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Left: Reichert Residence by Hal Box, FAIA, photographed by Atelier Wong Photography, Austin

On the cover: Garcia Residence by Rangel Mayeux Arquitectos, Monterrey, Mexico, photographed by James Mayeux

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BPA membership applied for 1/95.

City of Houses

AFTER A WEEK among the boulders and rubble walls lining the washes along Chaco Canyon in northern New Mexico, it is possible to form an image of the once-thriving Anasazi culture. The archeological records and reconstructed sites give us a great amount of physical evidence to ponder and for the most part it is not a pretty picture: teeth ground down from the sand in their food; bone fragments suggesting that they had outrun their resources of food, and were dying of malnutrition; evidence of cannibalism too disturbing to even consider, excepting campfire conversation. Surely the archeology presents only a fragment of the whole.

The walk along the rock mesas overlooking the canyon offers another perspective. Protected from the constant wind and oriented toward the low winter sun, the villages fit comfortably within the niches afforded by the irregular walls, and are only a short walk from the now-dry stream bed. Seen from above, small children exploring the ruins suggest another dimension of the canyon: Running from one cell to another over low stone walls the children connect the warren-like grid of rooms and transform physical spaces into social spaces. A large arena in the middle of the grid becomes a point of reference where each child knows where to be found, a place for spontaneous ritual and for making piles in the sand. The children discover the nature of this place so easily. The ruins become houses.

Moving from the canyon onto the Colorado Plateau to the north, the carefully-fitted sandstone walls, nested pit houses, and kivas of the early Anasazi sites take on a much larger meaning. To the west lie the northern mesas overlooking the Grand Canyon; to the northwest, Navajo Mountain and a host of earlier Puebloan sites; to the north and northeast, Mesa Verde and the San Juan Mountains. These landmarks linking the centers of trade are visible in the distance, hundreds of miles away, and Chaco Canyon becomes a real city to me. What is that essential, ephemeral quality of a place that transforms it from a collection of stones and sticks into a house? And what does this suggest about the character of the city as more than a collection of houses? I suspect that the quest for place-making is at the root of the need to build, and that the need to build precedes the need to design. Children express this need directly, as any sand castle or tree house would suggest.

Stephen Fox introduces this issue's features with his own discoveries of houses that evoke such a sense of place. His essay provides insights into the cultural and stylistic elements of the house as building and craft, as well as reminding us of our civic obligation as architects. Also in this issue, we begin a series of articles exploring downtown housing opportunities in Texas, beginning with Dallas. Declining land costs, emerging market pressures, and new joint-venture opportunities are slowly transforming the edges of our urban centers.

We also welcome Kelly Roberson, previously with *Iowa Architect*, as the new Associate Editor with this issue.

Vincent P. Hauser

UPCOMING ISSUES

We invite submissions to *Texas Architect* for our upcoming issues. Scheduled issue themes include

July/Aug '96 (deadline 1 MAY)
"Community Architecture and Social Service Centers"

Sept/Oct '96 (deadline 31 May)
"Design Awards Issue"

Nov/Dec '96 (deadline 15 Aug)
"The City"

If you can help with any of these topics, please call us at 512/478-7386 or fax at 512/478-0528.

1996 HONORS PROGRAM

Call for Nominations

Each year since 1971 the Texas Society of Architects has recognized individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification; wildlife conservation; open-space protection; passage of laws protecting the public's health, safety, and welfare; downtown revitalization; preservation of historic buildings and sites; public-school programs emphasizing environmental concerns; museum programs and exhibits about community architecture; and reporting, publications, and articles promoting the appreciation of the built and natural environment.

In addition, the TSA Honors Program recognizes TSA's exceptional members in several categories and distinguished Texas architectural educators and writers for leadership and achievement.

Award Categories

Honorary Membership

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

Citation of Honor

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

Llewelyn W. Pitts Award

Awarded to recognize a TSA member for a lifetime of distinguished leadership and dedication in architecture.

TSA's highest honor, awarded in memory of Llewelyn W. Pitts, FAIA, who served as TSA president in 1961 and was an influential and dedicated AIA leader.

Edward J. Romieniec Award

Awarded to recognize an individual architectural educator for outstanding educational contributions.

Awarded in memory of Edward J. Romieniec, FAIA, a former professor and dean of architecture at Texas A&M University and the first recipient of this award. Nominee must be a current or former member of the faculty of one of the seven accredited Texas schools or colleges of architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria for selection will include evidence of the following: teaching of great breadth, influencing a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

John G. Flowers Award

Awarded to recognize an individual or organization for excellence in the promotion of architecture through the media.

Awarded in memory of TSA's first executive vice president.

William W. Caudill Award

Awarded to recognize a TSA member for professional achievement in leadership development during the early years of AIA membership.

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

Architecture Firm Award

Awarded to a TSA firm that has consistently produced distinguished architecture for a period of at least 10 years. This award is the highest honor the Society can bestow upon a firm.

Any TSA component may nominate one or more eligible firms. Firms practicing under

the leadership of either a single principal or several principals are eligible for the award. In addition, firms that have been reorganized and whose name has been changed or modified are also eligible, as long as the firm has been in operation for a period of at least 10 years.

Nominations for this award must be in an approved format; instructions may be obtained by contacting TSA.

Nomination

Each nominee's submissions shall include:

1. a completed nomination form;
2. illustrations (photos, publicity releases, other graphic material);
3. letters of recommendation from individuals outside the architectural profession (mandatory for Honorary Members, but limited to five letters; optional for other nominees);
4. letter of recommendation from chapter president (mandatory for Caudill Award; optional for other nominations);
5. two photographs of nominee, one 3" x 5" and one 8" x 10" black and white glossy (mandatory for Honorary Membership, Flowers Award, Pitts Award, Romieniec Award, and Caudill Award).

All material shall be enclosed in 8 1/2" x 11" plastic sleeves and submitted in a 3-ring binder. All oversize material shall be reduced to fit within sleeves.

Questions may be directed to Gay Patterson at TSA, 512/478-7386.

Selection

The TSA Honors Committee will meet in June to review submissions. After the TSA Board has taken action on the Honors Committee recommendations, winners will be notified by a letter from the TSA President.

Presentation

Awards will be presented during TSA's 57th Annual Meeting at the San Antonio Convention Center, Saturday October 12, 1996.

Submission Deadline

All nominations must be received in the TSA Office no later than 5:00 p.m. on Thursday, May 30, 1996. Nominations shall be sent to:

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Texas Architect ENCOURAGES letters from readers in order to serve as a forum for the wide variety of issues relating to architectural practice, including architectural design, management and technical issues. Please forward typed correspondence, preferably on 3-1/2" diskettes with text formatted in MS-Word, to *Texas Architect*, 114 West Seventh Street, Suite 1400, Austin, Texas, 78701.

Electronic-mail correspondence can be sent directly to individual staff members at the following addresses:

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CORRECTION

The client's consultant/designer for acoustics, sound, video and fiberoptic systems for the Texas State Capitol restoration project was Dickensheets Design Associates, Austin. (See "Capitol Restoration," *TA*, Sept/Oct 1995, pg- 54).

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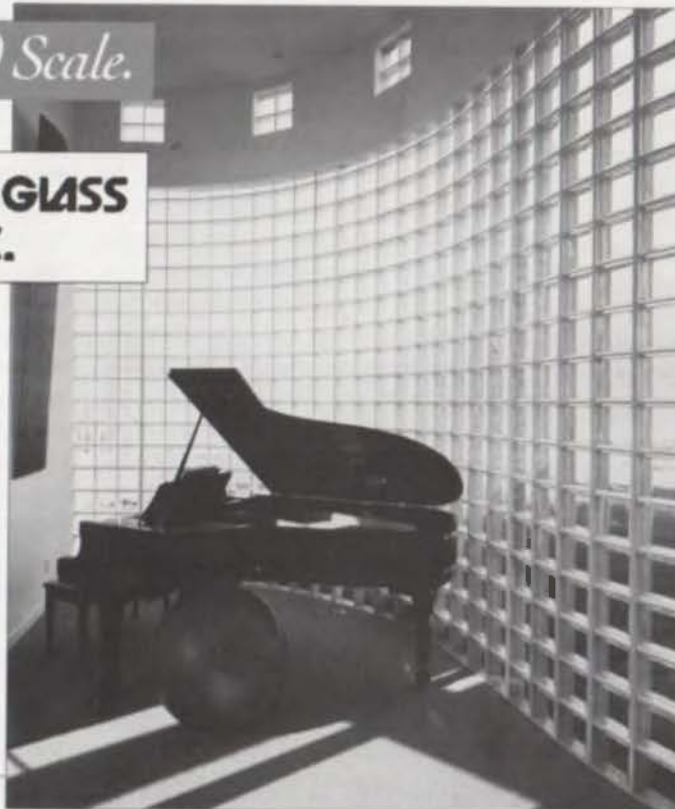
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News

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HOUSTON A recent agreement may finally mean the end for Allen Parkway Village.

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DALLAS A team from the University of Texas at Arlington was named the winner in the 1995 TSA/Herman Miller Student Design Charette.

UH project recognized 22

HOUSTON A group of students from the University of Houston won first prize in an international housing design competition.

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Village Demolition

HOUSTON After decades of acrimonious controversy, Allen Parkway Village (APV) may finally be demolished this year. The Housing Authority of the City of Houston (HACH) received HUD approval in January for its Partial Demolition Application, the fifth such request since demolition was first proposed in 1978. The redevelopment of APV is being funded by a \$36-million federal Hope VI/Urban Revitalization Demonstration Grant.

This long-awaited HUD approval was made possible by a "Programmatic Agreement," signed in December 1995 by the Advisory Council on Historic Preservation, the Texas State Historic Preservation Officer, HUD, and HACH, determining which parts of APV will be saved. Lenwood E. Johnson, president of the APV Resident Council, who has successfully stalled demolition of APV since 1980, boycotted the December meeting and was not a party to the agreement. Johnson continues to oppose any demolition, maintaining that the entire 1,000-unit complex should be maintained as public housing. However, his past tactics of lawsuits, court injunctions, and picketing may no longer be effective against the unified front of local and national agencies.

The signing of the agreement was spurred by HUD Secretary Henry Cisneros' threat to take away the entire grant because the project was at a standstill. In mid-December, Cisneros gave HACH 30-days notice to take action or lose the funding.

Under the terms of a proposal brokered by Cisneros in 1994, the entire 37-acre site will be used for public housing and demolished units will be replaced one-for-one, but not all on the APV site. A master plan provides for demolition of 677 units, renovation of 286 units, new on-site replacement housing, and new offsite replacement housing in the adjacent Fourth Ward and elsewhere in the city. Under preparation by the Boston firm of Tise, Hurwitz and Diamond and local consultants (Epp Associates; TAG Associates, Inc.; ArchiTechics/3; Rey de la Reza, Architects; Patricia Knudson & Associates; Wong & Associates; Epsilon Engineering; Carter & Burgess; Willie Lewis, Inc.; Aviles Engineering Corp.; and Roberta F. Burroughs & Associates), the master plan is scheduled for completion in March, to be followed by historical documentation and asbestos abatement, at which time demolition could begin. The planning team has completed a survey of existing



1 Allen Parkway Village, a public-housing project in Houston, sits in the shadow of downtown; a recent agreement may lead to the demolition of most of the project.

conditions and has held several public meetings for community participation.

The current HACH proposal, first presented in early 1995, required resident participation in creating a master plan for renovation. The HUD approval, however, appears to ignore this stipulation. Over the last two years, planners for the Resident Council led by community activist Catherine Roberts have developed a "community campus" concept that would make APV a self-contained urban village. A variety of social services like tutoring, job training, medical care, day care, and youth programs would be provided by residents and graduate students.

The campus concept, endorsed by Cisneros in 1994, preserves a portion of the original APV buildings and would provide new housing of mixed types to fill the site. Included in the HUD grant is a planning grant of \$300,000 to the Resident Council to make them full partners in the planning process. The money, however, is to be channeled through HACH, with the provision that the residents accept the demolition terms of the HUD grant. Remaining opposed to any demolition, Johnson asserts that "there is not enough money for even one-to-one replacement of units." The approval of the demolition application without a master plan in place may dilute the residents' ability to negotiate or participate further.

In December, U.S. Rep. Tom DeLay (representing the 22nd District) at the request of Mayor Bob Lanier introduced a measure to re-



2 Allen Parkway Village's location just west of downtown has made it attractive to developers; the project has long been thought to protect the adjacent Fourth Ward from encroaching development.

3 the Community Building at Allen Parkway Village



Gerald Moonhead, FAIA

housing in the center city, historic Freedmen's Town and the impoverished Fourth Ward will find it difficult to remain intact.

APV was listed on the National Register of Historic Places as San Felipe Courts Historic District in February 1988 (Freedmen's Town Historic District had been listed in 1985). The listing brought preservationists actively into the struggle to retain APV and to rehabilitate it as public housing. APV is such a contentious issue, however, that when Houston preservationists were finally successful in getting a preservation ordinance through city council last year, APV was excluded from the appendix listing of covered properties. The Greater Houston Preservation Alliance and the Houston chapter of the American Institute of Architects have both passed resolutions in support of the need for a master plan for the whole site before any portion is demolished.

Named San Felipe Courts because of the adjacent Old San Felipe Road (now West Dallas St.), Allen Parkway Village was planned and designed in 1939 by the Housing Authority of the City of Houston under the National Housing Act of 1937 and constructed in 1942-1944 with funds from the Division of Defense Housing of 1941. A consortium of 12 local architecture firms, Associated Housing Architects of Houston, participated under the design leadership of MacKie & Kamrath. In addition to the 1,000-unit APV, the consortium also designed Irvington Courts and the second phase of Cuny Homes, both in Houston. APV was the largest such project built in the South during the 1940s.

San Felipe Courts was built on 37 acres of land on the west edge of downtown Houston in

OF NOTE

Progressive Architecture shuts down

In early January, publication of the 76-year-old *Progressive Architecture* magazine was shut down by its new owners, BPI Communications, which also publishes *Architecture* magazine. BPI purchased *P/A* from Penton Publishing, a trade-magazine publisher based in Cleveland, and immediately announced that the December 1995 issue of *P/A* would be its last.

The purchase of *P/A* by BPI came several months after the announcement that, starting in 1997, *Architecture* would no longer be the official publication of the American Institute of Architects, as it had been for the past seven years. After a bidding process last year, the AIA chose *Architectural Record*, the third major national architecture magazine, to be its journal of record. With the change, *Architecture* will lose its ensured subscriber list: All 50,000 AIA members automatically receive the official publication. Purchasing *P/A* provides BPI with subscribers for *Architecture*: *P/A* subscribers received a letter saying their subscriptions would be filled with issues of *Architecture*.

Winners from around the state

Richter Associates Architects, Inc., of Corpus Christi, received an honor award in the Design for Transportation national awards competition, sponsored by the National Endowment for the Arts and the U.S. Department of Transportation. The firm's Staples Street Bus Stops project was one of eleven honor-award winners chosen from more than 300 entries.

Two University of Texas at Arlington students, Josep Ricart and Roger Tudo, received one of 11 honorable mentions in the 1995 Shinkenchiku international residential-design competition.

Spinning the Web

A site on the World Wide Web that you might want to check out is Vitruvius Online (<http://www.inforamp.net/~vitruv/index.html>), which bills itself as the electronic magazine for building professionals. The February issue includes articles on the Finnish tradition of reductive design and on the utility of eco-profiles in construction. The site also includes an index of back issues. Also of potential interest is the Mr. Solar Home Page (<http://www.netins.net/showcase/solarcatalog>), which offers articles on alternative energy resources as well as information about solar, wind, and water-power products and services.

peal the Frost-Leeland Act of 1987, which prohibits the use of federal funds for the demolition of APV and another public housing project in Dallas. Rep. Sheila Jackson Lee, whose 18th District includes APV, questioned the timing of the move but did not oppose it.

Demolition of APV continues the policy of HUD under Cisneros' tenure to reduce high-density public housing. In the last year, housing officials have demolished thousands of public housing units in Chicago, Philadelphia, Newark, St. Louis, Atlanta, and New Orleans. More than 1,700 units were taken down in West Dallas alone. "These are places where the poorest of American families have become concentrated on virtual reservations of poverty," Cisneros said. A House-Senate conference committee approved a HUD spending program for 1996 that includes \$280 million for the program.

A more certain future for APV will likely have a ripple effect on the adjacent Fourth Ward. Activist Sissy Farenthold, who opposes demolition, calls APV "the barrier island that has protected Fourth Ward." Developers are already rumored to be negotiating with landowners there. With increasing demand for

"Village Demolition," continued on page 15

Calendar

On Your Mark

The Rice Design Alliance, the Greater Houston Preservation Alliance, the City of Houston Archaeological and Historical Commission, and the City of Houston Department of Planning and Development will co-sponsor a competition for the design of a marker to recognize and honor historic buildings, structures, and sites in Houston. Cash prizes will be awarded for first through fourth places. The marker will reflect the history of Houston, be a symbol of its heritage, and raise public awareness of the significance of historic preservation. Rice Design Alliance (713/524-6297), REGISTRATION DEADLINE: MAY 1

Historic Preservation Awards

The 1996 National Preservation Honor Awards recognize organizations, companies, and individuals active in preservation, rehabilitation, restoration, or interpretation of America's architectural and cultural heritage. Winners will be honored at the 50th National Preservation Conference in Chicago, Ill., Oct. 16-20, 1996.

