-year old Times Tower. They proposed replacing it with an allegorical monument with themes of squalor, purity and transformation. The architects attempted to capture Times Square's image as both "a cultural sewer and the center of the universe." Their poetic drawings and fairy-tale-like narrative convey avoiding the traditional in favor of a rich public space that "is a sewage treatment plant for both effluent and humanity."

All eight designs were exhibited in New York's Urban Center in late 1984. Although Johnson and Burgee have redesigned portions of their project, their Times Square buildings are still scheduled to be built.



*Waldman/Genik's Times Sq.*



Architect; Engineer: Lockwood Greene Engineers, Inc.  
General Contractor: Metric Constructors

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time-consuming and precarious procedure.

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*Friends United Church of Christ, College Station.*

#### HEIMSATH WINS FORESTRY ASSOCIATION AWARD

Clovis Heimsath, Fayetteville, has received the 1984 Architecture Award from the Texas Forestry Association. The annual award recognizes excellence in wood design. Heimsath's winning project is the Friends United Church of Christ in

College Station. The firm previously won a Houston/AIA award for the church. Friends Church is a post and beam structure which encompasses 5,000 sq. ft. at a cost of \$54 per sq. ft. including parking.

The glass facade recalls the Palladian windows of many New England churches and floods the principal interior space

with light. The all-inclusive roof covers meeting space and offices. Classrooms extend back into two wings, which define a garden area. It is designed, in the words of the architect, "with details at a residential scale so that the average carpenter can build it." The simple exterior colors of gray and white are repeated inside. Chancel furniture, designed by the architect, was made of oak by a craftsman in the congregation. This is Heimsath's second TFA award.

#### TEXAS FURNITURE DESIGNERS CITED IN COMPETITION

*Texas Homes* magazine has selected its first annual Design Award winners for excellence in home furnishings design. Nine designers were chosen by the editors of the magazine from a field of nearly 100 entries:

- Bill Blakeley, Fort Worth; Faux-Stone Chaise;

NEWS, *continued on page 72*

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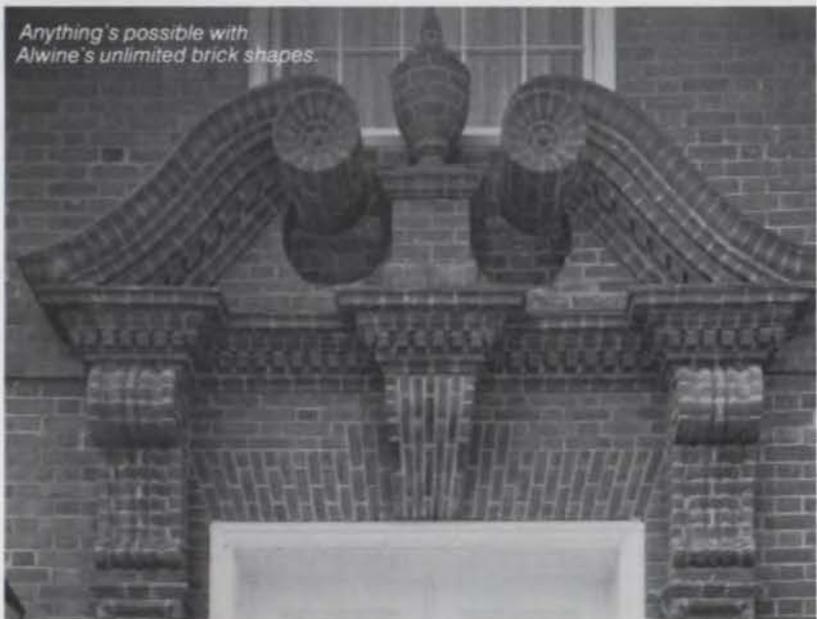
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<p>Space 665</p> <p>Avante Designs, Arcadia Chair, Craftsman Furniture, Gordon International, Metalstand Co., Magna Design, Marvel Metal, Nightingale Ltd., Supreme Accessories, Systems Furniture</p> <p>William Plante Photo Graphics</p> <p><b>Wells Associates/Six Design</b> Dallas 214/698-0290 Houston 713/464-8281</p>	<p>Space 610</p> <p><b>Stendig</b></p> <p>Represented by Sam Schenck/Southwest, Inc. 610 World Trade Center Dallas, Texas 75207</p> <p><b>Stendig</b> 214/698-1726</p>	<p>Space 638, 642</p> <p><b>Chromcraft/Monarch Furniture</b> (214) 748-2706</p>
<p>Space 605</p>  <p><b>Glenn Hennings &amp; Associates</b> 214/651-1556</p>		<p>Space 665</p>  <p><b>THE WELLS GROUP</b></p> <p>Systems/Contract/Computer/Office Furniture</p> <p>Dallas Showroom Six Design Inc. 214/698-0290 Houston Showroom A.F.W. Inc. 713/464-8260</p>
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For further information on any of the showrooms listed in the ad, please circle the reader inquiry number. If you would like information from a specific showroom, please indicate so on the reader inquiry card.

