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Texas Architect



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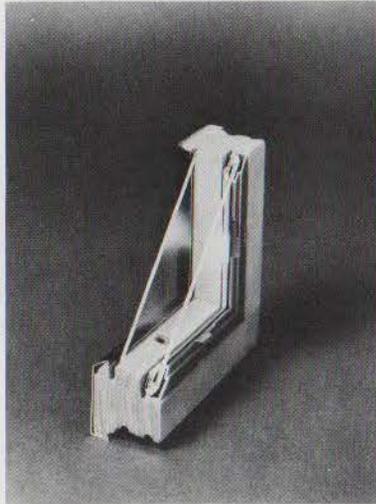
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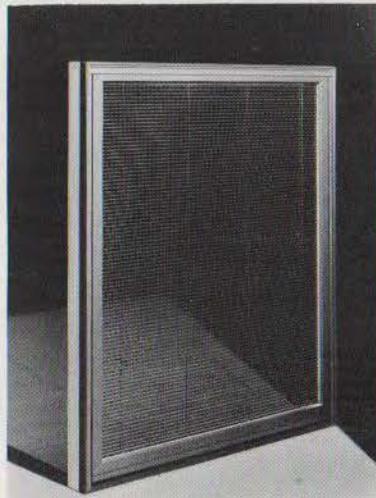
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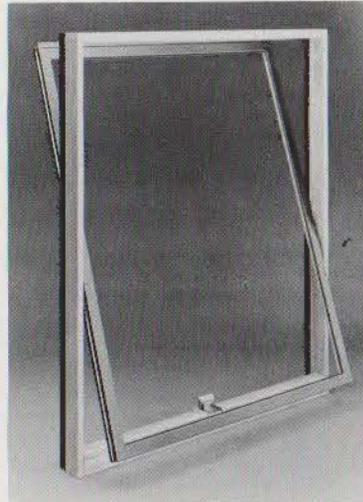


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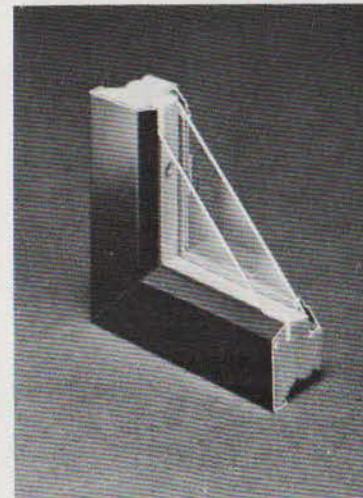


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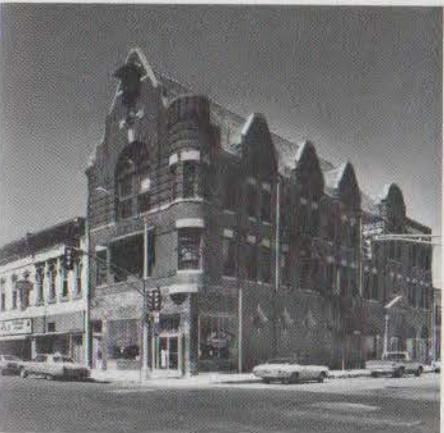
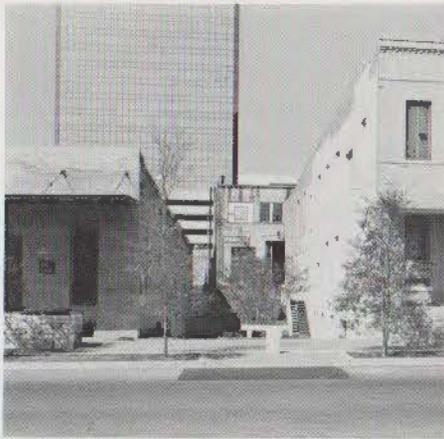
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Coming Up: The July/August issue of Texas Architect will focus on Texas "Regionalism" in the 1980s: historical antecedents, sensitivity to climate, indigenous building materials and techniques, architecture that evokes a unique sense of place.