National Trust for Historic Preservation (202/673-4039), DEADLINE: MAY 1

Copley in Two Parts

The Museum of Fine Arts, Houston, will be the only venue worldwide to simultaneously showcase two major exhibitions on John Singleton Copley, considered by some to be America's greatest 18th-century painter. *John Singleton Copley in America* and *John Singleton Copley in England* feature nearly 100 works spanning the artist's life and work. The Museum of Fine Arts, Houston (713/639-7300), THROUGH APRIL 28

"Severini futurista: 1912-1917"

Works from both public and private collections in Europe and the U.S. have been gathered for the first exhibition to focus on Italian artist Gino Severini's futurist philosophy and artistic production. Severini, reflecting the excitement and violence of the first decades of the 20th century, celebrated a future filled with noise, light, energy, and speed through his depictions of urban life, trains, war, nightlife, and frenetic

dancers. Kimbell Art Museum, Fort Worth (817/332-8451), THROUGH APRIL 7

"Making It"

The Rice Design Alliance spring 1996 lecture series will focus on the engineering necessary to build big projects. Speakers, including Tom F. Peters and Tommy Seymour, and other historians of technology, engineers, builders, and architects, will discuss the process of transformation from idea to reality, including the inevitable difficulties and convolutions. Rice Design Alliance, Houston (713/524-6297), WEEKLY THROUGH APRIL 3

Behind Closed Doors

The romance of Galveston's Gilded Age will be the theme of the Galveston Historical Foundation's 22nd-annual Historic Homes Tour. The guided tours in Galveston's East End historic districts provide a glimpse into privately owned homes not usually open to the public. Galveston Historical Foundation (409/765-7834), MAY 4-5 AND 11-12

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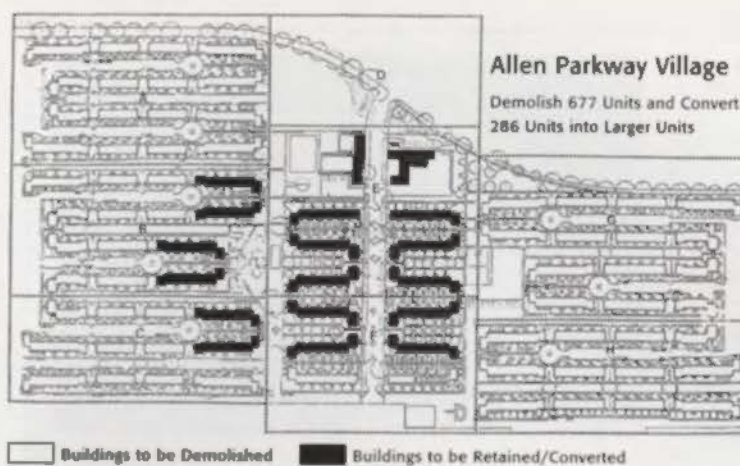
"Village Demolition," continued from page 13

the historic Fourth Ward. Known as "Freedmen's Town" for the settlement of freed slaves following the Civil War, the district had become a physical and political eyesore located on the scenic approach to the city along Buffalo Bayou from the elite suburbs of River Oaks. A portion of the Fourth Ward nearest Buffalo Bayou known as the Reservation, Houston's legal vice district (1908-17), was condemned by the city for the New Deal housing project. Other New Deal public works projects along the bayou parkway included City Hall (1939), Jefferson Davis Hospital (1937, immediately west of San Felipe Courts and also now for sale), and the De Pelchin Faith Home (1938).

Originally occupied by white defense workers, APV was segregated from the adjacent black "slums" by fences and the elimination of the connective street grid. On the positive side, the site was planned with the best intentions of the times. Buildings were arranged in staggered rows running east-west for ventilation and minimal summer sun exposure. Vehicular and pedestrian circulation were separated and, at a time when the car was not yet dominant in city life, ample parking was provided. Each unit had garden space and clothes lines, and generous open space between the housing rows and around the Community Building relieved the density. Live oaks, now mature with huge canopies, were planted along Allen Parkway, lining the central avenue, and within the garden courts.

Because APV was designed under the stringent requirements of the National Housing Act, it was much better built than normal Defense Housing projects. The poured-in-place concrete structures with brick and stone exterior walls and plaster interior partitions are still sound. Karl Kamrath, one of Houston's best architects, was strongly influenced by Frank Lloyd Wright and W.M. Dudok, as is evident in the modernist character of the design. A horizontal emphasis is maintained through the use of cantilevered concrete canopies and landings, strip windows, and brick and stone coursing, forming de Stijl-like compositions.

APV was integrated by the Civil Rights Act of 1964 and received a new name, partially rebuilding its connections to the black neighborhoods of the Fourth Ward to the immediate south. But despite the relatively benign physical environment, the residents of APV suffered the common ills of large public-housing projects: poverty, crime, and the cycle of welfare dependency.



2

Demolition was first proposed in 1978 and by 1984 was the official policy of HACH and the City Council. Successful resistance to demolition has been mounted over the years by Lenwood Johnson, president of the Resident Council of APV, and numerous political, civic, and preservation supporters.

The late '70s and early '80s were boom times for Houston and the attraction of a prime site adjacent to downtown for continued expansion was a strong motivation for the demolition policy. The immediate result, however, was that by 1980 HACH ceased even routine maintenance of the property and buildings. Living conditions deteriorated and, as residents moved out, HACH used part of a \$10-million HUD renovation grant to board up the unoccupied units, further aggravating the slum image portrayed to the public. The money was later withdrawn by HUD when it realized that HACH had no intention of renovating anything.

In an effort in the early '80s to divide the residents and dilute the influence of the Resident Council, HACH filled vacancies with Asian immigrants. Racial conflicts soon simmered between the black residents and the Vietnamese who spoke little or no English and were unprepared for life in the projects. The new residents planted gardens on the flat roofs and front yards and formed isolated enclaves that hindered their integration into the community.

Over the years, the Resident Council and its supporters have accused HACH of pursuing a program of neglect and public misinformation.

1 Allen Parkway Village master plan

2 Recent Vietnamese residents have settled in isolated enclaves in the project, often planting gardens in open spaces.

To bolster its claims that APV was too far gone to renovate, HACH prepared a cost estimate in 1983 of \$36 million for rehabilitation of the complex. In the opinion of private construction experts, the cost was inflated, perhaps as much as six-fold. Cuny Homes and Irvington Courts have been renovated in recent years for far less, but then they don't have desirable sites. Crime statistics were also misrepresented, making conditions appear much worse than they were.

The next threat to APV and the Fourth Ward came in 1990 with the announcement of the Founders Park development, a master plan prepared by American General Corp. and Cullen Center, Inc., for 640 acres to be implemented by a Tax Increment Finance District. Although the planners designed a commendably urbane, mixed-use neighborhood and encouraged community participation, they could not gain the trust of small-property owners and residents. Since the plan called for the elimination of APV and most of the Fourth Ward (scattered historic structures would be relocated into a compact neighborhood), Lenwood Johnson refused to consider compromise.

Persistent misunderstanding and resistance by residents and landowners and a subsequent downturn in the economy killed the project. The failure of the Founders Park initiative was a loss to both the district and the city as a whole. In a city where public long-term planning is non-existent, these private sector efforts were models of good intentions and good planning ideas for revitalizing a long-deprived sector. Although APV was the main loss, funding was to be provided for 1,200 units of public housing, 200 in Founders Park and the rest scattered around the city. Coordinated planning of such a large, significant area of the city is not likely to be undertaken in current economic conditions.

Gerald Moorhead, FAIA

Gerald Moorhead, FAIA, practices in Houston and is a Texas Architect contributing editor.

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Call for Entries

42nd Annual TSA Design Awards

The TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence. In addition, one architectural project completed in 1971 or before may be selected again this year for a TSA 25-Year Design Award. All architects who are registered in Texas are invited to submit one or more entries for consideration by this year's jury. Out-of-state architects must enter Texas projects. Judging will take place in June in Austin. Winners and their clients will be honored by a special awards luncheon at the TSA Annual Meeting, October 10-12, 1996, in San Antonio. Winning projects will be publicized statewide and featured in the September/October 1996 issue of *Texas Architect* magazine.

ELIGIBILITY

Any new project in General Design (including adaptive re-use), Interior Architecture, Restoration, or Urban Design/Planning may be entered. Construction must have been completed after January 1, 1990, to be eligible. Urban Design/Planning projects must have construction completed or must have an active client and some portion under construction or completed. Any project completed on or before December 31, 1971, may be entered in the 25-Year Award category. Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located out of state may enter any number of Texas projects.

Entries must be submitted by the design architect, who must have been registered with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a registered Texas architect and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been

changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

25-Year Award One project may be selected to receive the TSA 25-Year Design Award. Architectural projects completed on or before December 31, 1971, are eligible. Projects may be submitted by the original architect, original architecture firm, or a successor to the original architect or firm, or by a component of the AIA.

JUDGING

The jury for the 42nd annual TSA Design Awards will be announced in February. Project authorship will remain concealed throughout jury deliberations. Awards may be given in these categories: General Design (including adaptive re-use), Interior Architecture, Restoration, and Urban Design/Planning. One

award may be given in the 25-Year Award category. The list of project types on the entry form is for statistical purposes only and does not imply that a winner will be chosen from each project type. TSA reserves the right to disqualify entries not submitted in accordance with these rules.

DEADLINE

The fee, entry form, text, and slide submission must arrive at the Texas Society of Architects (Address: 114 W. 7th St., #1400, Austin, Texas 78701, 512/478-7386) in the same container, **BY 5:00 P.M., FRIDAY, MAY 31, 1996. LATE ENTRIES WILL NOT BE ACCEPTED.**

AWARDS

Architects and clients of winning projects will be honored at the TSA Annual Meeting in San Antonio, October 10-12, 1996.

For publicity purposes, architects of winning projects must submit six 8"x10" black-and-white photographs of one view of the project.

For publication, *Texas Architect* magazine will require original images—not duplicates—of each winning project. The original slides and transparencies will be returned after the magazine has been

42nd Annual TSA Design Awards Entry Form

Project Credits

Please provide the information requested on both sides of this form and read carefully the competition rules before preparing your entry(ies). Please print clearly in ink.

Entrant's Name _____

Title/Position _____

Firm Name(s) _____

Mail Address _____

City/State/Zip _____

Telephone _____

Fax _____

TBAE Registration Number _____

Owner
(at project completion) _____

Architect
(list firm name, team members) _____

Consultants
(landscape, structural, MEP, etc.) _____

Gen. Contractor _____

Photographer _____

Competition entry deadline: May 31, 1996. Use photocopies of this form if necessary.

Call for Entries

42nd Annual TSA Design Awards

(continued)

printed. In addition, the entrant of each winning project may (depending on the total number of entries) be required to pay a \$250 publication fee to defray the cost of four-color separations.

RETURN OF ENTRIES

Entries from firms in large cities will be returned to the local AIA chapter office and held for pick up. Entries from firms located in cities without staffed chapters will be mailed individually to entrants by UPS Ground or U.S. Mail. If you wish to have your carousel returned by other means, please attach instructions and an account number or check for additional cost.

ENTRY PACKAGE

CHECKLIST Each entry package must contain the following items, which must all be mailed or delivered to the TSA office in the same container on or before May 31, 1996:

- (1) a boxed slide carousel with slides,
- (2) **four copies** of the one-page data sheet,
- (3) a completed and signed entry form, in an envelope taped to the outside of the carousel box,
- (4) the appropriate registration fee(s) in the envelope with the entry form or, for multiple

entries, in any one of the envelopes.

SLIDES Entrants must submit slides in a working 80-slot Kodak Carousel tray for each project, in which the slides are in proper order and position. Any number of slides may be entered; a total of 20, including the slides below, is a recommended maximum.

The first slide of each entry must be a title slide, with the following information: project type (see entry form); project size, in gross square feet; and project location.

Following the title slide, each entry must include:

(A) One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).

(B) At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be marked on the appropriate plans.

(C) One text slide containing a brief description of the project, including the program

requirements and solution.

(D) For restorations and adaptive-use projects, at least one slide describing conditions before the current work started.

(E) For the 25-Year Award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

DATA SHEET Each entry must include **four copies of a data sheet** with a single image and written text describing the project, with the program requirements and solution, on one side of a letter-size sheet of white paper. The image—a representative photograph or drawing—must be no larger than 5" x 7". The four copies of the data sheet must be folded and placed inside the slide-carousel box. For the 25-Year Award, up to four additional sheets of text and/or images may be submitted. **DO NOT WRITE YOUR NAME OR THE FIRM'S NAME ON THIS TEXT SHEET.**

ENTRY FORM Use the official entry form for your entry. Copies of the form should be used for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

FEE TSA Members: Include a registration check for \$100 for the first project, \$90 for the second, and \$80 for the third and further projects submitted by a TSA member; Non-TSA Members: Include a registration check for \$180 for the first project, \$160 for the second, and \$140 for the third and further projects submitted by a non-TSA member. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. **NO ENTRY FEES WILL BE REFUNDED.**

MORE INFORMATION

For additional information on rules, fees, and other matters, call Canan Yetmen at 512-478-7386.

Project Information

Project Name _____

Project Location _____

Bldg. size in sq. ft. _____

Mo./yr. completed _____

Category General Design Interior Architecture Restoration
 Urban Design/Planning 25-year Award

Project type Commercial Residential
 Institutional Other (specify below) _____

I certify that the information provided on this entry form is correct; that the submitted work was done by the parties credited; that I am authorized to represent those credited; that I am an architect registered with TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification.

Signature _____

Date _____

Fee TSA MEMBER: \$100 for first project, \$90 for second project, \$80 for third and further projects
 NON-TSA MEMBER: \$180 entry fee for first project, \$160 for second project, \$140 for third and further projects

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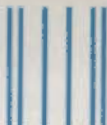
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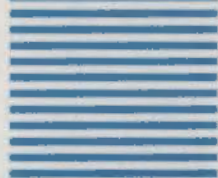
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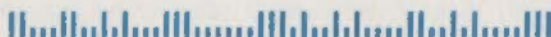
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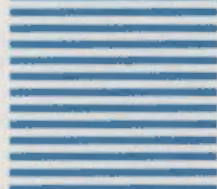
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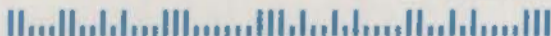
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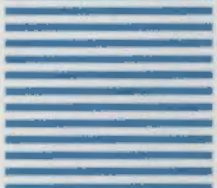
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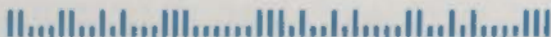
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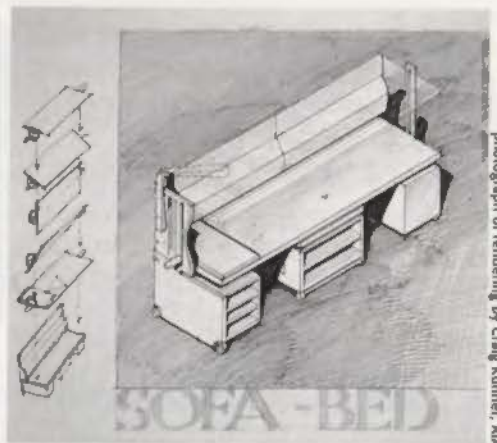
DALLAS An eight-member team from the University of Texas at Arlington School of Architecture took home first prize in the 1995 Texas Society of Architects/Herman Miller Student Design Charette, held in November during the TSA Annual Meeting. Teams from Texas Tech University, the University of Texas at Arlington, Texas A&M University, Prairie View A&M University, the University of Monterrey (Mexico) Tech, and Rice University participated in the sixth-annual event. Herman Miller, Inc., sponsored the event, providing funding for lodging, food, prizes, and materials.

The 1995 charette problem, based on the convention theme of communication, acknowledged that architects need to be creative problem solvers and will be recognized in the future for their ability to innovate and produce knowledge. Each team was directed to create a new line of architectural office and home furnishings with surplus and recycled materials from various industries. Designs had to be functional, meet ergonomic needs, and maintain a high degree of design integrity.

The yearly charette, organized by the TSA Student Liaison Committee, provides interaction between students and professionals who are alumni from each school. Program and problem information is not released until the morning of the event. Teams had one day to devise and document their solutions.

Each member of the UT Arlington team designed a modular unit that could be stored and converted into other units. One student created a bed that converted into a desk and eventually a table, while another devised a kitchen unit that converted into a bathroom. Recycled parts from an airplane were used for a unit that stored gallery work and fit onto a truck.

The jury, which included Paul Manno of The Lauck Group, Dave Chauviere of HKS, Inc., and artist Linnea Glatt, looked at the fluency and diversity of ideas, the quality of innovation, skill in utilizing the computer as a design tool, the quality and clarity of communication skills, and the creative use of technology. The UT Arlington group received praise for developing their ideas further and presenting a



Photograph of rendering by Craig Kohner, AIA

Part of UTA's winning entry was a sofa bed that converts into a desk; this CAD

rendering showing the sofa configuration was created onsite as part of the charette.

variety of work in differing media. The jury also gave special recognition to Texas Tech and Monterrey Tech for their projects.

The UT Arlington team, including undergraduate and graduate students as well as one professor, was made up of Corvin Matei, Jay Cantrell, Perin Lookmanji, Brad Terry, Jim Tharp, Ron Dean, Tony Cricchio, Thad Reeves, and Fred Meyer.

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UH project recognized

HOUSTON Students from the University of Houston College of Architecture received an international award for their project integrating a greenway into Houston's Third Ward revitalization plan. The project, *A Greenway for the Greater Third Ward: Connecting Diverse Urban Communities*, was recognized with first prize in the seventh annual International Student Design Competition held by the International Federation for Housing and Planning (IFHP), located in The Hague, Netherlands.

Judging of the 72 projects from more than 20 countries took place during IFHP's International Congress, held in September in Belfast, Northern Ireland. The winning UH project was exhibited at the International Congress, published in the International Proceedings, and is now part of an exhibition traveling internationally.

The students, working under project advisor Gabriella Gutierrez, assistant professor in the UH College of Architecture, developed a proposal that features a three-mile-long, 80-foot-wide greenway for an abandoned railroad corridor that runs north-south through Houston's

inner-city Third Ward. Design proposals include play areas for children, gardens, sitting areas, and a hike and bike trail. The project, completed as an extension of the students' spring 1995 third-year undergraduate design studio, is part of the *Greater Third Ward Community Plan*.

The project has also received a national Award of Merit for Excellence in Urban Design from the American Institute of Architects' Regional Urban Design Committee and will be exhibited at the Collegiate Exhibition for Excellence in Urban Design at the Association of Collegiate Schools of Architecture (ACSA) annual meeting in Boston this year. The proposal will also be exhibited at the 18th International Making Cities Livable conference in Carmel, Calif., in March, and received honorable mention for design-studio projects integrating architectural and urban design issues from the ACSA.

Gutierrez says the project asked students to connect urban design and architectural issues. The development of the greenway plan included consultation with community professionals, including architects and planners.



University of Houston students won first prize in an international competition for their plan for a greenway for Houston's Third Ward.