- Fabio Fabiano, Arlington; Daphne Table (See *TA*, May/June 1984, page 93);
- Thomas Grace, Dallas; Lorry Chair.
- Kay Howard, Austin; Mountain Man Table (See *TA*, July/August 1984, page 34 and Nov/Dec 1984, page 58);
- Michael Mota, Dallas, Tea Table.
- Jeffrey Vandersall, Dallas, Square Table.
- Thomas Vanderzyl, Houston, Elba Table and Ottoman.
- Michael Walsh, Houston: Elba Table;
- Richard Wintersole, Fort Worth, Skyscraper Armoire.



Kay Howard



Fabio Fabiano



Thomas Grace



Jeffrey Vandersall

#### BRENDLER/DOVE CITED IN CONNECTICUT COMPETITION

Brendler/Dove, San Antonio, received a Special Citation for their solution submitted in the Silas Deane Design Competition sponsored by the Economic Development and Improvement Commission for Wethersfield, Connecticut. The intent of the competition was to generate visionary ideas for a three-and-a-half mile stretch of the Silas Deane Highway and its 180 parcels of land. The plan called for the improvement and redevelopment of the highway, unifying incongruous elements, and relating it more



Brendler/Dove design.

closely to the town itself. Out of 216 registrants, Brendler/Dove's proposal was one of ten recognized.

#### NEW POSTER DEPICTS HOUSTON HISTORIC DISTRICT

Jeffrey Karl Ochsner Associates, Houston, has designed and published a poster depicting the buildings and sites in Houston's Main Street-Market Square Historic District. It includes a detailed three-dimensional drawing of the area plus a brief text and a key to the structures with name, address, date and architect (if known) for each.

Since this is the first available key to the historic buildings in this area of downtown Houston, the poster should prove essential to interested tourists and residents. Further, since Houston celebrates the sesquicentennial of its founding next year, the poster will help encourage interest in the original center of the city. Perhaps more importantly, the publishing of the poster may get the attention of the city and developers who have, until now, neglected much of Houston's historic architecture. The poster clearly shows that Main Street/Market Square has the marketing and aesthetic potential of being to Houston



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TEXAS ARCHITECTURE FOR HEALTH