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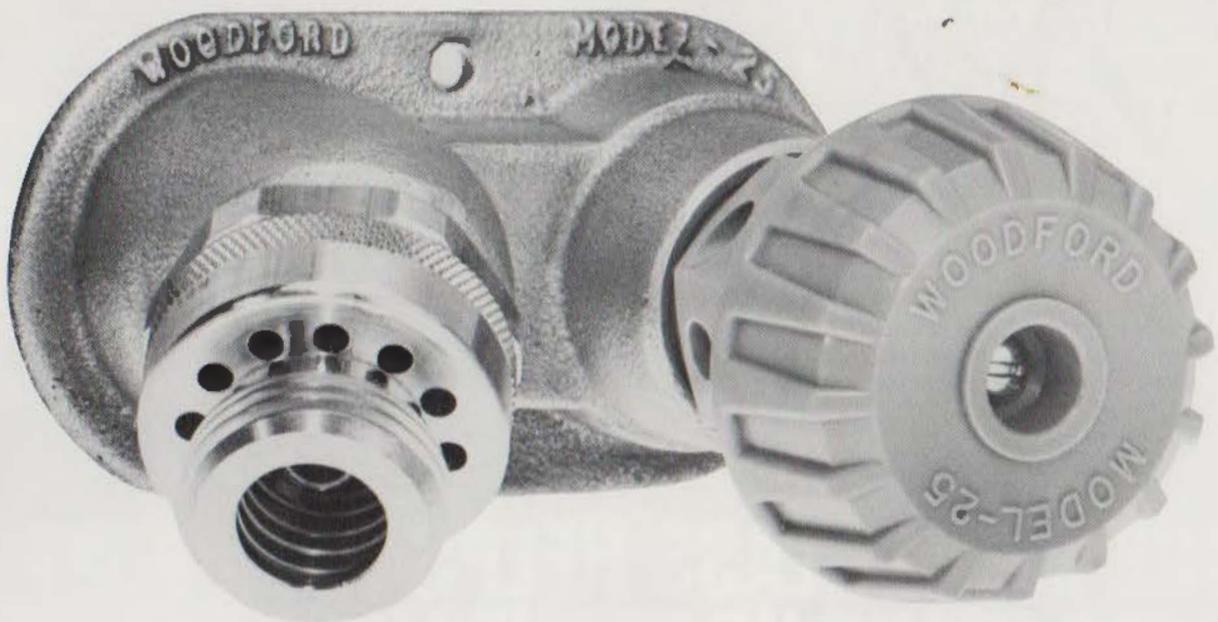


Atrium and west face of Jeppesen Sanderson headquarters, Denver, Colorado, Johnson + Hopson & Partners Architects.

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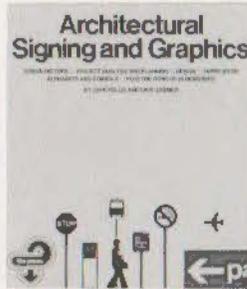
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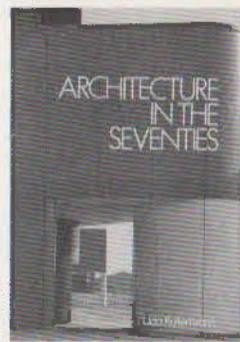
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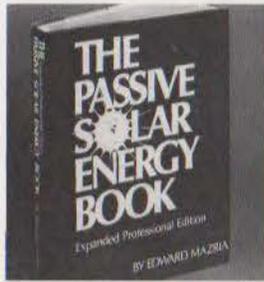
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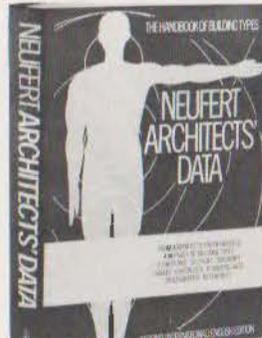
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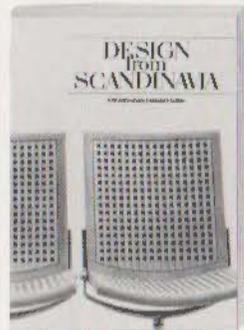
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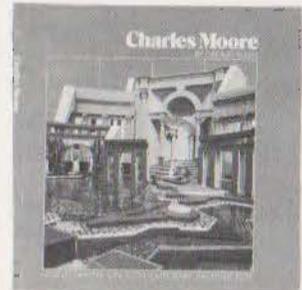
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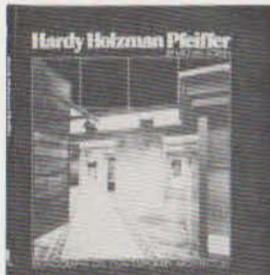
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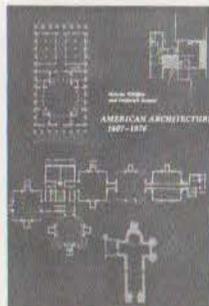
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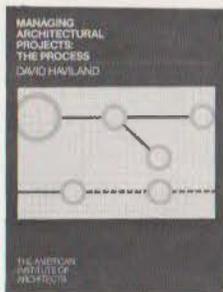
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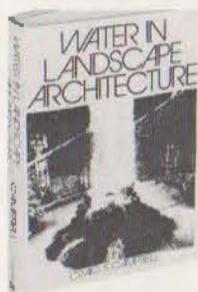
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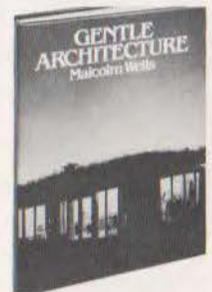
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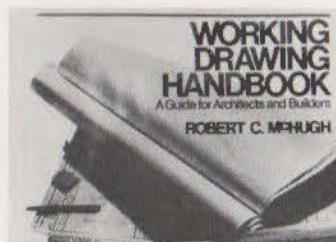
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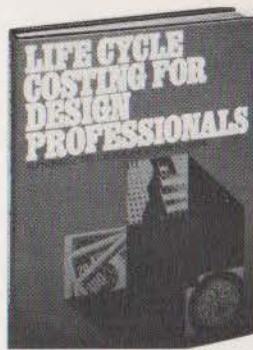