Students involved include Patrick Billingsley, Linh Dao, Jesus Garcia, Carlos Hernandez, Alyssia Makarewicz, Khoa Nguyen, and Mark Reynolds. The group received a \$2,000 travel fellowship from the IFHP. **KR**

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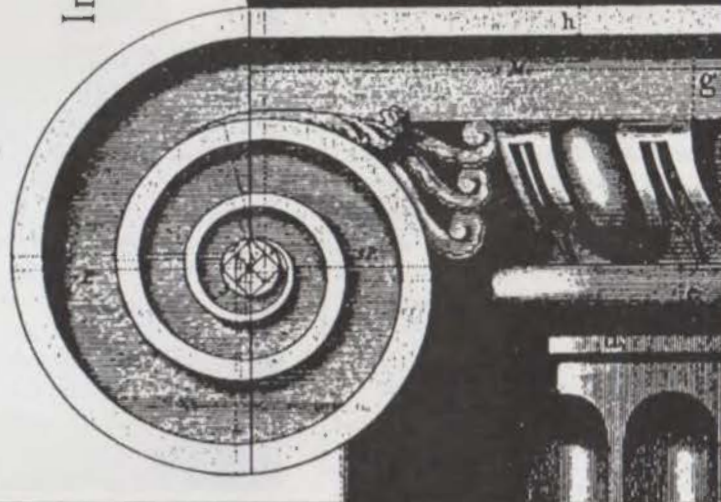


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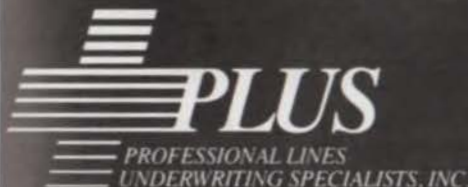




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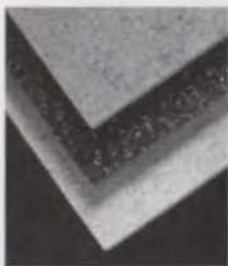
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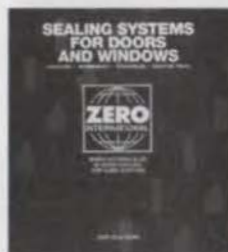


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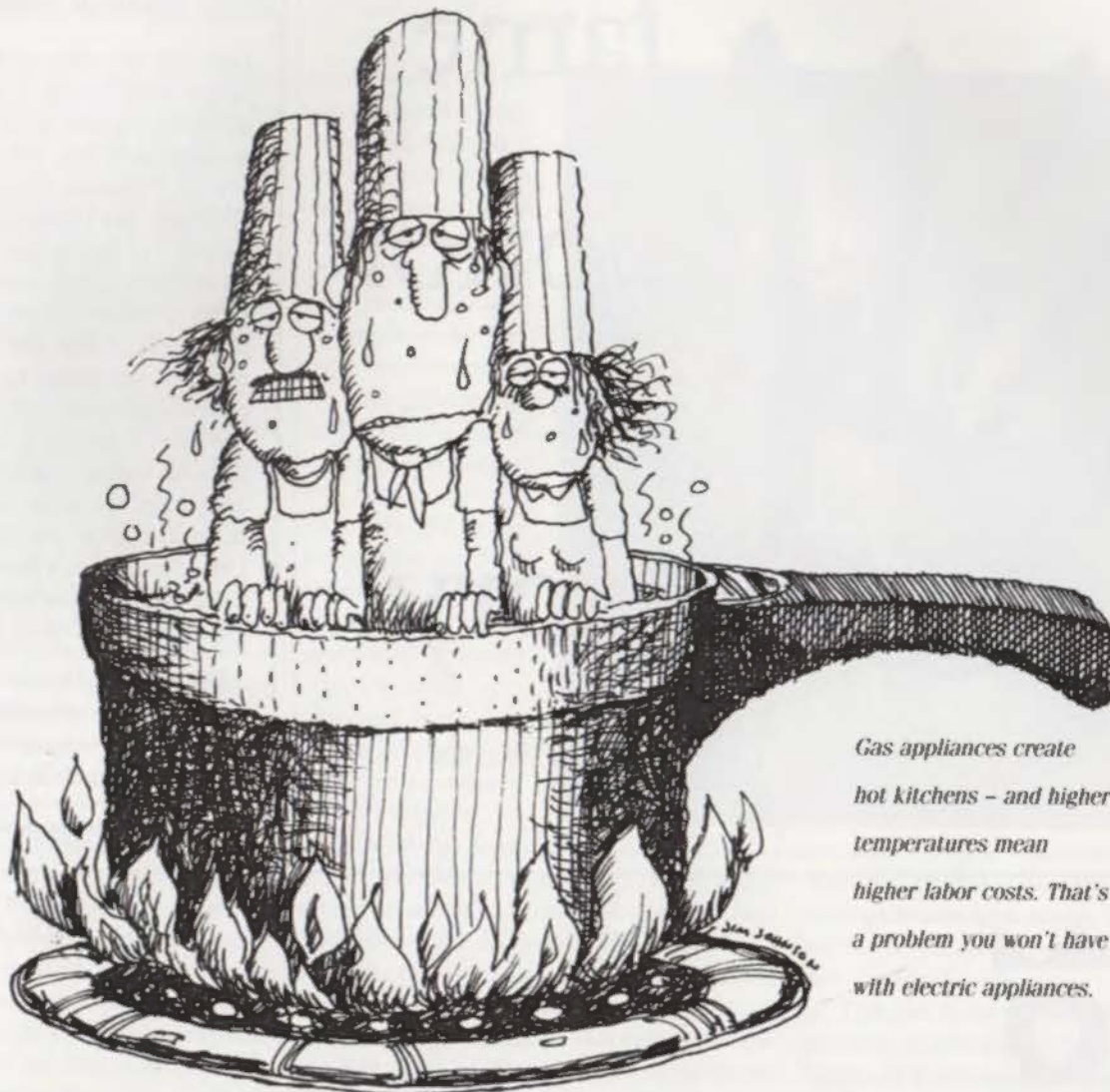
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Small Project, Large Risk

ARCHITECTS WHO HAVE built their own homes know that minimalist design theory and the residential marketplace are not parallel tracks. The fact is that the remarkably low cost of housing in America is due to the same economic edge inherent in any other mass-produced product—the repetitive use of pre-engineered systems—rather than the elegance of single-purpose design based on an economy of means.

And therein lies the rub, for houses are not just product. They are built on different sites in different climates for different people. Add the fact that nobody is more risk-averse than a family investing 40 percent of its income into its personal piece of the American Dream and you have the perfect habitat for disappointment and dispute. Yet the normal remedies applicable to larger projects most often bear costs out of scale with the average house or even multi-family dwelling. A look at two of the most critical systems in a residence—the foundation and the HVAC—illuminates the problem.

There are more site-specific determinants of foundation design in a house than for any other major system. Flood-plain analysis and topography, which determine the relationship of the floor to the ground; climate, which may affect subsurface materials and the thermal performance of the foundation; residue from previous use of the site; the plasticity and bearing capacity of the soil, as well as drainage patterns and vegetation that may affect soil moisture—all should have a direct effect on foundation design.

However, to discover those conditions through normal investigative research methods such as borings, surveys, and environmental assessments (which would be routine on an elementary-school project costing \$4 million), would probably cost more than the foundation itself on a 2,500-square-foot house, particularly when coupled with the specialized engineering required to capitalize on the knowledge gained. Even then, there is no certainty. I have seen carefully engineered foundations still suffer consequences ranging from cracked pavers to significant pier settlement, problems most likely due to a lack of quality control during construction.

So do we also need lab tests and full-time inspection? It might be cheaper to assume the worst and always build on drilled piers with

grade beams on carton forms and a structural slab. Considering the cost of such alternatives, it is small wonder that the problem is usually resolved by a competitive builder with "experience" in the neighborhood and a system based on empirical snake oil, such as "if you have enough grade beams, the piers are redundant." Those kinds of solutions explain why foundation-watering systems and screw-pile house-leveling systems are advertised in the TV guide.

In a similar way, the HVAC system in a residence is seldom designed by an engineer and based on heatload calculations and analysis of the thermal and vapor transmission performance of the materials used in the envelope (not to mention all of the issues discussed in this column in the Jan/Feb 1996 of *Texas Architect* relative to sick-building syndrome). More likely, the system is the product of a dealer/contractor using rule-of-thumb tables for tons per square foot and manufacturer's catalog data and who was also the low bidder.

Yet houses pose some of the most demanding HVAC requirements of any building type. Within a relatively small space there is 24-hour usage, a wide variety of polluting appliances from laundry to cooking to fireplaces, and the full range of human activities. But the system selected by the contractor often has no systematic or pretreated fresh air make-up (infiltration? open the windows?), no quantifiable exhaust system (a range hood?), no dehumidification capability beyond the normal function of the cooling coil, and no control system beyond a thermostat. Can the marketplace for houses stand the several thousand dollars in engineering fees and the sizable increase in system cost that would accompany a real design incorporating those



Marshall County Courthouse (1900, J. Riehy Gordon), photograph by Willis Winters, MA

features? Probably not, but neither will the average homeowner accept, with equanimity, mildew in the closets, sweating glass, and carbon monoxide poisoning.

The fact of the matter is that a residential practice, in addition to the obvious benefit of hands-on involvement with the most elemental architecture, close to the hearts of clients, carries some risks that are disproportional to the rewards. It is a challenge to those who practice in this area to educate clients about reasonable expectations and economic reality and to draft contract documents that clearly and proportionately allocate the accompanying risks. It is also an opportunity to enlist a new kind of collaboration with engineers, who have largely been shut out of this market. Even when the economics will not support ground-up systems design, there could still be an important role to play in evaluating contractor proposals and steering owners and architects toward the more cost-effective and less risky alternatives.

John M. McGinty, FAIA

John M. McGinty, of Houston, a former president of the American Institute of Architects, is managing principal of American Construction Investigations, a forensic consulting firm.

Downtown on the Move

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

A FUNNY THING HAPPENED ON the way back from the real-estate debacle of the 1980s in Dallas: Land costs in neighborhoods bordering downtown dropped from the boom levels of \$100 a square foot to as low as \$6. At the same time, there arose a new group of primarily young urban dwellers interested in living in the heart of a city neighborhood of higher density apartments, convenient retail, and restaurants and nightlife within walking distance.

A few developers recognized this opportunity and began to re-colonize the area along McKinney Avenue and the State-Thomas historic district just north of downtown. Since 1988, over 3,000 apartments have begun to transform this Uptown area. The influx of new residents has brought more services, restaurants, and retail businesses. This is the closest thing to an urban renaissance that a Dallas neighborhood has experienced since the re-emergence of Swiss Avenue and East Dallas in the late 1970s and early 1980s. Like old East Dallas, however, this neighborhood's long-term sustainability is threatened without continued public investment. The Texas Department of Transportation is working with the City of Dallas and the McKinney Avenue Transit Authority to extend the McKinney Avenue trolley north to Cityplace and south through downtown. However, there has not been a long-term commitment to funding the other infrastructure like street improvements, utilities, and parks needed to make Uptown sustainable.

Deep Ellum, the other neighborhood experiencing a surge in residential development, is located east of the central business district. In recent years, approximately 1,000 units of loft housing have been created in rehabilitated one-to-six-story industrial and warehouse buildings. A 500-unit apartment development at Gaston and Good-Latimer currently under construction promises to bring even more of a critical mass to the east end of downtown.

The task of reintroducing residences into the core of downtown has been more problematic. A 1992 market study sponsored by the Central Dallas Association and the City of Dallas estimated that 24,000 Dallas-area residents were interested in living in the CBD or in neighborhoods adjacent to downtown and that at least 5,000 people were interested

in living in the core of downtown in either new high-rise apartments or rehabilitated historic buildings. The only significant housing within the CBD loop at that time was the 200-unit Manor House apartments which were running at about 90 percent occupancy with waiting lists for some unit sizes. Some small-scale (four to ten unit) conversions of commercial buildings were taking place in the CBD by urban pioneers, but large-scale projects in the CBD were not getting off the ground.

The City of Dallas took a step toward implementing much-needed incentives with the development of its Intown Housing Program in 1993. The program, developed as a result of the market study and through investigations of eight other cities, encourages mixed-income residential development in a one-mile zone around the CBD freeway loop. The program incorporates property tax abatement, infrastructure participation, and, most importantly, \$25

million in "gap financing," utilizing loans made under HUD Section 108 that allows cities to borrow against future Community Development Block Grant entitlements. The city selected four historic building rehabilitation projects in an RFP process in February 1994, three in the CBD proper and one in Deep Ellum. As of January 1996, only one of the projects, the Bridge in Deep Ellum, had begun construction. The other three, critically important to the long-term revitalization of downtown, have been stalled by rising construction costs, and inexperience on the part of city staff, developers, and private lenders in working with the HUD Section 108 requirements. In January 1996, City Council was briefed on a second round of three projects under the program and voted to extend it, changing from an RFP process to a Notice of Funds Available to allow projects to be considered as they are ready.

State-Thomas/Uptown Projects

COMPLETED IN 1990, **The Meridian** (2427 Allen St.) was the first of the new crop of



1 Uptown Village, in the State-Thomas district, developed by Columbus Realty Trust and designed by KSNB Architects

2 The Meridian, also in State-Thomas and also by Columbus Realty and KSNB, was one of the first of the intown housing projects.

mid-rise, mid-density projects in the State-Thomas/Uptown neighborhood. It marked a shift in Dallas away from the garden-style, low-density projects common from 1960 through the '80s in all parts of the city to a more distinctly urban form that defines the street and provides a courtyard or other enclosed garden space in a neighborhood that provides 24-hour activity. The design alludes to 19th-century French architecture. Developer was Columbus Realty Trust and architect was KSNB Architects of Dallas.

The Worthington (2808 McKinney Ave.), also developed by Columbus Realty Trust and designed by KSNB Architects, faces McKinney Avenue, the commercial spine of the Uptown area. The eight-story, 332-apartment stucco-

on-concrete structure sits close to the street with ground-floor retail, trees, and outdoor furniture making the streetscape an integral part of the design. Using a set of voluntary design guidelines for the area, the developers created a pedestrian outdoor "living room" for neighbors and the public as well as building residents.

The Villas at Cityplace (3711 Cole Ave.), a 232-unit development, is part of the master-

room units. The developer is Cityplace Company and the architect is Womack + Hampton Joint Venture of Dallas.

Early 20th-century shops and warehouses for the Magnolia Oil Company (now Mobil) were converted into 64 unique New York-style loft apartments, now known as **Magnolia Station** (1617 Lyte St.). Each of the five brick and concrete buildings in the complex has a differ-

ent feel and treatment derived from its origin as a warehouse, shop building, or administrative office. The architectural design is minimal, letting the personality of the simply detailed buildings stand out. The project was developed by the Bennett Miller Company.

that continue the historic street grid of the neighborhood. The block-filling buildings each have an interior courtyard that is just visible from the street, and are detailed, furnished, and planted much like those one sees in New Orleans. This project is being developed by Columbus Realty Trust and is designed by KSNG Architects. Uptown Village features higher-density apartments adjacent to the small single-family houses that still exist in the historic State-Thomas neighborhood and even includes a corner store that provides a grocery and deli as well as a gathering place for residents.

Several other projects are currently under construction in the State-Thomas/Uptown area. **Columbus Square** (Howell at McKinney), which includes 220 residential units and 21,000 square feet of retail, is scheduled for completion in April. It was developed by Columbus Realty Trust; architects are Good, Fulton & Farrell of Dallas (design) and KSNG Architects (construction documents). **The Abbey** (McKinney Avenue at Worthington Street), a 34-unit complex, was scheduled for completion in February. It was developed by Columbus Realty Trust and the architect was Womack + Hampton Joint Venture. **Magnolia Hill** (1617 Lyte St.), scheduled for completion in 1996, includes 20 condominiums and 20 rental townhomes. It was developed by Bennett Miller Company and designed by Demarest & Associates of Colorado.

Deep Ellum Projects

DALLAS ARCHITECT and developer Graham Greene and partners rehabilitated the 1917 Interstate Forwarding Company warehouse into **3200 Main**, which includes 41 housing units with ground-floor offices, a cafe, and basement theater. The exterior is little changed, with the industrial aesthetic of the building carrying through to the new interior corridors, doors, and detailing. There is a high level of discipline in the contrast between the old building and the new interventions, reminiscent of Carlo Scarpa in a practical manner (see *TA*, March/April 1994).

Other projects under construction in Deep Ellum include **The Bridge** (3300 Main St.), a collection of three early-20th century brick industrial buildings "bridged" together to create 133 loft-type apartments. This project

"Downtown on the Move," continued on page 32



3 Magnolia Hill, in the Uptown area, developed by Bennett Miller Company and designed by Demarest & Associates



4 The Bridge, in the Deep Ellum neighborhood, is being developed by Pan-American Capital Corp.; the architect is Oglesby Greene.

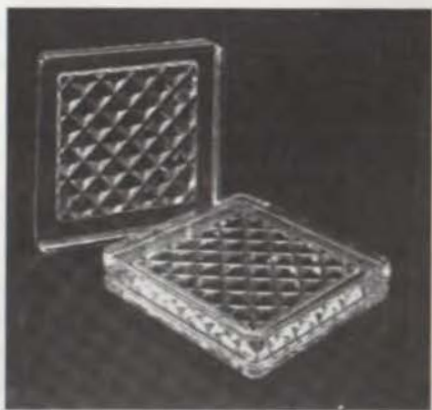
planned Cityplace project. The current owners, an investment group that includes the Bass family of Fort Worth, are developing the area with multi-family, retail, and entertainment uses. The Villas are a higher-density garden-style project with vernacular Mediterranean design influences. Units that face Cole Avenue are designed as rowhouses, with ground-floor stoops leading to stacked two-bedroom over one-bed-

ent feel and treatment derived from its origin as a warehouse, shop building, or administrative office. The architectural design is minimal, letting the personality of the simply detailed buildings stand out. The project was developed by the Bennett Miller Company.

Uptown Village (2121 Routh St.) is a development of four-story courtyard apartments situated on new narrow-scaled public streets

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"Downtown on the Move," continued from page 29

received one of the first-round HUD Section 108 loans. The developer is Pan-American Capital Corp. and the architect is Oglesby-Greene of Dallas.

Gaston Yards (Gaston at Good-Latimer) is a 500-unit lower-density project built by JPI and designed by Fusch, Serold and Partners of Dallas, to be completed in spring 1996. This project, with its relatively large



2

number of units, has the potential to bring a critical mass of residential units to Deep Ellum.

The **Adam Hat Building** (Commerce St. at Good-Latimer) will include 200 units in a former hat-manufacturing building. It is being developed by Westdale Asset Management and designed by Corgan Associates of Dallas.

Central Business District Projects

THE LOFT CONVERSION KNOWN AS **2220 Canton Lofts** is unique for two reasons: It is the first new residential project within the CBD in 30 years and the units are for sale. The developer, Westdale Asset Management, has produced 50 lofts that have views of nearby office towers and a rooftop pool and terrace that are good examples of why real estate ad copy describes downtown living as "sexy." Architect is Corgan Associates.