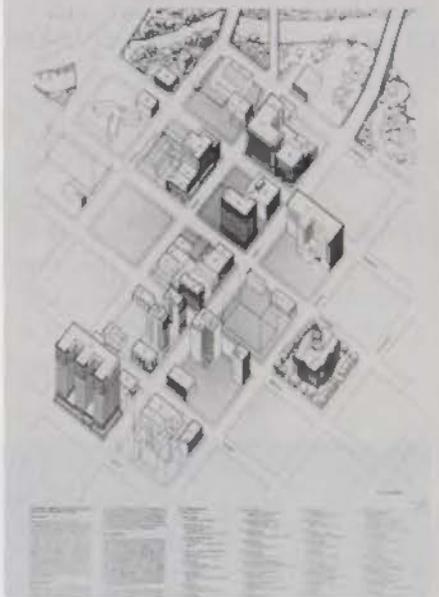
AWARDS PROGRAM

RECOGNIZING EXCELLENCE IN DESIGN

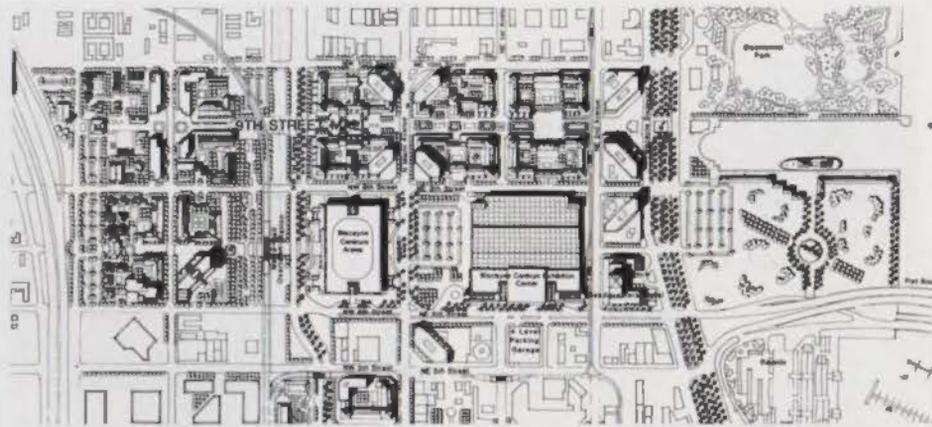
OF HEALTH RELATED PROJECTS

Look for information soon in *Texas Architect* and your local TSA chapter newsletter.

MAIN STREET MARKET SQUARE  
NATIONAL HISTORIC DISTRICT  
HOUSTON, TEXAS



what the West End is to Dallas and what Sixth Street is to Austin. Posters are available in bookstores in Austin, Houston and Dallas, or from Ochsner, PO Box 25340, Houston 77265.



Phillips/Brown design.

TWO TEXANS FINALISTS  
IN MIAMI COMPETITION

Two Houston architects were finalists in a national competition to design Town Center Mall in Miami, Florida. The competition called for a six-block pedestrian mall on Ninth St. in the heart of Miami's "new town in town" development now being implemented. Judges in the competition were Sergio Rodriguez, director of planning for Miami; Cooper

Union Dean John Hejduk; Peter Eisenman, partner of Design Development Resources; and members of three civic and neighborhood groups.

W. Irving Phillips, Jr., with Peter H. Brown and Associates, received the \$1000 first place award. Third place prize of \$250 went to Peter Waldman and Christopher Genik.

Requirements for the mall included the design of a festival food area, a mid-mall retail and commercial area and a plaza integrating historic structures in the

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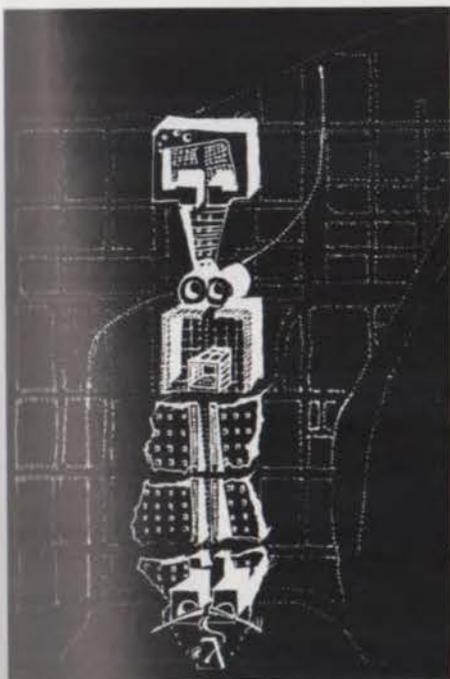
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Waldman/Genik scheme

Overtown Historic Village. The Phillips/Brown design will be built.

#### JARVIS DEAD AT 53 IN DALLAS

H. Duane Jarvis, Dallas school trustee and architect, died January 14 in Dallas. He was 53.

Credited with helping to restore the image of the Dallas Independent School District's construction program after a scandal in the late 1970s, Jarvis was a member of the school board for three years. He was co-founder of Jarvis-Putty-Jarvis, now known as JPJ Architects, one of the largest firms in the state. His firm was one of the first local Dallas offices to have the capability of undertaking major construction projects.