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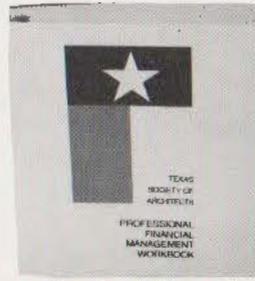
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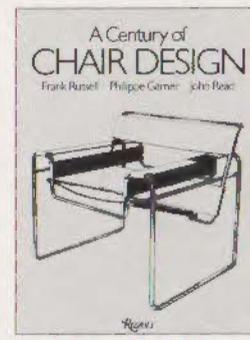
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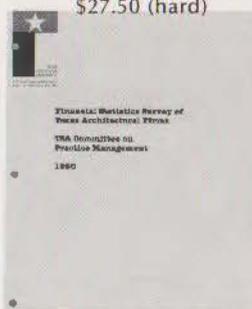
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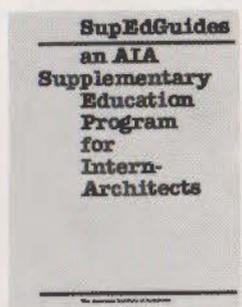
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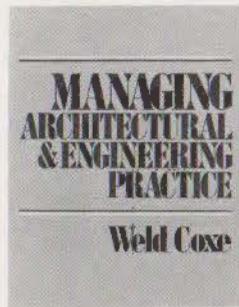