Several other projects in the central business district have been announced but construction has not yet begun. The **Titche-Goettinger (Joske's) Building** (1901 Main St.) is a 1927



1

2220 Canton Lofts, which was the first new residential project completed in the central business district in 30 years, was developed by Westdale Asset Management and designed by Corgan Associates.



3

Plans are underway to convert downtown's historic **Busch-Kirby Building** into 200 apartments; the developer is Walt Hall Associates; architect is Corgan Associates.

Santa Fe II, also located in the central business district, involves conversion of a former railroad warehouse into 268 apartments; the developer is Southwest Properties and the architect is Corgan Associates.

neo-renaissance department store that is to be converted into 127 apartments. The project received one of the first-round HUD Section 108 loans and is being developed by 1901 Main Ltd.; the architect is Oglesby-Greene.

The **Busch-Kirby Building** (1509 Main St.) is a gothic-revival office building constructed in 1911 by Adolphus Busch, originally connected by underground tunnel to Busch's Adolphus Hotel across the street. The housing-conversion project will create approximately 200 apartments in the building's 16 floors. This project received the third of the first-round HUD Section 108 loans. Developer is Walt Hall Associates and architect is Corgan Associates.

Santa Fe II (1122 Jackson St.) is to be created out of part of a four-building complex built in the early 20th century by the Santa Fe railroad. The building to be converted was used as a warehouse until the 1960s. A mansard-roofed penthouse was the location of the celebrated University Club in the 1920s. The project,

which received a first-round HUD Section 108 loan, calls for creation of 268 apartments. Developer is Southwest Properties and architect is Corgan Associates.

Several other projects that have been announced are to be located in The Cedars, south of downtown. Both received second-round HUD Section 108 loans. The **American Beauty Flour Mills** (2400 South Ervay St.) involves creation of 105 housing units in an early 20th-century flour mill. Developer is Bennett Miller Company and architect is Demarest & Associates. **Eban Village** (2929 Park Row) is a 110-unit new construction project adjacent to Park Row Historic District near Fair Park. Developer is Tabono Joint Venture and architect is Aguirre and Associates of Dallas. **Kent Collins**

Architect Kent Collins is a development associate with Columbus Realty Trust; he formerly managed Dallas City Center, a downtown revitalization project.

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CLADDING

SPECIAL ADVERTISING SECTION

1900 West Loop South

A Curtain Wall Overclad Project

by William Neuhaus, FAIA

IN 1989 W. O. Neuhaus Architects (WONA) was approached by VeriQuest Real Estate Service, now TerraPro Companies, to help rectify a delamination problem on the 22 story 1900 West Loop South Building in Houston, Texas. The building, constructed in 1978, was formerly known as the 3DI Building. WONA had helped identify the problem during pre-purchase due diligence. TerraPro was purchasing a series of buildings at the time and this office provided due diligence services, assembling a team of small professional consultant offices to review the condition of each project. WONA assisted with the negotiation of the purchase price of 1900 WLS by estimating the cost to repair the delamination.

As the building was mostly occupied, the decision was made to solve the delamination problem without removing the 86,000 square feet of existing stainless steel curtain wall. Another building with a similar problem had lost a face sheet during delamination, causing safety concerns. Remedial solutions were investigated, including various pattern compositions of bars, squares, lines, and points attached to prevent full delamination of the face sheet. These had the advantage of being relatively inexpensive and would change the overall appearance of the building which was of interest to the owners. This solution was one recommended by several curtain wall experts. A few of these were tried but all failed to aesthetically enhance the building's appearance. Subsequent investigation revealed that this temporary fix would have destroyed the weather seal and structurally damaged the original spandrel panel. WONA and Joe Colaco of CBM Engineers had identified the original panel

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as a structural component of the curtain wall.

The Gordon H. Smith Corporation of New York was added to the team to aid in the investigation of materials and systems that would be cost-effective. Concentrated investigation began to find a system to totally overclad the existing panels. Existing panels were removed to allow

Southwestern Testing Laboratories (now Maxim) to do pull tests of the existing concrete anchors. Original aluminum sill brackets were removed for structural testing. A new, more stringent code was in force and negotiations were begun with the City of Houston to set requirements for a permit. The aesthetics of the solution were an obvious concern to the architects. The owner and WONA agreed any new system would have to incorporate the current OSHA window washing platform regulations. WONA recognized the system would

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This article was submitted by the architect for this special section as an example of a recent successful re-cladding project. Texas Architect welcomes suggestions for future stories about interesting or unusual projects which involve the use of new products or technology to feature in special advertising sections. If you know of such a project, please encourage the architect to contact Texas Architect.

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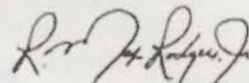
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continued from page 34

have to allow for glass replacement. CBM determined that any new system would have to weigh less than two pounds per square foot. Reports were written which identified all these concerns.

Various materials and manufacturers were considered. The team ruled out all composite systems. The owners decided to stay with a stainless steel solution although a solution in aluminum would be easier and less expensive. They wanted the appearance of stainless steel. The results of WONA's in-house investigation recommended considering a rainscreen. Christian Pohl GmbH of Germany was contacted through their local representative Southern

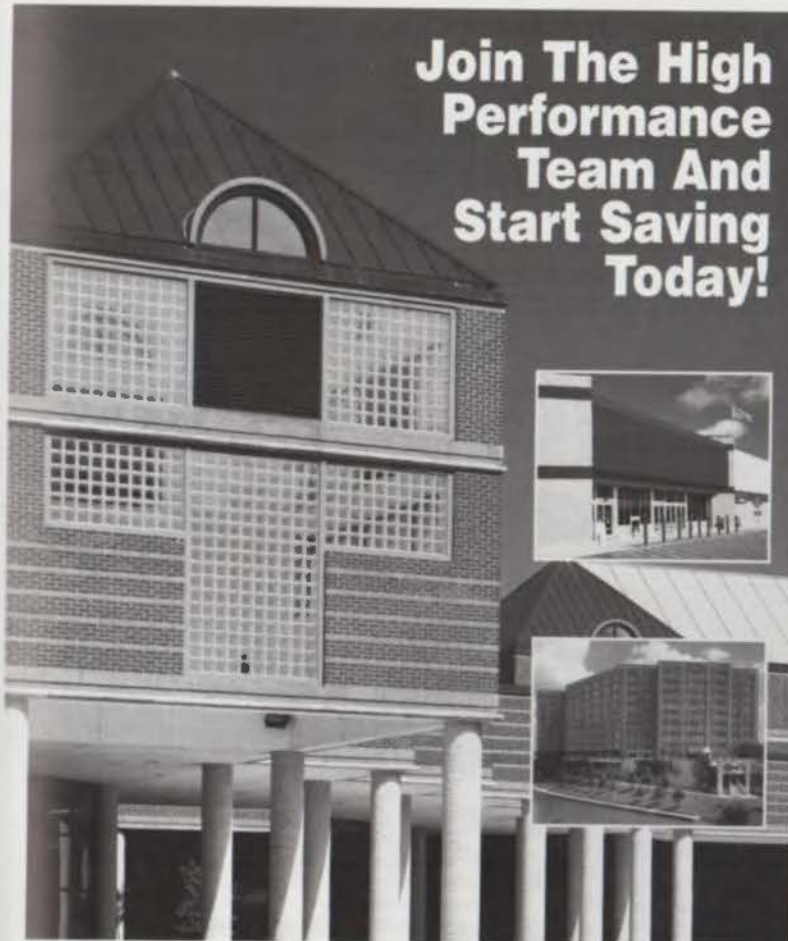
Architectural Systems, Inc., a subsidiary of Jones and Brown of Chicago, Illinois. The design team wanted to investigate the stainless steel rainscreen Pohl had developed to determine if it could work with the 1900 WLS curtain wall system. The concept appeared feasible and an agreement in principle was prepared adding SASI and Pohl to the design team as Contractor and Manufacturer. The owners and architect traveled to California and Europe to visit projects using stainless steel. We observed the production and fabrication plants of Pohl and Krupp, their stainless steel supplier.

SASI/Pohl was selected, and Pohl's designer, Torben Overgaard, along with Bill Neuhaus, and Alex Marton of Gordon H. Smith's office began developing a final solution. The primary concept was to fix the existing face sheets in place, incorporating them as the back sheets of the overclad system or rainscreen system. A light frame/truss would carry the loads back to the original mullions and reinforce the failing original panel. The rainscreen panel was mounted on the truss. The system was designed to follow the original expansion lines which meant the truss could only be supported at the extreme edges of its top member. The addition of a rail solved the need for window washing platform tie downs which, while solving a pragmatic problem, established the dominant design character. The pattern of vertical lines and recessed window frames replaces a flat, horizontal appearance. The system as finally designed uses three stainless steel panels that hang on the framework

continued on page 40



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continued from page 37



to create the rainscreen. This allowed the panels to "breathe," providing constant visual change instead of remaining flat like most composite panels. A similar effect may be seen in the Chrysler Tower roof and in recent metal buildings in Europe.

Pohl sent numerous samples of the panels to Houston for approval of color and reflectivity. A three dimensional two-story visual mock-up was constructed on the 18th floor of the building for owner approval. The final phase of design confirmation consisted of constructing a replica of the existing building wall at Construction Research Laboratory in Miami, Florida and testing that wall to original code requirements. When that test was successful and all were satisfied that we had a faithfully reconstructed the original wall, the

overlay was erected on the mock-up of the existing building wall. The entire mock-up then went through a battery of tests including a one hundred cycle structural test and final tests to meet current code requirements. Upon completion of this testing procedure and after a thorough mapping of the building, Pohl completed erection and fabrication drawings. Production of the stainless steel panels, the aluminum framework, and window washing rails was completed in Germany, Korea, and the United States.

Despite the knowledge gained from the mock-up, the erection procedure needed fine-tuning. Special drills were needed to produce the exact torque for placing the more than 250,000 screws holding the frames in place. Acoustical concerns were always a part of the design due to an open, primarily uncaulked rainscreen, but additional procedures had to be incorporated to prevent tenants from being annoyed by the construction outside their windows. Subtle variations in the surface of the existing building have required additional refinement during erection. Completion of the project will occur in the early 1996.

William Neubaum, FAIA, is a principal in the firm W. O. Neubaum Associates, Architects, of Houston.

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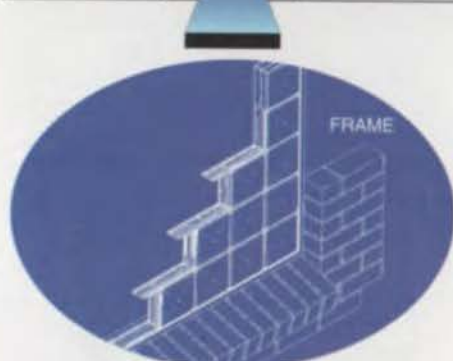
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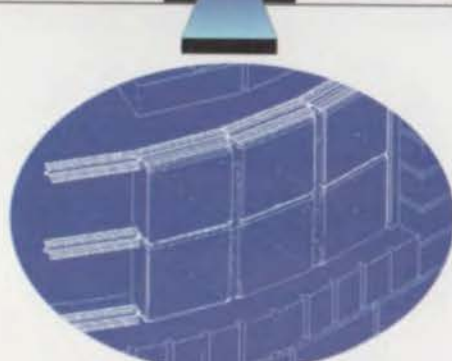
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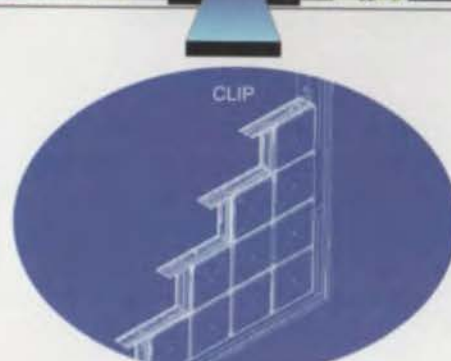
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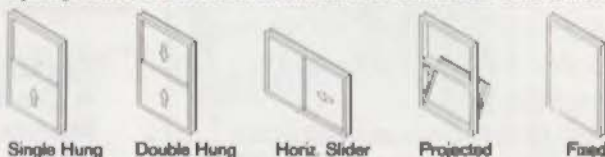
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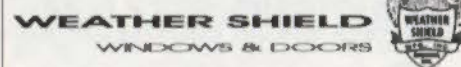
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Paul Hecker and the Carol Hardaway

house \ 'haus; *n*: a building containing living quarters for one or a few families; see BUNGALOW, COTTAGE, MANSION; a place of habitation, rest; the chief living room (as the kitchen) of a farmhouse or cottage; *archaic*: those who dwell in the same house; a family of ancestors, descendants, and kindred; the members of a religious community; *vb.*: to take shelter: find refuge: LODGE, DWELL, HARBOR

home \ 'hōm ; *n*: village, country, dwelling home, akin to homeland; the house and grounds with all their appurtenances; the refuge or haunt of an animal; in a familiar or congenial relationship; relaxed and comfortable; *adv.*: to or at the country or place of origin; from the sea onto the shore; to the point of uncovering underlying facts or truths

Architecture and the House

Spiritual design offers residences a "life-giving stimulus"

THE HOUSE IS A PROBLEMATIC category in architecture today. For one thing, architects design such a meager percentage of single-family houses built in Texas that to devote extended consideration to the house hardly seems reasonable. Yet it remains a persistent object of architectural attention. I think it is because the house is a building type in which every element is thought about, worried about, argued about, and cared for by the people who commission, design, and build it. Despite a high level of programmatic repetition, there are few generic spaces in a house. As a result, houses address a wide array of issues, from urban design to lavatory fixtures. Domestic architecture is also very telling. For instance, if I, as an architectural historian, want to quickly size up the status of architecture in a town, I go to the neighborhoods where architects were well-represented in the 1920s and 1930s. The incidence of houses from the 1950s and 1960s designed by architects diminishes. But these modern houses often demonstrate that what was lost in quantity in the post-World War II years was compensated for with quality. Examples of notable ar-

chitect-designed houses become increasingly rare after 1970. What has disappeared from the domestic landscape are qualities of intelligibility, sensibility, and a range of affects (skill, subtlety, wit, invention) that bespeak the presence of home-made culture—as opposed to the industrially produced and packaged variety—in our daily lives. I will try to illustrate what I mean with a sequence of houses that I have known, usually as a passer-by.

Eclectic architects of the 1920s and 1930s had an enviable ability to design freestanding, suburban houses that are very urbane and endow the neighborhoods where they were built with a degree of civility inconceivable today. Mark Hewitt observed this of the Hogg house, Bayou Bend, in Houston in his book *The Architect and the American Country House*. The architect of Bayou Bend, John F. Staub, designed houses throughout his career that discharged urbanity as though it were a civic obligation. An excellent example is Staub's Wray House in Houston (1939). Its wide, flat lot is bounded by a curved street. Staub responded to this potentially awkward condition by fracturing the symmetry of

1 The Scanlan house in Brownsville, designed by Frank E. Torres in 1940, features double-level iron galleries and a brick loggia.



all photos by Paul Hester and Lisa Carol Hardway



2

the house front, and unfolding it in facets, so that it spatializes the curve of the street, translating a two-dimensional suburban diagram into urban architecture and civilizing the subdivision in the process.

The civilizing mission that domestic architecture can exert is also visible in the Scanlan House in Brownsville (1940) by the Brownsville architect Frank E. Torres. Torres paid homage in its design to the 19th-century Mexican Creole architecture of the lower Río Grande, implicitly acknowledging the owners' ancestral connections to the border. Torres used double-level iron galleries that recalled late 19th-century Brownsville and a brick loggia—really, an open-air living room—to expand the house outward into the prevailing breeze. By generously layering spaces around what is a surprisingly compact shell, Torres gave the Scanlan House an urban presence far bigger than its actual size, just as he used a cultural narrative, embodied in architectural details, to represent its connection to place.

Staub, Torres, and other eclectic architects accommodated urbanity through such means as

frontality, symmetry, and historical architectural details. Modernism in 20th-century architecture rejected many of these properties. Yet it did not prevent inventive Texas modern architects from designing houses that, like those of their eclectic predecessors, brought culture home to the neighborhood.

Confronted with a site similar to that of Staub's Wray House, the Harlingen architect John G. York shaped the Cisneros House in Brownsville (1955) to imbue the flat landscape of its subdivision location with a spatial dimension. In the midst of bland, spatially inert 1950s ranch houses, the Cisneros House recedes from solid to void beneath the ruling horizontal of the roof fascia in order to turn the street corner volumetrically. York even stepped the garden wall out beyond the blind end panel of the house to employ the straight-away of the street to a similar purpose.

On an equally unpromising lot, the Galveston architect Thomas M. Price pressed the garage of his Yen House (1959) into service to face up to a listless suburban street. Price consolidated win-

2 A garden wall extends beyond the end of the Cisneros house in Brownsville, which was designed in 1955 by John G. York.

dows, walls, and a double-car garage door into an articulate assembly of solids and voids, punctuated by a precisely detailed entrance canopy. Proportion, articulation, and precision are evidence of an intelligent sensibility at work in the domestic landscape, even when the front-facing garage and driveway apron are taken into account. No less than Staub and Torres, if with different means, York and Price engaged their houses to what was around them, intensifying spatial specificity and identifying a sense of place where one did not seem likely to flourish.

To move from the outside in, the house that Karl Kamrath designed for his family in Houston (1953) is fascinating because it internalizes the natural landscape as its informing spatial idea. Corridors turn into meandering woodland paths; the living room is a clearing in a glade. The house that Hugo V. Neuhaus, Jr., designed nearby for his family (1951) is rigorous, refined, and amazingly simple for a grand house. Yet Neuhaus incorporated recollections of characteristic spaces and details of Houston houses of his grandparents' gen-

eration, which he knew from his childhood, in its screened kitchen porch and lattice-faced bath house. Howard Barnstone and Eugene Aubry inserted a secret forest in the shallow backyard of the Kempner House in Houston (1969) to camouflage its proximity to its back-door neighbor. This allowed them to radically externalize the house's interiors, so that sitting in the living and dining room is almost like sitting in the woods. Kamrath's internalization of the landscape, Barnstone and Aubry's externalization of the interior, and Neuhaus's evocation of intimate spatial memories represent the subtle nuance and quiet intensity that architecture can bring to the dwelling.

The power of architecture to engage, frame, and re-present the familiar in a powerful, distilled way is exemplified in a set of row houses that Albert Pope and William Sherman designed in Houston (1992). Pope and Sherman conformed to the Houston type of the fee-simple row house sitting on top of its double-car garage. But they deliberately complicated the entry sequence so that visitors have to go to the backyard

1 The 1969 Kempner house in Houston designed by Howard Barnstone and Eugene Aubry

2 Architect Karl Kamrath's own house, built in Houston in 1953, uses the natural landscape as an informing spatial concept.