Jarvis was born in Fort Worth. After serving in the U.S. Army, he entered and graduated from UT Austin. Jarvis-Putty-Jarvis was formed in 1960 by Jarvis and his brother, Don, who died two years ago. The firm has designed such Dallas skyscrapers as Southwestern Bell Headquarters and Dallas Main Center. It has also designed the Lew Sterrett Justice Center, which last year won an award of merit from the American Corrections Association.

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## IN PROGRESS

### FIRST OPERA HOUSE BUILDING, GALVESTON, BY MAKOVER/LEVY

The program calls for conversion of an existing historical building into a viable speculative office building, with retail/commercial space, located in the Strand Historical District in Galveston.

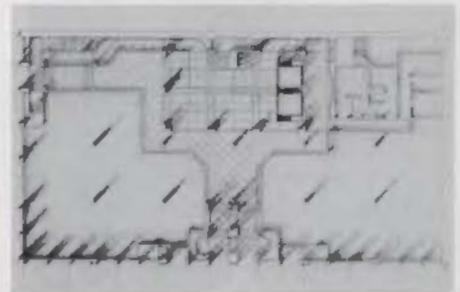
Willard Richardson, for many years editor of the *Galveston News*, had a fondness for theater and in 1870 built what was for many years the finest showhouse in the state, the old Tremont Opera House. The original architect is unknown. Nicholas Clayton remodeled it in 1895.

Makover/Levy made an attempt to keep the ambiance of the building while converting it to office use. The exterior of the building will be fully restored. A five-story skylit atrium was inserted into the body of the building with its elements juxtaposed against portions of the original structure. The space uses elements that conjure the image of stage, backdrop and fly tower. A progression of spaces leading



*First Opera House Building.*

up to the "stage" are along a minor and major axis. Scheduled for completion in June, 1985.



*Plan*

### GLENDOWER COURT TOWNHOMES, HOUSTON, BY MAKOVER/LEVY

Two speculative townhouses were designed for a corner lot in an established inner city neighborhood adjacent to the affluent River Oaks area.

Since the municipal and subdivision codes insist on treating the front lawn strictly as a residual space, an attempt is made to create a dialogue between the lawn area as public, terraces as semi-private and building interior as private domains. In spite of the fact that the build-

An illustration of a crowded terrazzo floor. The floor is made of a grid pattern. People are walking, sitting, and standing on the floor. The text "terrazzo attracts a crowd" is written across the floor. Below the illustration, there is a block of text advertising terrazzo flooring.

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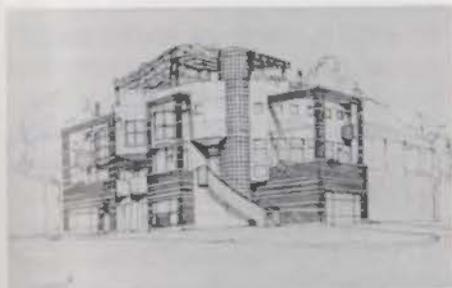
## Architectural Photography

Studio 634-7196

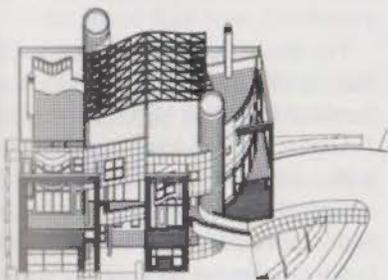
2608 Irving Blvd.

Dallas, Texas 75207

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Glendower Court Townhouses.



Axonometric

ing contains two residences, an attempt is made to treat the building as one entity in unison with the scale of its neighborhood. The architects say they reject the idea of a residence as an object in space and have attempted a layering of space and architectural elements into a coherent "representational organism."

The manipulation of volumes of space, both in plan and section, divides the building into multiple zones of activity distributed hierarchically along the axis of the building. The interaction between the interior and the exterior occurs metaphorically along the open terraces and suggests continuity between the interior spaces of the building and the exterior.