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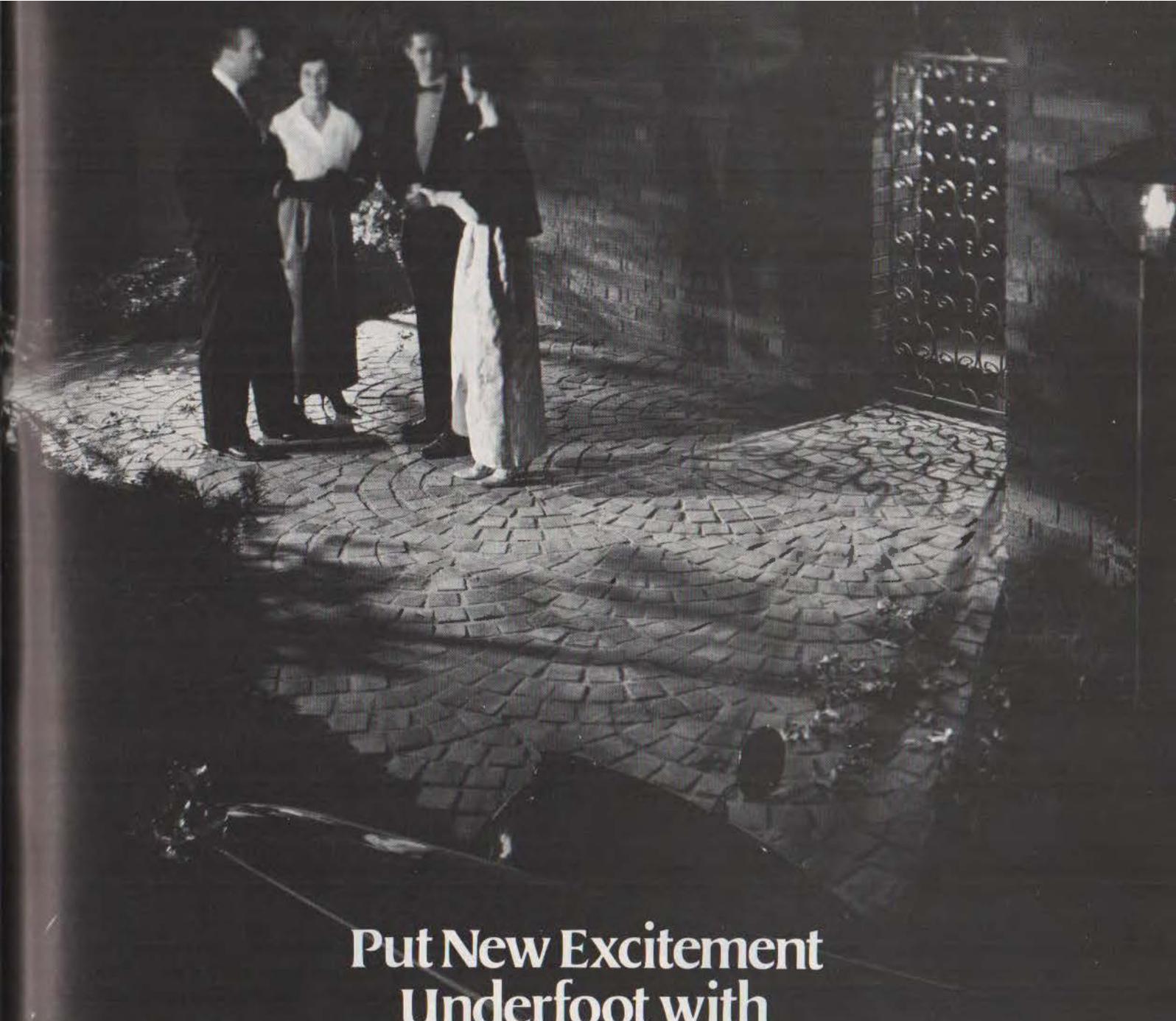
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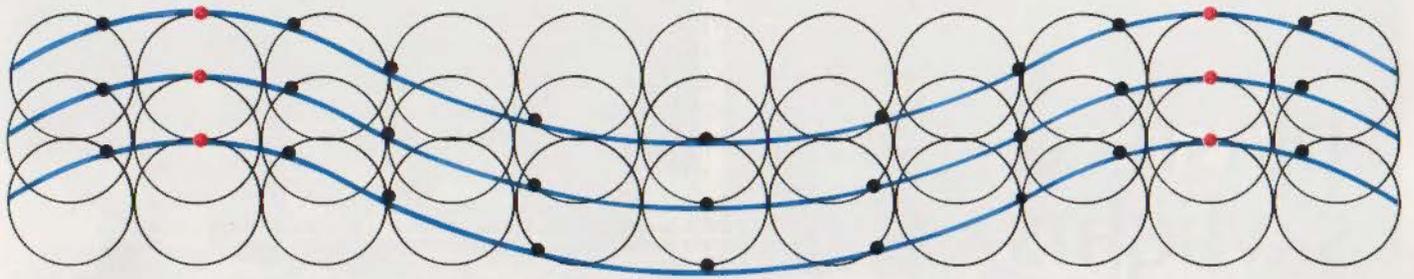
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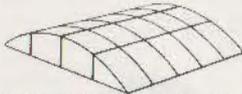
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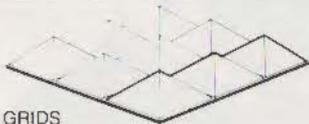
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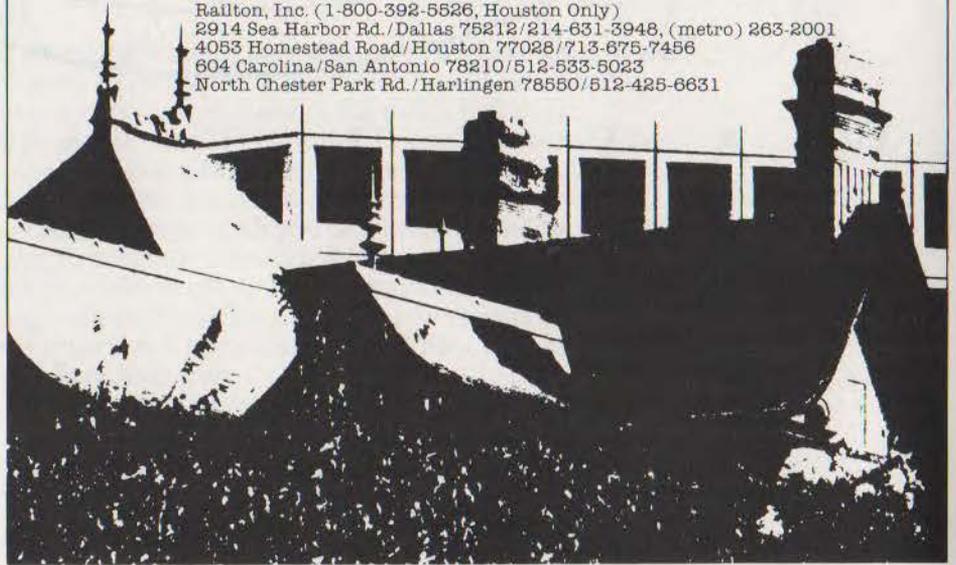