1



2



to get to the front door. The reward is arriving at a beautifully proportioned, double-height outdoor room that recovers the out-of-doors for domestic architecture as an experience, rather than a spectacle to be appreciated from within.

This random, selective, and perhaps eccentric group of houses illustrates my contention that there is a profound connection between architecture and the house, however marginal architecture may be to the production of contemporary housing. What architecture has to offer the house—connections to place, the spatialization of cultural history and memory, tectonic clarity, and the power to engage intellectually and emotionally—is the critical difference between complacent mediocrity and spiritual conviviality. I hope “spiritual” and conviviality” don’t sound too pompous, because it is my experience that the life-giving stimulus is precisely what architects can deliver in the houses that they design.

Stephen Fox

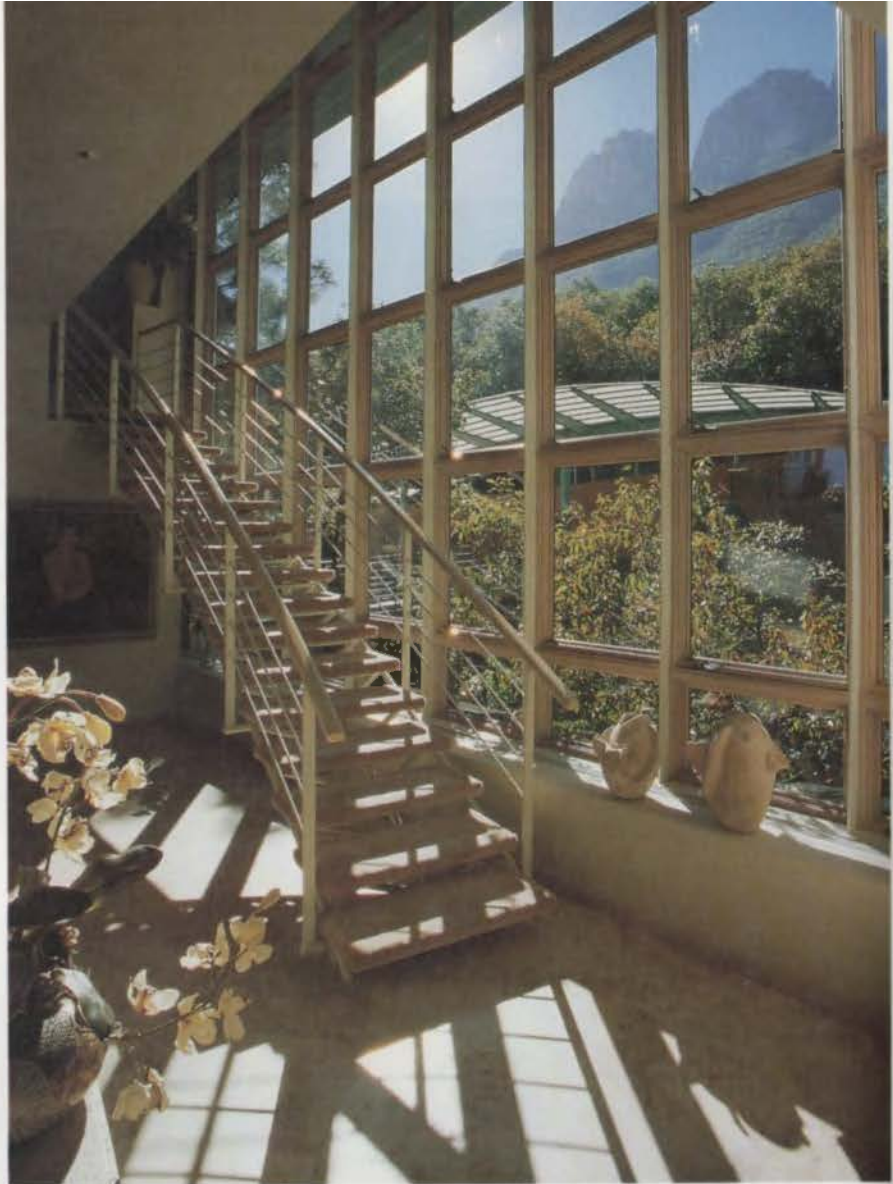
Steven Fox is a Fellow of the Anchorage Foundation of Texas and a professor at Rice University.

3 The residence Hugo V. Neuhaus, Jr., designed for his family in 1951 incorporated memories from his childhood.

4 Visitors to a set of row houses designed by Albert Pope and William Sherman in 1992 arrive in a two-story foyer.



1



2

Bridge House

By Vincent P. Hauser

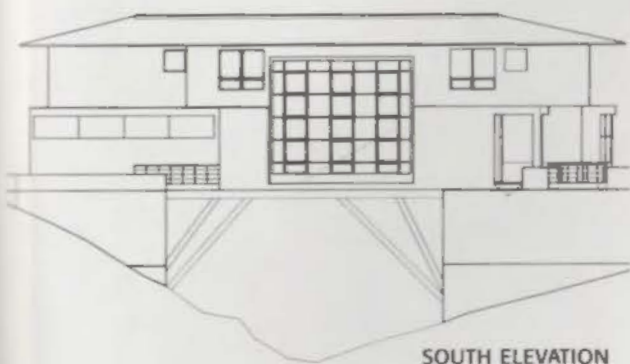
La residencia de Beatríz y Alfonso García, en Monterrey, Méjico, ocupa ambos lados de un arroyo empinado, actuando como puente. Esta localización, parte de un terreno de dos acres, ofrece grandiosas vistas a la ciudad y montañas alrededor. La forma de la residencia es curvilínea y asimétrica, en harmonía con la hondonada. Rangel Mayeux Arquitectos, a través del uso de caminos pedrenales, terrazas y elementos naturales, dio a esta casa un ambiente ameno y bogareño.

1 The carport roof structure, suggesting the skeleton of a fish, was fabricated using full-sized shop drawings.

2 Views of the Sierra Madre Oriental beyond the carport, looking south from the entrance hall across the arroyo

BRIDGING A STEEP ARROYO IN THE SIERRA MADRE mountains above Monterrey, Mexico, a house designed by Rangel Mayeux Arquitectos for Beatríz and Alfonso García anchors a family compound on a two-acre site with dramatic views of the city below. After gaining an understanding of the site and the nature of the family relationships, the architects suggested that the Garcías build their own house on the steepest and most remote part of the site. This approach afforded them the best views of the mountains and the city and, at the same time, maintained the privacy they desired. The other houses are sited around a common interior open space that serves as a play area for the García's grandchildren.

The formal approach to the house begins at the carport behind the main gates and continues along a stone-block path cut into the rock ledges following the contour of the ravine, leading to west- and north-facing terraces adjacent to the main floor of the house. A second path bridges the ravine directly, and lands at the east terrace and kitchen wing of the main floor. At

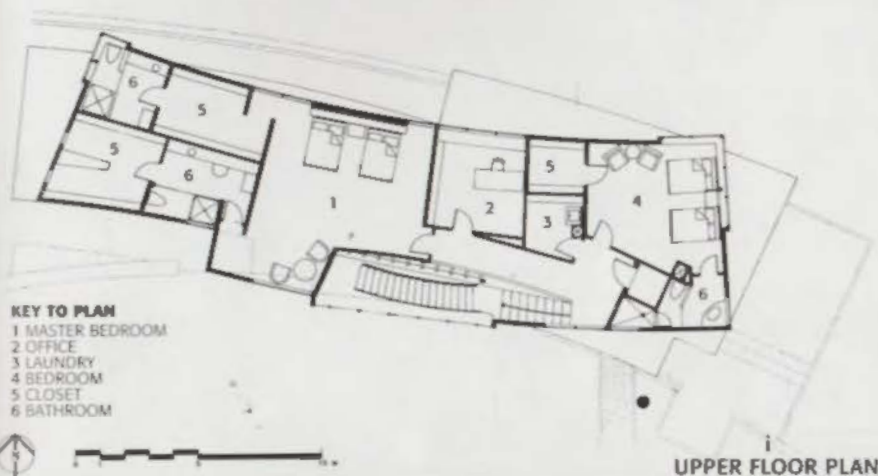


SOUTH ELEVATION

3 A low-impact approach to the site organized the house and structure.

4 The upper floor plan curves to reflect the contour of the arroyo.

5 Looking south from the east terrace toward the carport



KEY TO PLAN
 1 MASTER BEDROOM
 2 OFFICE
 3 LAUNDRY
 4 BEDROOM
 5 CLOSET
 6 BATHROOM

UPPER FLOOR PLAN



the entrance from the west terrace, the main stair reflects the curve of the upper floor and is fitted to the monumental south-facing window wall. The siting, paths, and terraces provide a comfortable and gracious arrival experience, allowing the landscape and the ochre walls of the house to be viewed from a continually changing vantage point.

The house itself is broken into two oppositely curved volumes, one above the other, that rest on two stone-faced abutments on either side of the arroyo. The upper floor containing the bedrooms curves with the contour of the ravine. From a distance, the house appears to withdraw into the arroyo—and in a notable and Wrightian way owing to its coloration and massing. The curve of the main and lower floors opposes the shape of the ravine and serves to contain the space of the sloping courtyard and to screen the views of the city below that have been saved for the interior rooms of the house.

The García house certainly offers a rich architectural complexity of materials, textures, and views, but its true character may be revealed by its ability to suggest that we walk a little more slowly or that we take the time for one more cup of coffee on the terrace—those experiences that make a house a home. **TA**

RESOURCES

Cold-rolled channels: Panel Rey; exterior insulation finishing system: Dryvit; windows: Marvin; travertine marble: Marmol Y Arte; insulation: DuPont, Owens Corning; gypsum board: Panel Rey; hardware: National, Gainsborough; counter tops: Corian; stone and vent: Dacor; refrigerator: Sub-Zero; oven, trash compactor: Bosch; cabinets: Woodmode; washer, dryer: Maytag; lighting: Juno; electric distribution: Square D; water closets: American Standard; heating, air-conditioning, environmental control systems: Amana; carpets: Grupo Alfa; blinds: Gulf Coast Window Coverings

PROJECT *García Residence, Monterrey, Mexico*

CLIENT *Alfonso and Beatriz García*

ARCHITECT *Rangel Mayeux Arquitectos, Monterrey (Cecilia Rangel, James Mayeux, design; Julieta Villamar, Olga Villarreal, Ana Martínez, production)*

CONTRACTOR *Constructora García Villarreal, S.A. de C.V.*

CONSULTANTS *Ing. Rafael Garza Treviño (structural engineering); T.O.L.K., Inc. (mechanical, electrical, and plumbing engineering)*

PHOTOGRAPHER *James Mayeux*



Glendower Court

By Joel Warren Barna

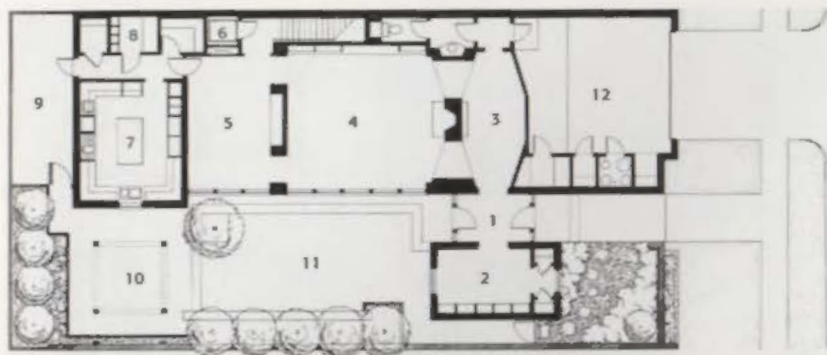
Curtis & Windham Arquitectos diseñó una residencia privada en Glendower Court, al oeste del centro de Houston. Esta casa es una composición asimétrica de ladrillo y cristal. De dos niveles, sus plantas se organizan rectangularmente a lo largo del lote, adyacentes a un patio lateral. Su construcción precisa y elegantes uniones estructurales son elementos modernos que hacen esta casa lujosa.

1 Curtis & Windham Architects created a sheltered courtyard by pulling the house to the northern edge of its lot.

2 Tall windows focus the ground-floor living spaces on the adjacent courtyard; here, the living room opens onto the dining room.

THE HOUSE CALLED A Private Residence in Glendower Court, designed by Curtis & Windham Architects of Houston, is a rectangular composition in wood-formed brick and glass, a variation on the canonical Miesian modern Houston house, which draws on sources such as Philip Johnson's Menil House (1950) and his campus design for St. Thomas University (1957). In this tradition, the house exudes a classical decorum, even though the architects, at the express wish of the client, used none of the usual classicizing devices—columns, pediments, cornices, symmetrical arrangements, or golden-section proportions.

The house's quiet angularity bespeaks a strong concern for privacy, but at the same time it says a lot about the ongoing transformation of Glendower Court, a small neighborhood just east of the River Oaks area in Houston. First established in the 1920s as a bedroom suburb for the city's burgeoning new class of office workers with cars, Glendower Court was a neighborhood of red-brick two-story Georgian-style houses with detached



GROUND FLOOR PLAN

- 1 ENTRY
- 2 LIBRARY
- 3 GALLERY
- 4 LIVING ROOM
- 5 DINING ROOM
- 6 ELEVATOR
- 7 KITCHEN
- 8 WINE ROOM
- 9 SERVICE YARD
- 10 PERGOLA
- 11 GARDEN
- 12 GARAGE



2



3

3 The Private Residence in Glendower Court presents its garage door to the street, inverting the sequence of the older neighborhood.

RESOURCES

Reinforced concrete: Custom Foundations; **modular brick:** St. Joe/Wester Brick; **limestone:** South Texas Stone; **glazing system:** Haley Greer; **gypsum:** USG/Marek Brothers; **windows and entrance doors:** Gibson Millwork; **interior doors:** Lone Star; **overhead doors:** Overhead Door Company;

(continued on page 72)

backyard garages. Until recent years, the streets of the tiny neighborhood, with their uniform house setbacks and their sidewalks, lawns, flowerbeds, and front porches, had a strong local character of urban civility that derived from the area's original deed restrictions.

Those restrictions, however, expired decades ago. Almost all of the neighborhood's original character has been swept away in the past few years. The old houses of Glendower Court, along with the smaller bungalows of the adjacent Melanie Court neighborhood, are being torn down and replaced by much larger structures for an upscale market. In unzoned Houston, only the city's setback ordinance governs the positioning of houses, and the minimum setback of 22 feet from the curb is the new standard. These days, in Glendower Court and Melanie Court (and in other rapidly changing inner-city neighborhoods west of downtown Houston), the strongest street-facing element is the garage door.

The house by Curtis & Windham follows this new pattern: It is a two-story volume, poised

over and stretching back from a ground level garage. By pushing the house to the lot's northern buildable edge, the architects preserved a long courtyard for the house to look into. The courtyard can be glimpsed from the entry, which is tucked between the main house volume and a one-story library pavilion, sheltered from the street by a small walled garden. The entry opens onto a small antechamber, separated from the living room by a freestanding brick fireplace. The ground floor's major spaces are kept open and focused on the courtyard outdoors by rigorously zoning the closets, toilets, stairs, and other services into a narrow, all-but-invisible, strip along the northern wall. Upstairs, the plan is only slightly less disciplined, as the stair hall opens into a sitting room, and bathrooms and closets are attached to the three bedrooms they serve.

The house's sense of classical decorum builds on a luxuriously modern restraint, shown in the detailing of junctions between brick walls and hardwood floors, and in the precise construction throughout.

TA

PROJECT Private Residence in Glendower Court, Houston
ARCHITECT Curtis & Windham Architects, Houston (William Curtis and Russell Windham, principals-in-charge)
CONTRACTOR Thomsen Company, Inc., Houston
CONSULTANTS Cunningham Engineering (structural engineering); McDugald Steele (landscape); Michael John Smith (lighting); Ofner Design Association (interior furnishings)
PHOTOGRAPHER Paul Hester and Lisa Carol Hardaway



Wild About Lofts

By Vincent P. Hauser

En el distrito central de Houston, donde parece surgir una nueva demanda para viviendas, se remodela el edificio Hogg. Este se construyó en 1921, por la compañía Armor, para espacios de oficina y mostrador de automóviles. La antigua estructura hoy se convierte en un conglomerado de apartamentos, de 1000 a 2000 pies cuadrados, mercadeados hacia el joven profesional. El edificio original es una obra arquitectónica significativa, lo cual hace el proyecto de vivienda una rehabilitación histórica, con impuestos reducidos.

1 Model lofts, like this one at Hogg Palace, have been instrumental in defining the loft concept in Houston.

AFTER YEARS OF PUBLIC MEETINGS, WORKSHOPS, conferences, and political wrestling, Houston's hopes for a boom in downtown housing may be taking root. The Hogg Building, located on Louisiana between Preston and Prairie streets, is being converted into 80 loft apartments designed by Kirksey And Partners Architects of Houston. Developed by Randall Davis of Houston, the Hogg Building represents the largest of a recent group of residential projects planned for downtown, and is the third project of this type to be undertaken by Davis partnerships. Within the last three years, he has converted the Dakota Lofts, just north of Buffalo Bayou in an area of small warehouses, and Tribeca Lofts, west of downtown on West Clay Street. The success of these projects lies squarely with Davis's knowledge of the Houston apartment market, and his ability to communicate the loft image to prospective tenants. Fully built model lofts were incorporated into the planning and construction of the earliest projects, when the image of lofts in Houston was a somewhat foreign concept. Preleasing the projects using

the models has significantly changed the risk equation, and has allowed for changes before all of the units get built—the critical market fine-tuning required in a market that is difficult to quantify. In the Hogg Building, two models were built, one a 2,000-square-foot corner apartment and the other an 1,100-square-foot studio. Traditional loft features—volumes of open space, attractive furnishings, and huge bathrooms—unavailable in the conventional market, have become the defining features of the Hogg Building, now marketed as Hogg Palace.