The building avoids stylistic allusions to the rest of the neighborhood, but rather attempts to define its residential character without relying on traditional elements. Scheduled for completion in July 1985.

### EVENTS

March 23: "Creative Insurgency," a panel presentation by women in the arts in Austin, will be sponsored by Austin Women in Architecture. For more information, contact Jana McCann, (512) 474-8548 or 448-3952.

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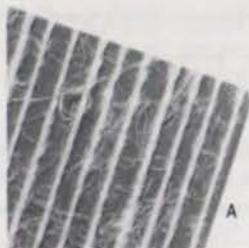
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**March 29:** Texas Lecture and Symposium on the Humanities. Featured speaker will be New York Public Library President Vartan Gregorian on "Technology and Society: Promise and Peril." The lecture begins at 7:30 p.m. at the UT Austin Law School Auditorium. For more information, contact the Texas Committee for the Humanities, (512) 473-8585.

**April 21-18:** Winning entries in the Austin Contemporary Visual Arts Association Spring Exhibition will be exhibited at The Arts Warehouse, 300 W. San Antonio St., Austin. For more information, contact ACVAA, PO Box 5990, Austin 78763, (512) 451-0445.

**April 26:** Deadline for entries in the 22nd annual Gold Nugget Award competition. Sponsored by the Pacific Coast Builders Conference, the competition is open to builders, developers, architects and land planners in Texas and 13 other Western states. Entries may be of residential, commercial or industrial projects completed in 1984 in 32 categories. For more information, contact Jane Goldman, (916) 443-7933.

**June 10-27:** UT Austin School of Architecture Dean Hal Box and his wife, Eden, will host an 18-day architectural tour of Spain. For more information, contact International Marketing Tours, 676 Winters Ave., Paramus, NJ 07652, (201) 967-0880.

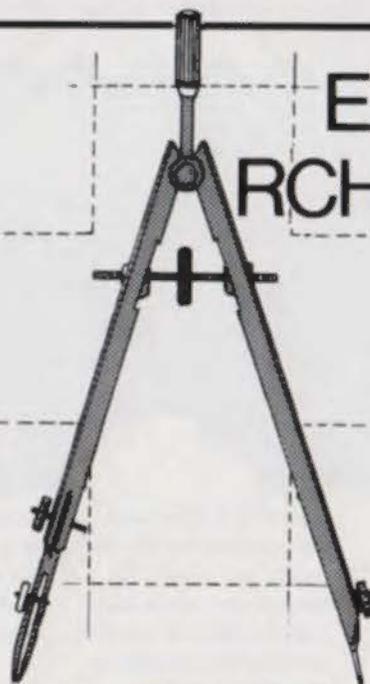
## SCHOOLS

"Putting Modernism in Place," part of the Rowlett Lecture Series, will be presented 9 a.m.-4:30 p.m. March 29 in Texas A&M University's Rudder Theater. Speakers will include Professors Malcolm Quantrill, Reima Pietilae, Juan P. Bonta, Stanford Anderson. For additional information, contact Dr. Malcolm Quantrill, Texas A&M University Department of Architecture, College Station 77843.

English country houses, the distinctive mansions developed between 1550-1800, will be the subject of a UT Austin continuing education course June 30-July 20. Participants will study at the University of Cambridge, learning about the architecture, interiors, art collections and landscaping of these houses. For more information, contact the Division of Continuing Education, Thompson Conference Center, University of Texas, Austin 78713, (800) 252-3461 or (512) 471-4652.

The School of Architecture at UT Austin will sponsor the seventh annual Summer Academy in Architecture July 7-August 17. The longest-running program of its kind in the Southwest, the academy is a six-week course to allow high school students a low-risk opportunity to examine architecture as a potential career. For more information, write Summer Academy, School of Architecture, University of Texas, Austin, 78712.