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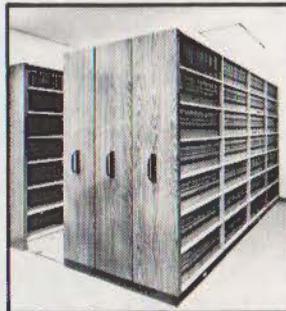
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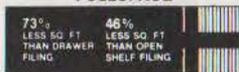
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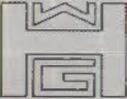


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People, Projects, Schools, Coming Events, Books, Firms, Industry

Edited by Michael McCullar

John Staub Dies in Houston At 88 After Long Illness



John F. Staub, FAIA, the "dean of Houston architects" who for 50 years designed magnificent homes for the wealthy of Houston, died April 13 in Houston after a

long illness. He was 88.

John Fanz Staub was born in Nashville, Tenn., in 1892. After graduating from the University of Tennessee with a bachelor's degree in mathematics, he attended MIT, where he graduated with a master's degree in architecture in 1916. He then went to work for New York architect H. T. Lindeberg, protégé of noted early 20th century architect Charles F. McKim. Following World War I, in which he served as one of the first U.S. naval aviators, Staub went to Houston to supervise construction of several Lindeberg-designed homes in the Shadyside area near Rice. According to Houston architect Hugo Nuehaus, Jr., whose family owned one of the Shadyside homes, Staub and his wife Madeleine liked Houston so much they decided to stay.

Staub set up his own Houston practice in 1923. From then until his retirement in the early '70s, he designed scores of homes in River Oaks, Post Oak and the South End, as well as in Galveston, Fort Worth, Dallas, Shreveport, La., and Knoxville, Tenn., among other cities. And his repertoire was not confined to residential design. Some of Staub's most prominent works, in addition to such residential landmarks as Miss Ima Hogg's Bayou Bend, include the River Oaks Country Club, the Texas Memorial

Museum at UT-Austin and Rice University's Fondren Library.

"One of the last of the great eclectic architects," according to Houston architect Robert Barnstone, FAIA, author of the book *The Architecture of John F. Staub: Houston and the South* (1979), Staub incorporated a variety of periods and styles into his designs. Nevertheless, the result was always a "unique Staub original." Believing "there were far more engaging qualities in architecture than grandeur and formality," Barnstone

writes, Staub "showed that a house was at its best when it looked as though it were meant to be lived in."

The genius of Staub's designs lies mainly inside, Barnstone says, in the "orchestration of the plan." There, "one moves with sublime grace from a handsomely proportional entry to a still more quietly refined living room or library. The still photograph hardly suggests this ambulatory aspect—only a visit to one of the houses conveys an experience of the divine float."



Hendley Building in Galveston.

Hendley Building in Galveston Wins AIA Honor Award

Innovative reuse of the historic Hendley Building in Galveston by the Houston firm Taft Architects will be one of 15 projects nationwide to receive AIA Honor Awards for design excellence during the AIA national Convention May 17-21 in Minneapolis/St. Paul, Minn.

Winners were selected from a field of 404 entries representing a wide range of

current- and extended-use projects. The Hendley was one of seven projects selected from among 96 entries in the extended-use category, which was for projects involving restoration, rehabilitation or adaptive reuse within the past seven years.

The Hendley Building program called for adapting the 122-year-old commercial

building for use as a permanent headquarters for the Galveston Historical Foundation. The problem for architects was to provide modern-day services (HVAC, plumbing, electricity, restrooms, secondary exit) without substantially altering the vintage interior. Yet another problem was a badly deteriorating west wall. Solving both at once, Taft Architects designed a five-foot-thick grid of tensioned steel buttresses to support the west wall as well as neatly house new mechanical systems and a stairway.

"The scheme avoids the usual weak supergraphic cosmetics," jurors said, "and introduces a sense of limpid clarity between the new modern service elements and the old restoration with a bold but comfortable juxtaposition."

Jurors for the extended-use category were Arthur Cotton Moore, FAIA, Washington, D.C.; Piero Patri, San Francisco; Peter Chermayeff, Cambridge, Mass.; Mildred Schmetz, FAIA, of *Architectural Record*; Stuart Cohen, Chicago; Kimberly N. Stanley, architecture student at Clemson University; and Nicholas H. Holmes III, Mobile, Ala.