Constructed for Will Hogg, son of the former Texas governor, in 1921 as the Armor Building, the structure originally housed the Armor Auto Company. Incorporating a three-story automobile showroom and offices, the eight-story building integrates large industrial windows into the design of the facade in a very direct way. This office-industrial hybrid is typical of many of the automobile showrooms built during this period nationally, most notably by the Packard Motor Company. The structure was designed by Charles Barglebaugh and Lloyd Whitson, architects and engineers. Barglebaugh studied at the University of Illinois and is said to have apprenticed in Frank Lloyd Wright's Chicago office prior to moving to Dallas. In Houston, the Hogg Building came to be known as a curiosity largely because of the elaborate roof gardens and pavilion. Quite exotic in their day, the roof gardens were rumored to be the scene of parties of ev-

ery description and views of it were desired by the office dwellers of the newly-built masonry and glass towers of the 1950s and '60s. The renovation of the structure is a Certified Historic Rehabilitation, retaining the roof pavilions and other significant historical features and incorporating them into the design of the new facility. Tax credits available for this type of project are usually a significant element of the financing structure.

In its current configuration, the 16-foot first floor of the Hogg Palace has been converted into two levels of parking, accessed by a two-story lobby. A number of two-story loft apartments were made on the fourth floor, incorporating the fifth-floor windows, and new roof gardens are planned for the second and fourth floors, according to the architects. The units range in size from 600 square feet to 2,000 square feet. The project is reported to be 100 percent preleased, with an average rent of \$1.20 per square foot. The lofts themselves are just what the young Houston professional needs—lots of space, great windows, a parking space, and no freeway commute.

TA

PROJECT *The Hogg Palace Lofts, Houston*

CLIENT *Hogg Ventures, Inc., Houston*

ARCHITECT *Kirksey And Partners Architects, Houston (Mark Völpendesta, project manager; Chris Lammers, project architect; Wes Good, project designer; No H. Do, Matt White, project team)*

CONTRACTOR *Hogg Ventures, Inc.*

CONSULTANTS *SCA Engineers (structural engineering); Villars Consulting Engineers (mechanical and electrical engineering)*

PHOTOGRAPHER *Hickey-Robertson Photography*

RESOURCES

Structural steel: Jarco Steel;
gypsum board: USG Interiors;
doors: Bison Building Materials, Overhead Door Company;
granite flooring: Thomtree Slate and Marble;
paint: Benjamin Moore;
kitchen equipment: General Electric;
elevator: Otis;
lavatories, water closets: Eljer;
whirlpool baths: Royal Baths Manufacturing;
heat pumps: Florida Heat Pumps



3

2 Industrial windows originally designed for the Armor Auto Company define the Hogg Palace Lofts.

3 Completed in 1921, the Hogg Building is located on Louisiana between Prairie and Preston streets.



Gallery of Distant Vistas

By Mark Forsyth

William Stern y Asociados diseñó una residencia que aprovecha un panorama espectacular al norte de Nuevo Méjico. Con vistas hacia Taos y la Cordillera Sangre de Cristo, esta casa se encuentra entre bellos valles verdes y montañas. La casa se divide en dos secciones principales adyacentes a un pasillo largo, que a su vez sirve como galería de arte. Además contiene un patio interior y terrazas con jardines. La obra arquitectónica refleja el espíritu estético de la región suroeste.

1 A garden courtyard, protected from the wind on three sides by the walls of the house, lies adjacent to the guest wing.

2 Mortared walls and garden terraces surround the stucco-clad house, which is divided into two sections.

TAKING ADVANTAGE OF SPECTACULAR VIEWS of Taos to the north and the Sangre de Cristo Mountains to the east, a private residence designed by William F. Stern and Associates Architects of Houston is perched on a steep slope in northern New Mexico. The two-story, four-bedroom house is located on a five-acre site and is bordered by miles of tree-covered valleys and mountains in every direction. Adjacent to the stucco-clad house, manicured gardens inside mortared walls and a series of terraces and courtyards create a peaceful buffer between the living quarters and the relatively uncharted surroundings. These walls and terraces also help to differentiate between the various outdoor spaces; a more private courtyard lies north of the house, while an exposed driveway and front yard are accessed from the south.

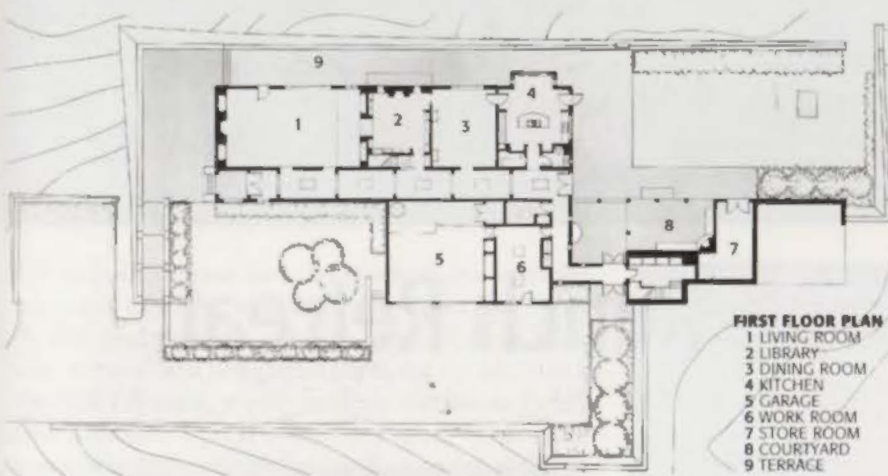
The residence is organized into two distinct sections that lie on either side of a long gallery hallway. The main house, located to the north of the hallway, consists of a two-story living room, a library, a dining room, and a kitchen on the ground floor with a reading room and a master bedroom



2

suite above. Upstairs, on the south side of the long hallway, a guest wing houses three bedrooms, each with its own bathroom. Separate entrances lead into each section from both the driveway and courtyard sides of the house. Adjacent to the guest wing, a one-story structure holds a large work room, the garage, and other storage spaces.

The central hallway dividing the sections serves as an art gallery. Stern's client is an avid art collector and this space was carefully designed to display her collection of Indian blankets and art objects, American Indian folk art, and Mexican folk art. Other rooms in the house contain the owner's collection of pre-Columbian art, African art, contemporary American art, and



FIRST FLOOR PLAN
 1 LIVING ROOM
 2 LIBRARY
 3 DINING ROOM
 4 KITCHEN
 5 GARAGE
 6 WORK ROOM
 7 STORE ROOM
 8 COURTYARD
 9 TERRACE



3

3 The ground-floor plan of the two-story residence shows the organizational strength of the linear gallery hallway.

4 The living room, which houses much of the owner's extensive collection of art, features exposed wood joists.

antiques. The hallway gallery is divided into five sections, each located under an individual light well that allows natural light to pass indirectly into the space. These "sky boxes" allow the owner to control the light levels on the precious works of art. In addition to serving as a display area for the collection, the linear hallway is also the house's main circulation axis.

The centerpiece of the house is a small courtyard located adjacent to and underneath the guest wing. This courtyard, which features a small fireplace in one corner, is protected from the wind on three sides by the walls of the house and, using the second floor of the guest wing as a sunblock, offers both shaded and unshaded spaces. Apart from the courtyard, the exterior spaces surrounding the residence consist mainly of garden terraces. Water used to irrigate these gardens is stored in two underground cisterns that collect rainwater from the roof and terraces.

Although Stern was working in an area with a strong regional style based on adobe construction, this house uses a wood frame clad in stucco. Stern says that he is not an historical stylist but that he seeks to capture the spirit of the place. In this residence, the mortared terrace walls used stones gathered from around the area; the stucco exterior is painted to match the reddish color found in these stones. In addition, Stern found local craftspeople to cast many of the exterior fixtures that he designed. **TA**

PROJECT Private Residence, northern New Mexico
ARCHITECT William F. Stern & Associates, Architects; Houston (William Stern, principal; David Bueck, project architect, Sharon Chapman)
CONTRACTOR Adobe Corp., Santa Fe, N.Mex.
CONSULTANTS Robert T. Ritter Companies (consulting architect); Red Mountain Engineers, Inc. (structural engineering); Mechanical & Electrical Engineering, Inc. (mechanical engineering); Jorge Gonzalez & Associates (civil engineering)
PHOTOGRAPHER Paul Hester & Lisa Carol Hardaway

RESOURCES

Foundation: Miragrid; **wood joists:** Trus Joist MacMillan; **stucco:** El Rey; **windows:** Pella; **skylights:** El Sol; **doors:** Spanish Pueblo Doors; **brick:** Denver Brick; **roofing:** Conglas; **roof drain:** Zurn; **deck drain:** Neenah; **paint:** Rancier; **hardware:** Valli and Colombo; **dishwasher:** Kitchen Aid; **oven:** Thermador; **refrigerator:** Sub-zero; **cooktop:** Gaggenau;

(continued on page 72)



Ranch Retreat

By Kelly Roberson

Hal Box, al diseñar la Residencia Reichert, combinó el estilo de vida ranchero con la arquitectura vernácula de Tejas. Su intención principal es ofrecer al cliente un lugar, poco convencional, para pleno disfrute de la región montañosa. La casa, de 2,400 pies cuadrados, es para uso vacacional. Contiene materiales nativos al igual que elementos típicos del suroeste, como un portal grande y techos metálicos. Las plantas son orientadas hacia los puntos cardinales y algunos detalles son ejemplos de artesanía local.

1 Sited on a ledge overlooking a large expanse of Texas Hill Country landscape, the Reichert residence blends in gracefully with its surroundings.

2 The house is filled with a collection of ancestral furniture and details such as hand-punched light covers by Britt Medford.

THE REICHERT RESIDENCE, DESIGNED BY Hal Box, FAIA, as a weekend and retirement house, sits unobtrusively on a limestone ledge, part of the gentle sweeping expanse of land below. Located near Dripping Springs, west of Austin, on a 48-acre piece of land that serves as a working ranch, the residence is a reflection of the client's desire for a lifestyle, not just a living space. With an eye towards Texas vernacular and an acknowledgement of the usefulness and beauty of details, the Reichert residence provides an important example of what housing can aim to be.

The 2,400-square-foot house combines native materials—limestone and cedar—and traditional vernacular architectural elements—a standing-seam metal roof, a generous porch, and steep, barn-like stairs—with restrained appropriateness in terms of both landscape and design. The plan is reminiscent of early dogtrot housing designs that consisted of two equal one-story rooms on either side of a central hall, connected by a common gable roof. Nearly symmetrical living and sleeping spaces are joined in the Reichert residence by a central entry hall, which provides a breezeway from the front to the back of the house.

The house's lower level is combined with a second-story loft and surrounded by a broad porch, which is sheltered from the sun by a 13-foot overhang. The main living space, with a barn-height ceiling, has both dining and fireplace alcoves. The kitchen, designed as a pavilion in the living space, serves as a stage on which the cook can entertain guests. Hand-wrought iron stairs, detailed and executed by Austin architect Lars Stanley, lead steeply up to the



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loft and observation deck, from which the residents may view the stars, and down to a wine cellar.

The main design concern, according to Box, was to provide a delightful place for his clients in the Hill Country, while ensuring the house didn't resemble the typical suburban house form. The house was also oriented according to the cardinal points of a compass, allowing its residents to predict the location of the sun and moon.

From the hand-peeled cedar lintels that support the porch to the warmth of colors and materials, the house exhibits a concern for detail typically absent from most suburban construction today. Inspired by the owners' love of nature, custom light fixtures—wall sconces, hanging lanterns, ceiling fan light covers, and the fireplace screen—were designed and fabricated by Austin architect Britt Medford. Constructed of hand-punched and textured copper and glass, the fixtures reflect images of native flora and fauna. Additional light fixtures were made by Austin artists Kathy Martinson and Susan Wallace. The elegant stair railing incorporates handworked metal that flows in a continuous ribbon from top to bottom. The house also provides an appropriate space for the couple's collection of ancestral furniture.

With the Reichert residence, Hal Box has combined the vernacular of Texas and the ranch lifestyle with a concern for craft and detail, an acknowledgment to surroundings, and a reflection of culture. **TA**



4

3 Sited beside a creek, the house provides a view of the landscape beyond, while it shelters residents from the sun with a broad overhang.

4 The iron stairs by Lars Stanley are an example of the elegance and handiwork present throughout the house.

RESOURCES

Handrails: Lars Stanley; **light fixtures:** Britt Medford, Susan Wallace, Kathy Martinson; **colors, furniture, and upholstery:** Cohagen-Hall; **special details:** Mel Lawrence, Architect; **landscaping:** Bud Twilley; **stone:** Cooper Masonry; **carpentry:** Sherman Barber; **windows and doors:** Pella

PROJECT Reichert Residence, Dripping Springs

CLIENT James and Betsy Reichert

ARCHITECT Hal Box, FAIA, Austin

CONTRACTOR William Cody Bagwell, The Building Approach

PHOTOGRAPHER Atelier Wong Photography, Austin



Alan F. Nelson

Community Playhouses

By Mark Forsyth

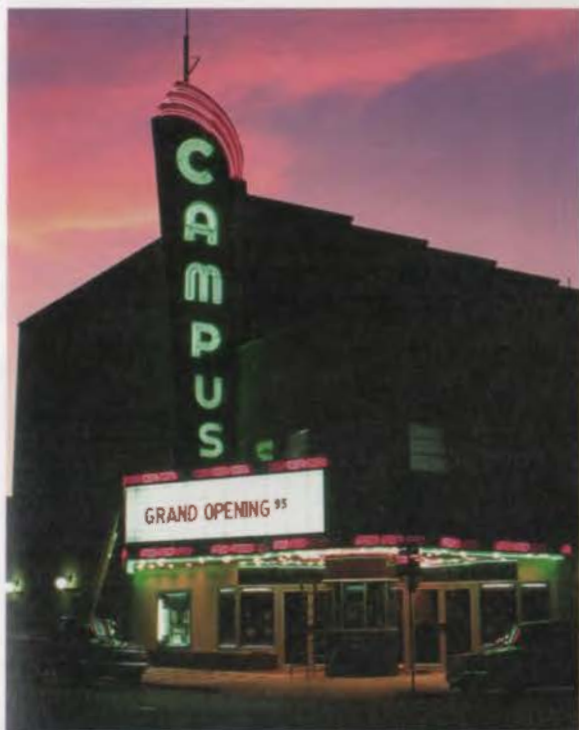
Las comunidades de Denton y Waco, con intención de promover el interés por las artes, crearon nuevos teatros para sus pueblos. En Denton se remodeló el Teatro Campus, originalmente un cine. Este, abandonado desde mediados de los '80, fue adquirido por el Concilio de las Artes de Denton para convertirlo en un teatro de múltiples usos. La renovación arquitectónica fue diseñada por Alan F. Nelson. F&S Partners Arquitectos se encargó del proyecto de Waco, un teatro escolar, parte de la nueva expansión a la Escuela Superior Midway.

1 A new thrust-style stage and a continental seating arrangement was integrated into the 1949 Campus Theatre in Denton.

TWO NEW THEATERS, one in downtown Denton and the other inside Waco's Midway High School, represent efforts by local groups to enhance the performing-arts culture in their communities. In each project, flexibility drove the design, since the auditoriums needed to accommodate a variety of community events; the theaters house orchestra and other musical performances as well as plays and dance recitals.

The Denton project saw the \$1.5-million renovation of the Campus Theatre, an 1,100-seat movie theater originally constructed in 1949 as part of the Dallas-based Interstate chain of cinemas. The theater, famous for having hosted the premiere of *Bonnie and Clyde* in 1967, was closed in the mid-1980s, and, after sitting vacant for five years, was purchased in 1990 by the Greater Denton Arts Council. After two years of fundraising, the Council commissioned local architect Alan F. Nelson to convert the structure into a multi-purpose performing-arts arena.

Nelson's work on the building concentrated mainly on restoring the interior spaces to their original condition and integrating a new stage configuration into the old movie theater. In the lobby areas, existing floral murals were reproduced in a new color scheme, while in the auditorium, the plaster walls and ceiling were preserved and a new seating arrangement allowed the architect to add 300 seats at the main level. The new thrust-style stage was located in space previously occupied by the first 15 rows of seating, and a backstage area was added to hold a full-sized scene shop, a piano storage room, and other technical and storage spaces. Exterior work to the historic theater in-



Mark Keggan

cluded the cleaning and restoration of the existing neon marquee and pylon signs.

In Waco, F&S Partners, Inc., of Dallas, integrated a 1,200-seat auditorium as well as a gymnasium and band and choir rooms into their addition to Midway High School. The addition was carefully positioned to serve the school during the day and the community in the evenings and weekends, and plaster exterior walls were used to give the more public fine-arts wing a separate identity from the rest of the school.

Since the new wing houses many different functions, sound isolation and circulation issues shaped its design. Corridors, offices, and storage rooms were placed between the performance areas, providing a noise buffer. In addition, these corridors divide the wing into three distinct areas while joining exterior entrances and the interior of the school. The circulation pattern also resolved a potential accessibility problem, created by the slope of the site, by connecting the various levels and separating the recreation traffic from the performing-arts traffic.

TA

PROJECT Midway High School Auditorium, Waco

CLIENT Midway I.S.D., Waco

ARCHITECT F & S Partners, Inc., Dallas (James R. Bullock, principal-in-charge; Jay E. Frank, FALA, project designer; Halden Tally, project manager; Steve Aloway, project architect; Ken Hutchens, interiors; Jim Patton, construction administration; David Mills, Juan Navarro, interiors)

CONTRACTOR Monterey Construction Company, Wolforth

CONSULTANTS Bush and Cross, Inc. (structural engineering); Reed Wells Benson and Company (mechanical, electrical, and plumbing); Roden and Associates, Inc. (civil); Slaney Santana Group (landscape); Boner Associates (acoustics); Pelton Marsh Kinsella, Inc. (theatrical consulting); Busby Denny International, Inc. (cost consultant); Trinity Engineering Testing Corporation (testing lab)



James F. Wilson



James F. Wilson

3

2 The restored neon marquee on the Campus Theatre is a prominent landmark defining the Denton skyline.

3 F&S Partners's performing-arts wing at Waco's Midway High School was integrated into the heart of the school.

4 A 1,200-seat auditorium is the centerpiece of the school's performing-arts wing, which also includes band and choir rooms.

RESOURCES

Midway High School – Cement: Lehigh; cold-formed metal: Clark Cincinnati; light-gauge steel: Clark Steel Framing; partition system: Dietrich Industries; steel joists: Vulcraft; expansion joint covers: MM Systems; roof decking: Hilti; fascia panels: MBCI; modular brick: Texas Clay Products; EIFS: Parex;

(continued on page 72)

PROJECT Campus Theatre, Denton

CLIENT Greater Denton Arts Council

ARCHITECT Alan F. Nelson, Architect, Denton (Al Petrusky, project manager)

CONTRACTOR Steele-Freeman, Inc., Fort Worth

CONSULTANTS Isbell Engineering, Inc. (structural engineering); Dave Caffey Consulting Engineers (mechanical engineering); Crawford-Friend (theatrical consulting)

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ARCHIMOVIES Yolita Schmidt and Gerald Moorhead search for Greek and Roman architecture in biblical films.