The UT Arlington School of Architecture and Environmental Design has named Ken Siegel, Dallas, as guest critic for Spring 1985 in the newly created Dean's Studio. Eight graduate students in



# EXHIBITION OF ARCHITECTURE FOR HEALTH

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Texas Hospital Association in cooperation with  
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For rules and entry forms contact: Gerry Starnes, Director, Convention Exhibits  
P.O. Box 15587, Austin, Texas 78761, 512/453-7204

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architecture will be enrolled in an experimental studio structured to bring together the arts of architecture, interior design and landscape architecture. For more information, contact Dean George Wright, UT Arlington, PO Box 19108, Arlington 76019, (817) 273-2801.

## FIRMS

**The White Budd Van Ness Partnership** has opened an office at 515 Littlefield Building, Austin 78701, (512) 472-4912. James D. Budd heads the office.

**Harry Gendel Architects** has relocated to 1800 West Loop South, Suite 1770, Houston 77027, (713) 622-2223.

**Pate & Associates** has relocated to ClayDesta Towers, 10 Desta Dr., Suite 250 East, Midland 79705, (915) 687-0166.

**Calvert & Co./Architects, Inc.** has changed its address to PO Box 110955, 1400 Carroll Ave., Carrollton 75011, (214) 446-0493.

**The Craycroft Architects, Inc.** has relocated to 2602 McKinney Ave., Suite 400, Dallas 75204, (214) 871-0401.

William R. Pilat has been named director of business development of **Ralph C. Bender & Associates, Inc.**, San Antonio.

John Cox has formed **John Cox Design Associates**, located in the Republic Bank Tower, Houston.

John F. Kelly has been named senior designer for **DMJM/Houston**.

Terese Smith Stevenson has joined **HMBH**, Dallas, as director of interior architecture. Edward W. Sweetnam has joined the firm as project manager.

**Litteken/Paul/Associates** has relocated to 1814 Ninth St., Wichita Falls 76301, (817) 322-6630.

Robert N. Floyd of **ARC Incorporated**, Austin, has been selected to lead a team on the development of design guidelines to reduce energy consumption in multi-family residential dwellings, a project sponsored by the U.S. Department of Energy.

Larry Epperson has been named president and general manager of **Pran, Inc.**, a New Braunfels consulting and design firm specializing in audio-visual communications.

Jerrell H. Sutton and Bruce A. Larson have been named associate principals of the Dallas firm **Dahl, Braden, PTM, Inc.** Marcia Ascanio, John E. Barthel, Leo S. Hagar, Philip C. Roath, James A. Watkins and Otello Zanchettin have been named associates.

**Index, Inc.**, a Houston interior design firm, has merged with the consulting and accounting firm Laventhol & Horwath to form **Index, the Design Group of Laventhol & Horwath**. Doyle R. Wayman, Index founder, was named a senior principal in the L&H partnership.

John W. Rogers has been promoted to principal of **Chelsea Architects**, Houston.

Thomas L. Amis, Jr., Ronald W. Dennis and Dennis E. Walo have been named vice presidents of **Harwood K. Smith & Partners**. Named associates are John R. Garrison, John H. Hessler, Edward T. Jaska, Marvin D. Miller, Thomas R. Miller, Jack D. Price, Jr., T.R. Richter, Rod W. Simmons, Thomas V. Tomsich, Michael Vela, William L. Wilson and Jeffrey A. Zoller.

Yeong Chai, Bert Tibbits and Larry Reed have been named partners of the firm **The Rubenstein Group/Architects, Inc.**, Houston.

David Gleaton has joined **The Parker/Croston Partnership**, Fort Worth, as director of interior design.

Jerald R. Merriman has been named partner of **Pierce Goodwin Alexander**, Dallas. C. Emile Keller has been named associate and director of technical/institutional architecture.

Richard A. Flores has been named principal of the Dallas firm **Corgan Associates Architects**.

James B. Thomas has joined the Houston firm **Ray B. Bailey Architects** as director of interior design.

Ronald L. Hutter has established a practice at 1731A Montana Ave., El Paso 79902, (915) 532-8706.

The Corpus Christi firm **Needham B. Smyth & Associates, Inc.** has changed its name to **Ferrell-Brown & Associates, Inc.** Thomas E. Ferrell is president and David D. Brown is vice president. Needham Smyth remains with the firm as a professional consultant.