Urban Design Conference To be Held in Galveston

The Third International Conference on Urban Design, sponsored by the Institute for Urban Design in cooperation with Rice University and the University of Texas at Austin, will be held October 28-31 in Galveston.

Conference participants are invited to "step back 100 years into the Victorian Age" as well as "forward into a microcosm of Society's 20th century problems." In Galveston, according to sponsors, these problems include an aging population, a lagging economy and an all-engulfing Houston to the northwest. Galveston will serve as an "urban laboratory" for the conference, sponsors say, because it needs the kind of action by local citizens and design professionals that such a conference can generate.

The four-day program will include lectures and workshops on citizen participation, urban and waterfront revitalization, housing, historic preservation and ethnic diversity; tours of The Strand, historic residential districts and the Broadway Strip; and mapping and public art programs for local high school students and "open-office" workshops at the Galveston City Planning Commission and the Galveston Community Development Block Grant Program offices.

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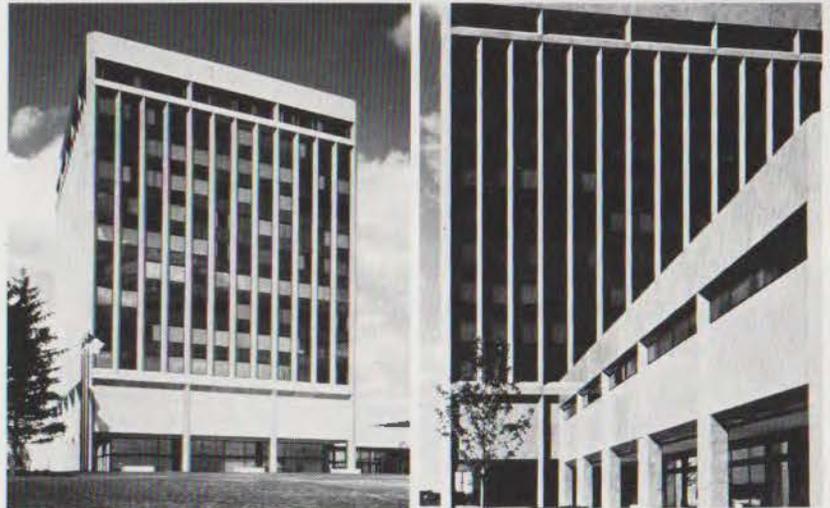
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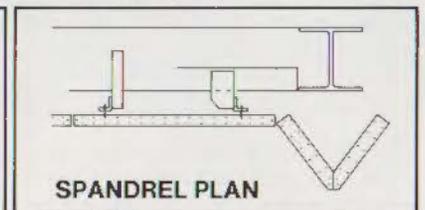
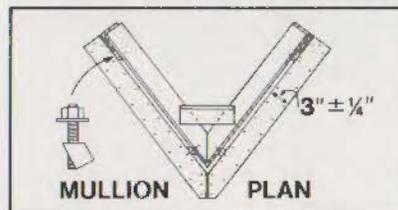
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For more information about the conference, contact the Institute for Urban Design, Dept. G-1, Main P.O. Box 105, Purchase, N.Y., 10577.

Dallas Chapter AIA Presents '81 Design Awards

Twelve projects designed by members of the Dallas Chapter AIA were cited for architectural excellence in the chapter's 1981 Design and Honor Awards Presentation April 24 at the civic center in Richardson.

Winning top Honor Awards in the program were the Trailwood United Methodist Church in Grand Prairie, by Thompson/Parkey & Associates, Parkey & Partners Architects; and a garden room addition to 4400 Rheims Place in Dallas, by Thomas, Booziotis & Associates.

Merit Awards went to the Union Station restoration and renovation project in Dallas by Jarvis Putty Jarvis, Architects; the Scores Electronic Game Center in Dallas by Howard Glazbrook III; the Bachman Recreation Center for the Handicapped in Dallas by Thompson/Parkey Associates, Parkey & Partners Architects; Reunion Arena in Dallas by



Trailwood Methodist Church, Grand Prairie.



Addition to 4400 Rheims Place, Dallas.

Harwood K. Smith & Partners, Inc.; and renovation of the Dallas County Administration Building, formerly the Texas School Book Depository, by Burson, Hendricks & Walls Architects.