Steel Angles

ARCHITECTURE The Modelski Residence by Adams Architects is the home of a single man, a physician who is a collector of contemporary art. Situated on a 60-by-120-foot corner lot in an established Houston neighborhood, the house faces north.

It's a tough-looking house. Sculpture courtyards are carved out of the lawn by metal security walls. In addition, the entire house structure, roof and walls, is clad in pre-engineered metal components. This industrialized updating of shingle-style technique is reinforced by the long line of the roof, which sweeps down from the high gable of the two-story volume on the southern side to single-story overhangs protecting porches on the north side.

Within this sculptural form, the diagram of the house is simple: Facing the western end of the site is a ground-floor garage, with a second-story guest bedroom above it. On the ground floor at the eastern end is the master bedroom suite, with tall northeast-facing windows and a glass-block-clad spiral stair leading to a second-floor study.

PROJECT *Modelski Residence and Art Gallery, Houston*

CLIENT *Dr. Michael Modelski, M.D.*

ARCHITECT *Adams Architects, Inc., Houston (Joseph H. Adams, Gail H. Adams; design principals)*

CONTRACTOR *Stanford Development Co.*

CONSULTANTS *Bernard Woolf, Lighting Unlimited (lighting); Structural Consulting (structural engineering)*

PHOTOGRAPHERS *Paul Hester, Luciano Rodriguez*

1 The Modelski Residence combines living space with a central gallery for the owner's art collection.

2 The kitchen is tucked into the intersection of the main house volume and the gallery.

3 ground floor plan of the Modelski Residence

The center of the house is a two-story living room and gallery, turned 45 degrees to the rest of the house. Its tall windows and skylights bring diffused northeast light into the space to illuminate the large canvases and objects in the owner's collection. A kitchen and dining room are set into the ground-floor space formed by these intersecting volumes, bridging the realms of art and private life.

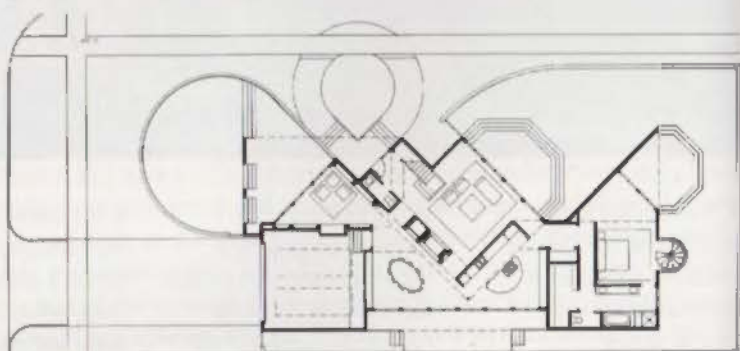
Joel W. Barna



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3

1 Brick arches cover the main entrance to the house.

2 A long, covered porch affords the residents impressive views onto Corpus Christi Bay.

3 Although it faces the street, the Lewis Residence is oriented toward the water.

Home on the Surf

ARCHITECTURE The Lewis Residence in Portland, designed by Richter Associates, Architects, Inc., of Corpus Christi, includes three semi-detached structures joined by a large, curving patio and an entry court and driveway. Located on the north shore of Corpus Christi Bay, the two-story main house and its one-story garage and master-suite outbuildings are oriented to take full advantage of the prevailing breezes and beautiful views. The grouping is anchored by the main house, which is oriented toward the adjacent street and neighborhood, and is organized such that all the major living spaces face the bay.

David Richter, FAIA, says that instead of orienting the facade to the street in the traditional way, this house tries to take advantage of its location on the bay by developing a path from the front of the site to the water.

The 4,000-square-foot residence includes a kitchen, living room, bedroom, and bathroom on the ground floor of the main house with two bedrooms, two bathrooms, a library, and a family room above. The master suite houses a bedroom and bathroom, and a glassed-in dining room is positioned between the two structures.

The three structures are united visually through the use of a consistent material palette of brick, tile, exposed wood timbers, and glass. Inside, a variety of woods including mahogany and fir are used in the doors and stair rails. With clay-tile roofs, dramatic brick arches, and an extensive use of bright-colored tile, the detailing on the South Texas house reflects a sort of Catalanian arts-and-crafts style, a style that indirectly relates to the cultural heritage of the region.

Mark Forsyth

PROJECT Lewis Residence, Corpus Christi

CLIENT Russell and Debbie Lewis

ARCHITECT Richter Associates, Architects, Inc., Corpus Christi (David Richter, FAIA, Elizabeth Chu Richter, Sam Morris, Charles Miliken)

CONTRACTOR Kiesel Construction

CONSULTANTS Wilkerson Engineering (structural engineering)

PHOTOGRAPHER David Richter, FAIA

Northern Exposure

The Architecture of Edwin Lundie

by Dale Mulfinger

Minnesota Historical Society Press,

(St. Paul, 1995)

121 pages, \$60.00 cloth, \$45.00 paper

BOOKS Architects in Texas often treasure their region's vernacular buildings—the Hill Country dogtrot, the San Antonio missions, East Texas log cabins, to name a few. When they look elsewhere for inspiration, they usually go to New England or to Europe, but a new book documenting the work of Minnesota architect Edwin Lundie may give Texas architects a reason to look north rather than east.

The Architecture of Edwin Lundie, written and compiled by Minneapolis architect Dale Mulfinger, presents plans and stunning color photographs of Lundie's country houses, city houses, cabins, and other structures, and includes a foreword by David Gebhard, an introduction by Eileen Michaels, and a reprint of an 1969 *Northwest Architect* interview with Lundie.

Michaels's essay provides a satisfying biographical sketch of the architect, who designed over 300 projects during a career that spanned

The Architecture of EDWIN LUNDIE



DALE MULFINGER

fifty years prior to his death in 1972. Following the essay, Mulfinger presents Lundie's northern European-influenced projects, each a showcase of finely crafted details. Lundie's projects, although they are almost exclusively located near Lake Superior, could easily gain the appreciation of Texas designers, who, like Lundie, have consistently fought modernism and the weather for most of the 20th century.

MF

A New Front Porch

ARCHITECTURE Sited on a hilltop overlooking Austin and the Hill Country, a house for the Patterson family has been recently renovated to the designs of Austin architect Britt Medford, landscape architect Russ Bragg, and interior designer Judy Girod. After purchasing the existing house, the family wanted to make improvements to the landscaping, create some livable outdoor areas, and make a number of interior improvements.

Focusing on the issues presented by the existing harsh landscape treatment, Medford and Bragg explored a number of designs for reworking the existing drystack-stone walls on the site, and a steep approach to the front door from the street. The initial cost estimates suggested a straightforward design approach—the existing stairs were visually widened by adding stone on each side and a new handrail was also constructed. Stone piers added to the stair are capped by copper fixtures crafted at Medford's Two Hills Studio. The landscape planting was completed along with the remodeling, and was the winner of an Austin Xeriscape award in 1995.

A stone and concrete porch was added to the entry and is shaded with a new redwood trellis, providing a comfortable seating area, and further knitting the building to the landscape. Medford also designed and fabricated numerous copper elements for the house, including wall sconces, a recessed address light, mailbox, column caps, and door panels of creased copper. The entry doors were designed by Renaissance Glass of Austin.

Exterior building changes were intended to emphasize existing design features of the home, and included adding pilasters and further detailing the fascia to give it a crisper edge and a shadow line, says Medford. The architect also assisted Judy Girod of New York with the interior remodeling, and coordinated her work with local suppliers and contractors.

VPH

PROJECT Patterson Residence, Austin

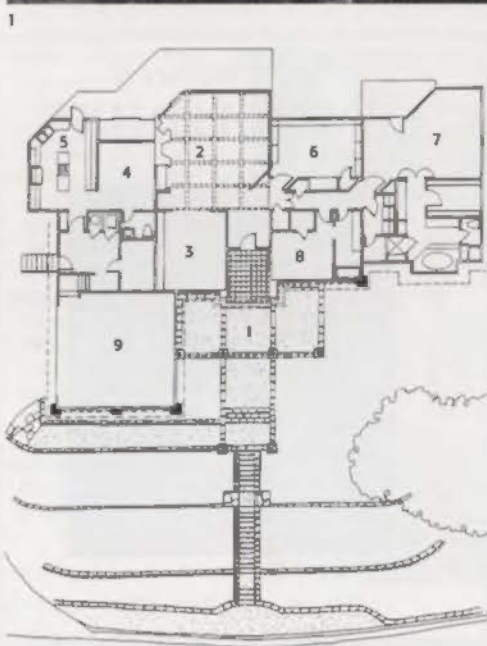
CLIENT Pat and Mary Patterson

ARCHITECT Britt Medford, Austin

CONTRACTOR Marvin Morse Construction

CONSULTANTS Russ Bragg (landscape architecture);
Judy Girod (interior design)

PHOTOGRAPHER R. Greg Hursley, Austin



1 Patterson Residence,
view of new entrance

2 Patterson Residence,
floor plan

KEY TO PLAN

- 1 TRELLIS OVER PORCH
- 2 LIVING ROOM
- 3 DINING ROOM
- 4 BREAKFAST AREA
- 5 KITCHEN
- 6 STUDY
- 7 MASTER BEDROOM
- 8 BEDROOM
- 9 GARAGE



Allen Parkway Studio

EDUCATION Architecture students in an advanced design studio at the University of Texas at Austin tackled a complex set of problems in their study of Houston's Allen Parkway Village during the fall, 1995 semester (see related story, pg. 12). Led by design professors Richard Dodge and Robert Renfro, the students explored a broad spectrum of issues that included the current political pressures and issues, neighborhood and tenant concerns, and the physical and social infrastructure. Af-

Logic and Collaboration

ARCHITECTURE Lonnie and Annette Gary were unusual clients for the Condray Design Group. Lonnie Gary, an architect, closed his practice after developing a new business. The couple then spent several years developing concepts and criteria for the eventual design of their house. At that point, they came to Condray not only with ideas, but also with a willingness to work in a collaborative effort.

Lonnie Gary's overriding design concerns were for order and logic in a plan that was rectilinear in form, materials, and details. Gary also wanted to utilize modular products and a palette of materials that reflected the surroundings while maintaining a symmetry and pattern to the structure.

Located directly across from Ransom Canyon Lake on a one-acre site outside of Lub-

bock, the Gary residence received a Merit Award in this year's AIA Lubbock design awards (see *TA*, Jan/Feb 1996). The ground floor of the three-story, 5,600-square foot house consists of a garage, exercise room, and office; main living spaces are on the second floor, including a kitchen, dining and living rooms, and a guest bedroom. The entire third floor serves as the master suite.

Constructed completely of commercial materials and built by a commercial contractor, the house makes use of a rigid pattern of grid forms. In its monumental scale, massing, and proportions, the house bears a striking resemblance to a number of art moderne-inspired Texas courthouses. The ground floor is standard exposed CMU; floors two and three utilize synthetic stucco for its insulating properties. The living room is constructed of custom-fabricated cast stone, and there is a simple cast-stone cap around the top of the house. Terra cotta block from San Antonio accents other areas and enabled the architects to achieve the look of punched windows. Natural-colored slate was chosen for outdoor decks and indoor flooring, and black aluminum frame windows offset the color palette. Rough cedar in the awnings and canopies softens the harsher lines of other materials.

Darwin Harrison, who served as project designer from preliminary concept through construction and as project manager, says that the Gary residence provided a unique collaborative opportunity by having an architect as a client who was receptive to new ideas and insisted that time be spent on the details.

With the Gary residence, Condray Design Group was challenged by the client to question traditional materials and methods of housing construction. The results provide an example of a truly rewarding architect-client relationship.

Kelly Roberson

PROJECT Gary Residence, Ransom Canyon

CLIENT Lonnie and Annette Gary

ARCHITECT Condray Design Group, Inc., Lubbock (Darwin Harrison, project manager)

CONTRACTOR Lee Lewis Construction (general contractor); Joe Stalcup and Pat Elms (interior finish work contractor)

PHOTOGRAPHER Darwin Harrison

1 The Gary residence was designed by the Condray Design Group of Lubbock.

2 An entry walk leads up to the 5,600-square-foot, three-story house in Ransom Canyon.



1



2



2

1 a rendering showing the interior of a remodeled apartment block drawn in AutoCAD and rendered in Photoshop

2 Among many designs for Allen Parkway Village, this rendering illustrates an existing apartment block with new porches, canopies, and sun screens.

ter gaining some familiarity with these contexts, the students were asked to develop designs for renovated and new housing at Allen Parkway Village, based on assumptions determined by small student teams. As another layer of effort, the studio combined the design problem with the requirement that the designs be produced on CAD.

The solutions reflected the broad range of interests of the student teams. One group outlined a whole set of new light-industrial uses for the site, including a small modular-building factory that would provide job training as well as jobs for the residents in this low-income neigh-

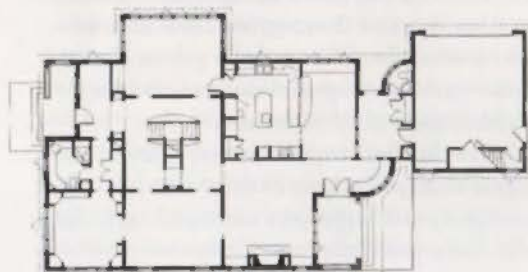
borhood. Another group developed a new retail core that would market home-cooking and local arts and crafts to the immediate neighborhood and downtown commuters. New loft-housing schemes, fully-developed and detailed construction drawings, and designs for new transition houses and apartments for a mixed-income development were presented. On the whole, the studio presented a refreshing set of ideas for a neighborhood that has been log-jammed for some time. It is disturbing that the parties currently embroiled do not seem to have the ability to pause, reflect, and collaborate as creatively as these students. **VPH**

Houston Bungalow

ARCHITECTURE Employing an updated 1920s bungalow vocabulary for the design of the exterior, and a carefully-detailed Shaker-influenced stair as the heart of the interior, Houston architect Leslie Barry Davidson has designed an expansive house for a young Houston family. The plan is organized around a three-story skylit stair hall that serves as the hub of the house. Bedrooms and play areas occupy the second floor, and a painting studio is fitted into the third-floor gables. **VPH**



1



3

PROJECT Root/Campbell Residence, Houston
CLIENT Lawrence Root, M.D., and Jacqueline Campbell, D.D.S.

ARCHITECT L. Barry Davidson Architects AIA, Inc. (Leslie Barry Davidson, principal-in-charge; Rita Daniel, Belinda Ho, project team)

CONTRACTOR University Towne Properties

CONSULTANTS L. Barry Davidson Architects AIA, Inc. (interior design); Landscapes by Rene (landscape design); Structural Consulting Company (structural engineering)

PHOTOGRAPHER Rob Muir

1 front elevation

2 Lacquered, hard maple paneling details the fireplace in the family room.

3 The first floor plan of the Root/Campbell residence shows the library, dining areas, the living room, the family room, and the kitchen.



2

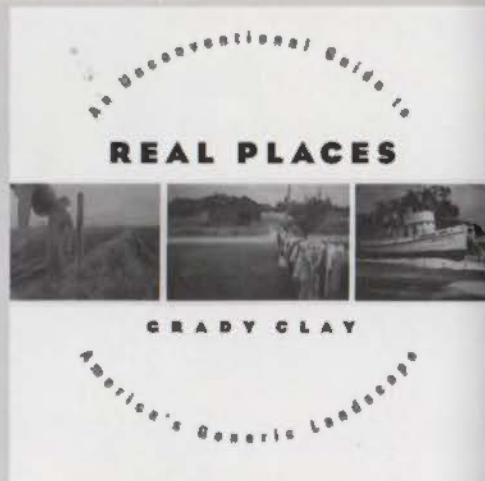
American Generic

Real Places
 by Grady Clay
 University of Chicago Press
 (Chicago and London, 1994)
 297 pages, \$35.00 hardback

BOOKS North America is full of generic places: parts unspecific and unmapped, yet still in our common vocabulary. What are these places, and what do they say about our history and ourselves? Journalist Grady Clay's 1994 book, *Real Places*, attempts to define 128 of these, giving them names such as GROWTH AREA, PHOTO OPPORTUNITY, DRUG SCENE, and CONVENIENT LOCATION.

For more than twenty years, Clay travelled from one side of the country to the other, from BOONDOCKS to DOWNTOWN and back out again. As a result, he developed a tool for studying and observing urban areas that he calls the cross-section method.

This book deals with the end results: the generic places Clay finds everywhere, organized from THE CENTER TO THE FRONT TO OUT THERE. Instead of pursuing a cross-sectional analysis of an actual city and portraying how these types of



spaces combine, Clay orders places within each heading alphabetically because no two cities, nor cross-sections, are the same.

Clay passes up opportunities to explain his cross-section method and how it contributed to his conclusions, but *Real Places* does provide new insight into the whys, wherefores, and histories of the real places in the urban landscape.

Jonathon Hagood

Jonathon Hagood is an third-year architecture student at the University of Texas at Austin.

Modern Museum

ARCHITECTURE Fort Worth architect Ames Fender has designed a new downtown annex for the Modern Art Museum of Fort Worth, located in the historic Sanger Building. The museum will display works from its permanent collection, along with traveling exhibitions. Incorporating 1,800 square feet of retail space into the project, out of a total of 5,760 square feet, the museum design illustrates the emerg-

ing formula for museums as they respond to economic as well as artistic opportunities. This formula allocates an ever-increasing amount of floor space for retail use.

Large plaster-covered columns, alluding to Egyptian motifs, are the most striking feature of the interior architecture. Several of the column capitals had been destroyed, but were re-constructed using molds from existing columns



1 a retail presence for The Modern at Sundance Square in downtown Fort Worth

2 The museum occupies the 6,000-square-foot ground floor of the Sanger Building.

3 floor plan of the museum and retail space



SpecNote

To direct as much natural light as possible into the deep exhibit space, to diffuse and reflect artificial light, and to allude to the vault as a museum form, a curved, suspended ceiling system was designed for the main exhibit space. After exploring a number of custom systems, the architect employed USG's "Curvatura" suspended-ceiling system, finished to contrast with the black ceiling above.

at the perimeter of the building. Large transom windows were restored as part of the renovation as well. The Sanger Building, restored as Sundance Square in 1992, includes four floors of loft apartments. The building was originally constructed in 1929, and was designed by Wyatt C. Hedrick, grandfather of architect Ames Fender.