Thomas Jarrett Pfeil, Jr., has been promoted to associate of the Fayetteville firm **Clovis Heimsath Associates**.

H. Michael Hindman has been named

partner of **Hermes Reed Hindman Architects**.

Patrick N. Ankney and John P. O'Connell have been named associates of the Houston firm **Kendall/Heaton/Associates Architects**.

**Marks & Salley, Inc.**, Houston, has opened a San Antonio office specializing in interior architecture and space planning. Midge Graybeal is director of the office at 603 Navarro, Suite 401, San Antonio 78205, (512) 225-8282.

Tim Tinsman has been named director of interior design and associate of **Charles R. Womack & Associates**, Dallas.

William Peel, Jr. has been named president of **Coleman Peel, Inc.**, Houston, a new management consulting service firm specializing in marketing professional services.

James R. Booth, Kent R. Keirse and H.L. Bert Mijares, Jr. have formed **Booth Keirse Mijares Architects**, Downtown Business Park, 616 N. Virginia, Suite D, El Paso 79902, (915) 532-7023.

Tabor Stone has established a consultancy in architectural programming, specialized planning and practice management at 5204 Avenue H, Austin 78751, (512) 453-7136.

Robert R. Kumlin and Jay D. Tonahill have been named vice presidents of **Geren/CRSS**, a division of **CRS Sirrine, Inc.** Kumlin is vice president/operations and Tonahill is vice president/director of technical services.

John E. Short has formed **John E. Short & Associates**, One Metro Square, 2655 Villa Creek Dr., Suite 103A, Dallas 75234, (817) 540-4116.

**Litteken/Paul/Associates** has relocated to 1814 Ninth St., Wichita Falls 76301, (817)322-6630.

Chuck Anastos has been named partner and vice president of the Corpus Christi office of **Jack Rice Turner & Associates, Inc.**

Ronald J. Shaw has been elected president of the Dallas firm **F&S Partners Incorporated**. Pat Y. Spillman, FAIA, remains chairman of the board. Jay E. Frank has been elected vice president and Barbara A. Nugent has been named an associate.

Gary P. Hays and William Maguire have been named associates of **ISD Incorporated**, Houston.



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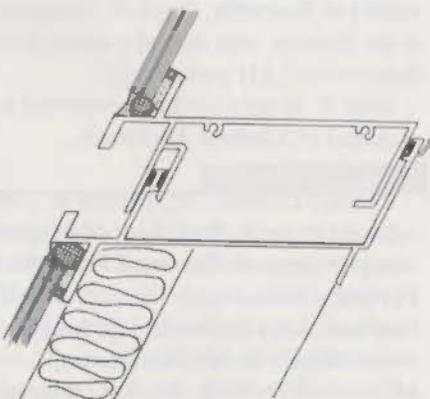
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### PRODUCTS



*Flour sloped gutter.*

**Flour City Architectural Metals** has pioneered a four-sided silicone glazing system in custom curtain wall design for the Dallas Allied Bank Tower. (See page 40.) The Flour City system uses new silicone sealants characterized by strong adhesion to glass and metal, resistance to water, weather extremes and ultra-violet light. It provides an integrated internal guttering to accommodate additional water, should the interior skin be penetrated, which is of particular importance where sloped walls are involved. For more information, contact Flour City Architectural Metals, 175 Sea Cliff Ave., Glen Cove, NY 11542.



*Zazzeri spout.*

**Zazzeri of Italy** has introduced a deck mounted spout to its series of contemporary fittings for the bath. The longer spout features a sculptural form individ-

ually cast from solid brass and is available in enamelled or polished finishes. For more information, contact Nancy Schoenfisch, Rifton, NY 12471, (914) 658-8393.