Winning Citation Awards were Brookhaven College in Farmer's Branch by Pratt Box Henderson and Partners; General Automotive Parts Corporation headquarters facility in Irving by Environ-

mental Space Design; the Dallas Legal Education Center in Dallas by Burson, Hendricks & Walls Architects; the Texas Tech Recreation Center in Lubbock by Jarvis Putty Jarvis Architects; and an addition to Republic National Bank in Dallas by Omniplan Architects.

Jurors for the 1981 program were New York architect Stanley Abercrombie, senior editor for architecture for the *AIA Journal*; Cleveland architect Don Hisaka, FAIA; and Houston architect William T. Cannady, FAIA.

Texas Construction Activity Shows 12 Percent Increase For First 2 Months of 1981

Total construction contracts in Texas reflect a 12 percent increase for the first two months of 1981 compared to the same two-month period in 1980, McGraw-Hill's F. W. Dodge Division reports.

According to George A. Christie, Dodge vice president and chief economist, contracts for residential, non-residential and "non-building" construction statewide totalled \$2,510,469,000 for January and February 1981, up from a total of \$2,241,794,000 for the same period last year.

Non-building construction includes such projects as streets and highways, bridges, dams and reservoirs, river and harbor developments, sewage and water supply systems, missile and space facilities, airports, utilities and communication systems.

Total residential and non-residential building contracts in Houston also showed an increase for the same two-month period in 1981, as they did for all of 1980. Reflecting a year-end increase of nine percent last year, Houston contracts show a 64 percent increase for the first two months of 1981. In the Houston metropolitan area—Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties—residential and non-residential construction in January and February 1981 totalled \$868,521,000, up from a total of \$528,116,000 for the first two months of 1980.

Building activity in the Dallas/Fort Worth area, however, has shown a slight decrease in 1981, Dodge reports, down 12 percent in January and February, compared to the same period last year. Residential and non-residential contracts in Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties for the first

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In the News, continued.

two months of 1981 totalled \$497,-750,000, down from a total of \$565,-578,000 for the same period last year.

**Texas Architects Win
Wood Council Design Awards**

San Antonio architect Alexander Caragonne and the Houston firm Pierce Goodwin Alexander have won merit awards in the American Wood Council's first architectural design awards program for the southern region.



Russ Ganser

Mormac Oil and Gas building, Corpus Christi.



Richard Payne

Interpretive Center, Clear Lake City.

Caragonne was honored for the design of offices for the Mormac Oil and Gas Company in Corpus Christi. The project involved incorporating a 20,000-square-foot, one- and two-story office building and a three-level parking garage into a residential neighborhood. The jury praised "the variety of structural shapes and natural wood finishes used to relate the large building to the scale of the nearby homes."

Pierce Goodwin Alexander's winning project was a headquarters and exhibit building for a recreation area and nature preserve in Clear Lake City. Indigenous southern pine treated with a clear bleaching stain was used throughout the project to achieve a harmony with the surroundings and to "focus users' attention on the preserve's natural vegetation rather than the structure itself." The project was cited by the jury as an "honest and expressive use of materials to give a simple sense of shelter appropriate to use and site."

Professional advisor for the design awards program was Charles W. Moore, FAIA, Los Angeles. Jurors for the southern region were Warren Cox, FAIA, Washington, D.C.; Boone Powell, FAIA, San Antonio; and Philip A. Shive, AIA,

Charlotte, N.C.

The American Wood Council is an alliance of wood industry trade associations and companies formed in 1969 to serve as an industry communication and information organization.

**Four Projects Cited
In Houston AIA, Home/Garden
Design Awards Program**

Four residential projects—a townhouse complex, a single-family dwelling, a remodeling job and a weekend country house—have emerged as winners in the sixth annual residential design awards program sponsored by the Houston Chapter AIA and *Houston Home/Garden* magazine.

The winning projects, chosen from a field of 36 entries, are: the Grove Court townhouses in Houston, designed by Taft