VPH

PROJECT *The Modern at Sundance Square, Sanger Building, Fort Worth*

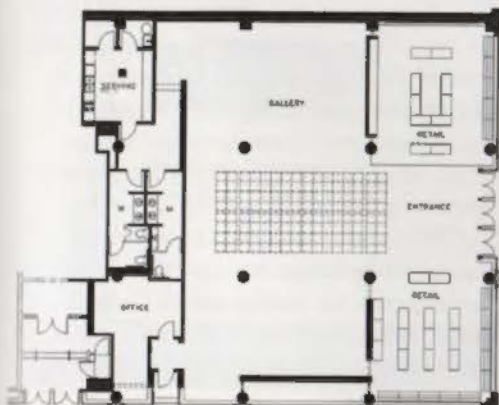
CLIENT *The Modern Art Museum of Fort Worth (Marla Price, director); Sundance Square Management (William Boecker, president; Jo Scheckelboff, construction manager)*

ARCHITECT *Ames Fender, Architect (Ames Fender, principal-in-charge; Norman Ward, design architect; Ronald Regan, Robert Napper, project team)*

CONTRACTOR *Bandera Contractors, Inc.*

CONSULTANTS *Metro Structural Consultants (structural engineering); Baird, Hampton & Brown, Inc. (mechanical, electrical, and plumbing engineering)*

PHOTOGRAPHER *David Woo*



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Resources

New Residence in Glendower Court, Houston
Curtis & Windham Architects
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Exterior paving: San Jacinto Stone; **interior flooring:** Specialty Flooring; **carpet:** Jones Carpet; **granite tile:** American Stone; **roofing:** Branson Elder; **paint:** Devoe; **hardware:** Hager, Schlage, Primus Locks; **cooktop:** Wolfe; **security and fire detection:** Honeywell; **elevator:** Marchal Stevens; **lavatories and water closets:** Kohler; **valves:** Grohe; **furnaces:** Atom Air, Carrier; **tables:** Made in France Company; **bench:** Carlton Cook

Private Residence, northern New Mexico
William F. Stem & Associates, Architects
continued from page 61

Security system: American Alarm; **lighting:** Sante Fe Pottery, Hadco, Lightolier; **tubs, lavatories, water closets:** Kohler; **plumbing fittings:** Chicago Faucet; **flush valves:** Altman; **heating system:** Raypak; **blinds:** Huinter-Douglas; **speakers:** Sonance; **tile:** Talavera, Art Tile Company

Midway High School Auditorium, Waco
F&S Partners, Inc.
continued from page 65

Acoustical wall panels: Conwed; **applied wall finish:** Duroplex; **VWC:** Koroseal; **windows:** Vistawall, Modern Glass and Mirror; **entrance doors:** Vistawall; **interior doors:** Tex-Steel, Graham; **acoustical doors:** Krieger; **overhead doors:** Atlas Roll-Lite; **carpet:** Shaw; **ceramic tile:** Dal-Tile; **interior flooring:** Connor AGA; **VCT:** Flextile; **ceiling surfacing:** Internation Cellulose; **roofing:** Carlisle; **paints and stains:** Sherwin Williams; **intercom:** Rauland; **scoreboard:** Spectrum; **theater communications:** Soundolier, TOA, University, JBL, ClearCom, Rapco, Beyer, West Penn; **fire alarm:** Pittway; **bleachers:** Irwin Seating, The Folding Bleacher Company; **signage:** Best; **chalkboards:** Greenstead; **clocks:** Latham Time; **auditorium dimming system:** Colortran; **wheelchair lift:** Access Industries; **stairs:** Bludau Fabrication; **lighting:** Halo, Metalux, Sure-lites, Lumalier, SRB Technologies; **electric distribution:** Siemens; **toilet partitions:** AMPCO; **sprinkler system:** Central Sprinkler; **heating system:** State; **air-conditioning and environmental-control systems:** Trane; **equipment racks:** Atlas, Soundolier; **cabinets:** Nevamar; **blinds:** Bali; **stage curtain:** KM Fabrics; **speaker cloth:** Acoustone; **upholstery:** Irwin Seating; **stage lighting:** Colortran; **soundboards/controls:** Soundcraft, JBL; **microphones and amplifiers:** Crown, Atlas Soundolier; **wireless-microphone system:** Electro-Voice; **portable staging:** Staging Concepts; **backstops:** AALCO

Campus Theatre, Denton
Alan F. Nelson, Architect
continued from page 65

Loadbearing masonry: Featherlite; **concrete slab:** TXI Concrete; **brick:** Acme Brick; **plaster:** Mays Plastering; **entrance doors:** Kawneer; **interior doors:** Mohawk; **overhead doors:** Overhead Door Company; **VCT:** Tarkett; **ceiling surfacing, gypsum:** USG; **roofing:** Nord Bitumi U.S.; **waterproofing:** Frontier Waterproofing; **metal studs:** Maverick; **paint:** Sherwin Williams; **locksets:** Arrow; **exit devices:** Von Duprin; **theater seating:** Irwin Seating; **wheelchair lift:** Hiro Lift USA; **lighting:** Noral Lighting; **switchboard:** Cutler Hammer, Inc.; **lavatories, toilets:** Universal Randle; **flush valves:** Sloan; **toilet partitions:** Global; **heating, air-conditioning, and environmental control systems:** Janitrol/Goodman, Reznor, Carrier-Bock, Control Systems; **carpet:** Mohawk; **sound equipment:** Electro Acoustics; **theater lights, curtains, rigging:** Texas Scenic; **architectural lighting:** Kurt Versen; **light controls:** Colortran

Modelski Home and Art Gallery, Houston
Adams Architects, Inc.
page 66

Exterior wall surfacing, roofing: Metal Sales Manufacturing; **windows:** Alenco; **glass block:** PPG; **skylights:** Velux; **overhead doors:** Raynor; **slate:** Thorntree; **paint:** Pratt and Lambert; **hardware:** Baldwin, Schlage; **security system:** ADT Security; **lighting:** Lighting Unlimited; **plumbing fixtures:** Kohler; **heating and air-conditioning system:** Trane

Lewis Residence, Corpus Christi
Richter Associates, Architects, Inc.
page 67

Concrete: Alamo Concrete; **wood:** Bracht Lumber; **tile roofing:** US Tile; **brick:** St. Joe Brick; **windows:** Pella; **doors:** Hoffman, Overhead Door Company; **clay tile:** D'Hanis; **insulation:** Manville; **paint and stain:** Devoe/Raynolds; **hardware:** Jado; **appliances:** General Electric; **security system:** ADT; **air-conditioning and heating system:** Trane

Patterson Residence, Austin
Britt Medford
page 68

Frame: Texas Redwood; **insulated plaster:** Dryvit; **stained glass:** Renaissance Glass; **exterior paving:** Texas Quarries (Featherlite); **paint and stain:** Devoe; **handrails:** King Supply; **lanterns:** Two Hills Studio; **lighting:** Halo

Gary Residence, Ransom Canyon
Condray Design Group, Inc.
page 69

Concrete masonry units: Featherlite; **walls:** D'Hanis Brick and Tile; **joists:** Vulcraft; **cast stone:** Stoneworks; **EIFS:** Senergy; **windows:** Tubelite, Indal; **skylights:** Lubbock Skylights; **doors:** Panel by Forms and Surfaces, Overhead Door Company; **slate:** IMC; **gypsum board:** USG; **paint:** Sherwin Williams; **refrigerator:** Sub-Zero; **dishwasher:** Bosch; **washer, dryer:** General Electric; **security system:** AT&T; **handrails:** Hollaender, Hayn Lines; **lighting:** Lightolier; **plumbing accessories:** Kohler; **temperature control systems:** Water Furnace; **carpet:** Durkan; **cabinets:** Master Planners; **furniture:** Kreiss; **roof hatch:** J.L. Industries; **reverse osmosis water system:** Ecowater Systems; **steam bath:** Roma

Root/Campbell Residence, Houston
L. Barry Davidson Architects AIA, Inc.
page 70

Exterior surfacing: Atlantic Partners; **drywall:** USG; **windows:** Lincoln (House of Windows, Houston); **skylights:** Plasteco; **doors:** Lone Star Plywood & Door, Atlas, Roll Lite Over; **exterior paving:** Glen Gery; **interior tile:** American Olean; **roofing:** Nervastal; **insulation:** Owens Corning; **paint:** Sherwin Williams, Devoe; **hardware:** Hager, Schlage, Norton; **kitchen appliances:** Sub-Zero, Kitchen Aid, Thermador; **security system:** Ademco; **lighting:** Halo, Lightolier, Kovacs; **tubs, lavatories, water closets:** American Standard, Kohler; **plumbing fittings:** Chicago Faucet, Moen; **sinks:** Elkay; **bathroom accessories:** Moen, Grohe, Chicago Faucet, Elkay; **air-conditioning system:** Trane; **environmental control system:** Honeywell; **speakers:** Parasound

The Modern at Sundance Square, Fort Worth
Ames Fender, Architect
page 71

EIFS: Dryvit; **granite:** Sigma Marble Co.; **doors:** Weyerhaeuser, Ceco; **interior flooring:** Hartco, American Olean, Ceramic Mosaics; **VCT:** Armstrong; **ceiling systems:** USG Interiors; **sound attenuation blankets, gypsum, metal studs:** USG; **toilet partitions:** Global; **paint:** Devoe; **hardware:** Hager, Schlage, Norton, Renco; **toilet accessories:** Bradley; **lighting:** Lightolier, Lightalarms, Lutron-Grafik Eye, Metalux, Sure Lites, Danalite; **lavatories:** Universal Rundle, Elkay; **plumbing fittings:** American Standard; **toilets:** Zum; **mop sink:** Fiat; **heating system:** Cooper & Moore; **humidifier:** Dri-Steem; **floor drains:** Josam; **water heater:** A.O. Smith

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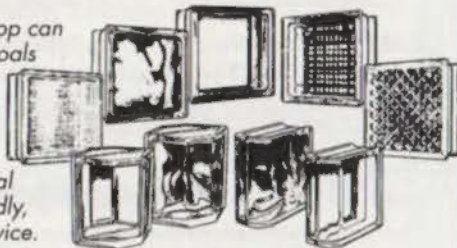
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Classical Cues

ARCHIMOVIES As the Car Guys would say, instead of doing something constructive, we have recently wasted many hours watching tedious biblical epics in search of examples of Greek and Roman architecture. With a few exceptions, we have thus saved the architects of Texas a lot of time and guilt. Hollywood seems incapable of dealing with the classical era without turning everything into a boring passion play. The Greeks, approached through their mythological heroes like Hercules, fare a little better than the Romans, who in these films are usually cast as decadent tyrants or feeble-minded mad men.

Hoping to find authentic or interpretive examples of Roman cityscapes, aqueducts, temples, and atrium houses, we endured many of the Technicolor epics that were popular in the 1950s and early 1960s, including *The Robe* (1953, Henry Koster) and *Quo Vadis* (1951, Mervyn LeRoy), which share a similar plot line borrowed from *Sign of the Cross* (1932, Cecil B. DeMille), and *The Fall of the Roman Empire* (1964, Anthony Mann). These costumed extravaganzas were the main employer of the Spanish army, Richard Burton, and Victor Mature during those years. The main point of these movies is the inherent decadence of Rome, thus giving the empire a bad image despite its many contributions to civilization and comfort.

In *Spartacus* (1960, Stanley Kubrick), there is a fine example of a Roman atrium house, a steamy bath, and a plausible Senate Curia. In *Cleopatra* (1963, Joseph L. Mankiewicz, see "Archimovies," *Texas Architect*, July/August 1995), Liz Taylor makes a triumphal entry into a vastly overscaled Roman forum. The chariot race filmed in a reasonably reconstructed circus in *Ben Hur* (1959, William Wyler) was reportedly one of the most difficult stunts ever produced. *Fellini's Satyricon* (1969, Federico Fellini) shows a decadent Rome in sienna tones and, we were grateful to note, avoids the moralistic sermons ironically preached by Hollywood.

Oddly enough, some of the best Roman architecture is in comedy films. In *Roman Scandals* (1933, Frank Tuttle), another spoof on the *Sign of the Cross* storyline, Eddie Cantor dreams himself back to ancient Rome. The best scene in the movie (and in all of the movies we suffered through) is an outrageous Busby Berkeley musical number, where Cantor, in blackface, hides in the women's bath. Black and white dancers



Cabiria (1914, Giovanni Pastrone)

move against contrasting black-and-white sets in a superb abstraction of the so-called Maritime Theater at Hadrian's Villa. An island temple in the form of a star made of transparent forms floats in a black moat and the whole ensemble is surrounded with a white colonnade.

More thoroughly Roman is *A Funny Thing Happened On the Way to the Forum* (1966, Richard Lester), with Zero Mostel mugging though the dusty streets of a believable Roman suburb, with an aqueduct city gate, a Roman house with Pompeii-like painted walls, and an inventive rescue of a damsel in distress through the oculus of a round Temple of Vesta.

Another of our favorites, *Cabiria* (1914, Giovanni Pastrone) was one of the first films to use a large-scale architectural set and was a major influence on D.W. Griffith as he filmed *Intolerance*. The opening scenes take place in a fabulous Roman house of tall columns and rich entablatures. After a volcanic eruption destroys the Roman town, the story shifts to Carthage, depicted as a morbid polyglot culture mixing Egyptian and Mesopotamian motifs. The sacrificial temple of the god Moloch is a gaping bull's mouth beneath three flaming cat's eyes. Truly pagan.

A series of "B" movies drawing on the Hercules myths provides the standard yet entertaining Greek fare. *Hercules* (1957, Pietro Francisci), with Steve Reeves, features Minoan inverted-taper columns. *Jason and the Argonauts* (1963, Don Chaffey) has a scene actually shot among the fine Doric ruins at Paestum and

some good animated demons. Turning to a more historic story line, *Alexander the Great* (1956, Robert Rossen), with a golden-haired Richard Burton, makes use of the Doric column as the main stage prop. The Macedonian palace is constructed from overly squat columns and public spaces are enclosed by a roofless peristyle, unknown to architectural history.

On the whole, we found architecturally accurate representations of Roman and Greek architecture to be lacking in the movies. The sets use a few classical cues to give us a feeling of Rome or Greece rather than trying to recreate it, perhaps since we are far more familiar with classic architecture and the mind fills in the rest. Although not included in this period, *The Ten Commandments* (1956, Cecil B. DeMille) was easily the most engaging of all the '50s epics. In previous reviews, we noticed that the spaces and details of Egyptian architecture were more fully developed.

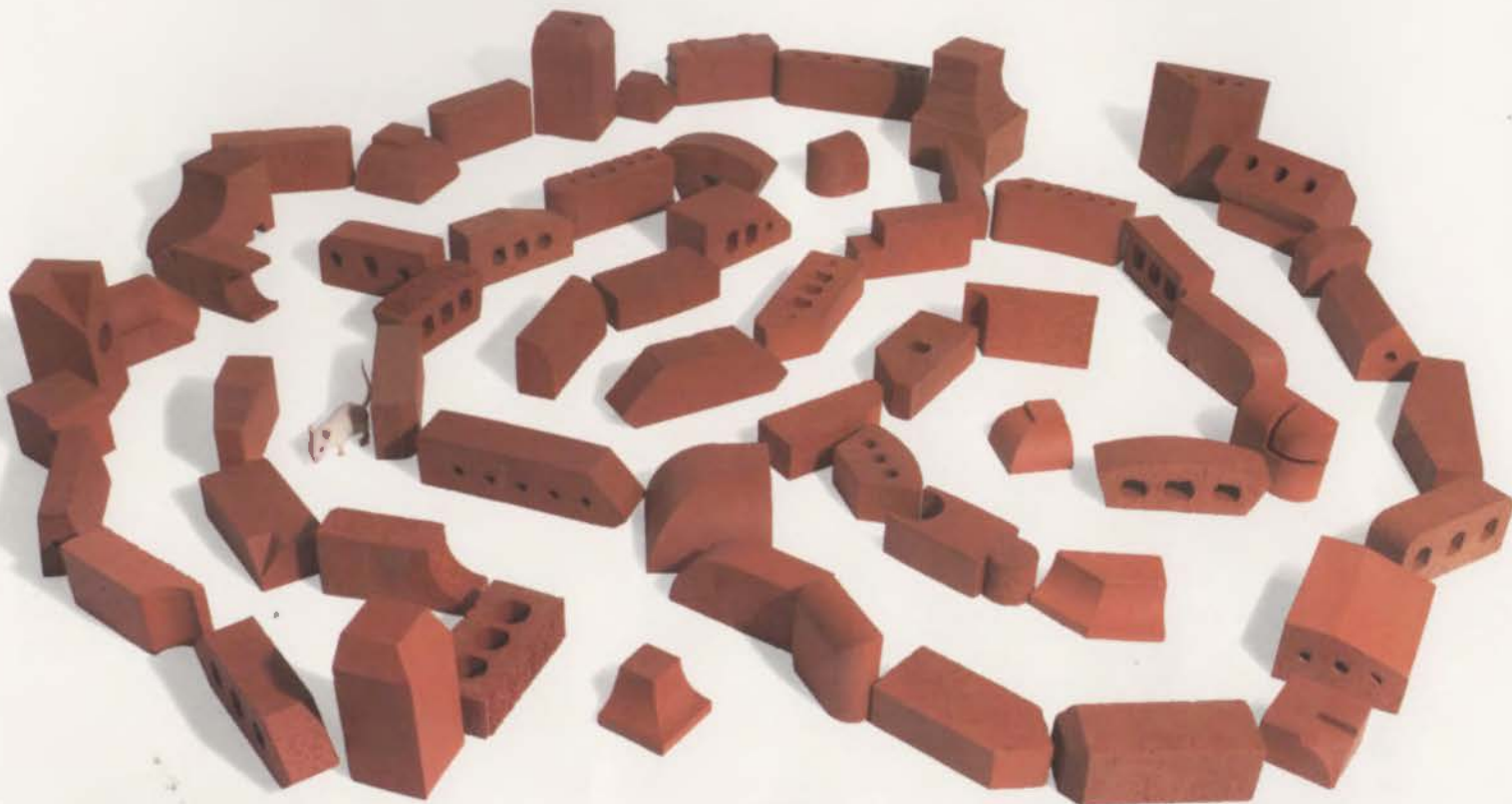
Movies about ancient Rome may contain more inferences about the political and social culture of the 1950s than representations of actual classical history. Decadence and moral polemics make a better story line than pure history. We did learn the hard way to avoid films with Richard Burton, who is at best deadpan when not—apparently—inebriated.

Yolita Schmidt and Gerald Moorhead, FAIA

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

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