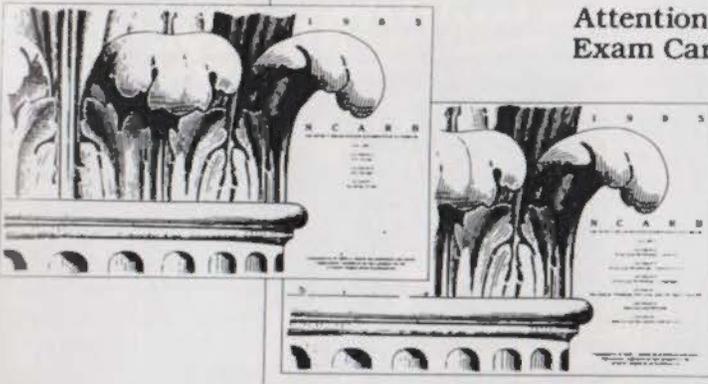
*Domus' Guadine table.*

The Guadine #141 coffee table, designed by E. Di Rosa and P.A. Giusti, has been introduced by **Domus International**. Shown in black marble with travertine accents, it is available in a variety of other Italian marbles. For more information, contact Domus International, 5100 Travis St., Houston 77002, (713) 522-1808.



*Gilbert's Columbia seating.*

**Gilbert International** has introduced the Columbia Seating Collection, a line of chairs that combines simplicity of design with the warmth and comfort of wood. Designed by Kurt J. Kuhn, the chairs are made with ergonomically designed molded plywood shells, layers of polyurethane foam and fiberfill. They are available with high or low backs, with or without arms. For more information, contact Gilbert International, 2945 Stuart Drive, Fort Worth 76104, (817) 921-5331.



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It seems to me that architects have always been trendsetters. They are the first to do those avant-garde things and the first to revert back to the norm—whatever that is. I know—I was laid back long before it became trendy.

And so it is with humor. While laughs are on the wane in some professions, they have apparently been discovered in spades by the architectural profession. At a time when the national magazines are publishing interviews with John De Lorean and faith healers and articles on "You and Cancer" or "Betty Ford Tells the Truth About Her Alcoholism," architects are saying, writing and designing some really funny stuff.

A Dallas architect recently told a media representative about his program for a just completed office building: "The neighborhood contains a graveyard, a Mexican restaurant, a soon-to-be glass box and a 'see-through' condominium. So we did what I felt was right: a contextualized, Post-Modern, Neo-Gothic, classicized high-rise." The guy should be writing for TV sitcoms.

Not to be topped, a developer with a Miami-imported designer is planning a "complex hi-rise assembly of cantilevered marble and granite shapes that appear to be teetering on the brink of collapse." I don't make this stuff up—I just read it and rip it right out of the business section of my daily paper.

This back page of *Texas Architect* has been finding humor in architecture for years. It is here that we first realized people are tired of Art Deco for the second time. But we never meant for you to set the jokes in brick and mortar or start a trend.

Others have followed. My friend Chicago Jack Hartray, FAIA, is now laying them in the aisles in *Architectural Tech-*

*nology*. Jack and I correspond (both being in desperate need of fan mail). We have agreed to split the territory, with me going after the rich and powerful, while he attacks only deceased academics like Alberti and Graves. Although, as Jack says: "For real architectural humor, Philip Johnson is probably ahead of us both!"

The practitioners of this trend are in great demand everywhere. Hartray will appear at the Oak Park Kiwanis Ladies Night in May, Braden has just titillated the Hawaii and Tennessee Societies, while Tom Wolfe of *Bauhaus to Our House* fame will keynote the San Francisco annual AIA jubilation and fertility festival. Wolfe, the most skillful and savage of all, is a goddam joy! He has pointedly reported that we are marching backwards as we "rummage around in that big architectural closet" for cornices, pediments, columns and such, to glue on our latest edifices. Mr. Wolfe has our number, gang.

It was Editor Larry Paul Fuller who started all this funny business by noodling me and my cheap saloon act off the public platform and into the pages of *Texas Architect*. I shall be ever grateful for being a part of watching him turn this magazine into the best regional professional journal in America.

This is Larry Paul's last issue as our trendsetting editor. We will miss the introspective sensitivity and gentle nudges in his writings about our craft, not to mention his neat persona, and the pictures of his kids. It was he who first thought (quite truthfully) there might be some humor in the practice of architecture. But don't blame it all on Larry Paul—he never set anything in concrete. ■■■■■

Contributing editor Dave Braden is principal in the Dallas firm Dahl/Braden/PTM.

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