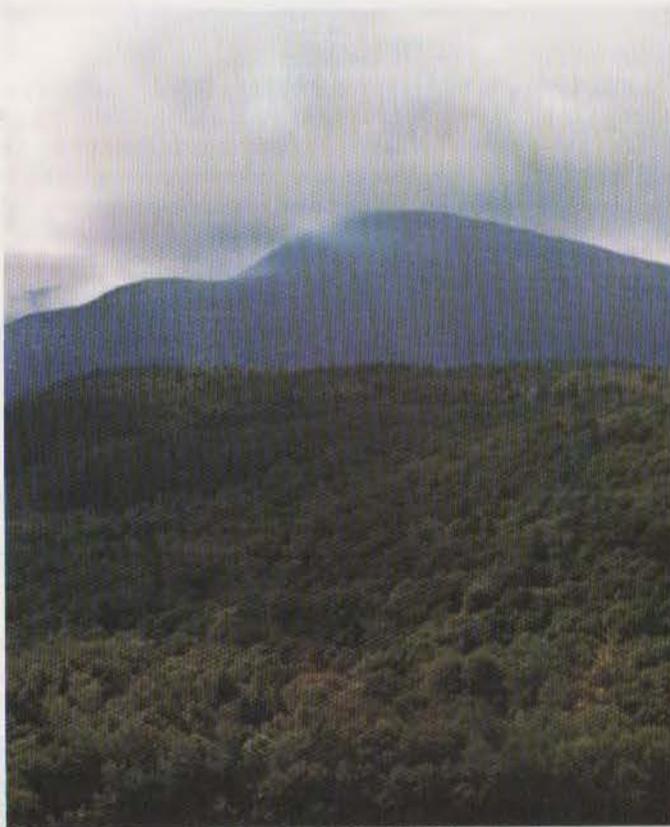
Grove Court townhouses, Houston.



Cunningham residence, Houston.

Architects; the new Cunningham residence in Houston by Robert E. Griffin; remodeling of the Davis residence in Houston by Peter C. Papademetriou (a *Texas Architect* contributing editor); and the Cannady weekend house in Round Top designed by Wm. T. Cannady & Associates.

Units of Taft Architects' Grove Court townhouse complex—conceived as simple, loft-like "boxes" with central service cores—are arranged to evoke the image of Houston garden apartments in the 1920s and '30s. Two "opposite-hand"



Peak performance.

At the very top of Mount Washington, the State of New Hampshire is building a new meteorological observatory and visitors center.

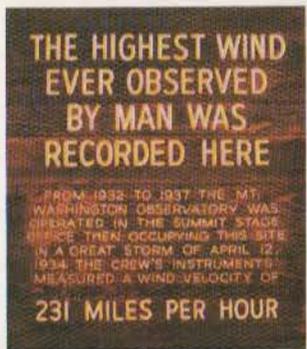
The first problem is wind. The highest wind ever recorded, was recorded here (231 m.p.h., in 1934). The wind exceeds hurricane force 104 days *each* year.

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The third problem is snow. In the winter of 1968-69, they had 566 inches of it.

The fourth problem is visibility. 60% of the time, the facility is covered by clouds.

Architects Dudley, Walsh and Moyer of Concord, N.H., general contractor Harvey Construction



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In the News, continued.



Davis residence, Houston.

groups of townhouses step back to create a public "front yard," to articulate the individual units and to accommodate trees on the site.

Griffin's Cunningham home is linear in plan along the upper contours of a wooded ravine, designed "to weave the geometries of the house and site together." North and south exposures are maxi-



Paul Hester

Cannady weekend house, Round Top.

mized, affording sun control, views, cross ventilation and privacy.

Papademetriou's remodelling project began as a suburban, "post-1950-era ranchburger," which clients admitted was the ugliest house on the block. The project involved "grafting on" a series of spaces across the front of the house, which created an entryway for arrival, provided places to display plants and resolved a roof drainage problem.

Cannady's Round Top country house is organized along an east-west line to maximize cross ventilation from prevailing southerly winds and views to a valley to the north. The plan is zoned for adults on one end and children on the other, with a commons area in the middle. Porches are located on three sides to allow activities to move with the weather, sun and moon.



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In the News, continued.

Projects in Progress



Galleria complex, Dallas.

Galleria Mixed-Use Development Under Way in Dallas

Ground has been broken for construction of a Galleria multi-use complex on a 43-acre site at the intersection of the LBJ Freeway and Dallas Parkway in Dallas, designed by Hellmuth, Obata & Kassabaum of St. Louis; Copeland, Novak & Israel of New York; and Kendall/Heaton/Associates of Houston.

The focal point of the development will be a 460,000-square-foot retail mall capped by a 960-foot-long vaulted skylight. Amenities in the mall will include an ice skating rink, cafes and movie theaters on the first level, with the remaining three floors devoted to retail space.

Among other facilities in the complex will be a private athletic and social club for men and women atop the mall, a 440-room Westin Hotel on the west side and approximately 2,000,000 square feet of office space in four office towers. In the first phase, scheduled to be completed in the fall of 1982, one 25-story office tower will be constructed east of the retail mall. For the convenience of both shoppers and office workers, parking for the mall and office tower will be kept separate.

In the design of the Galleria, the vaulted form of the mall's skylight will be echoed on the tops of the other buildings as well as on the *porte cochere* of the hotel and the spandrels of the parking garages. Building exteriors of rose granite aggregate and grey glass are designed to "lend consistency to the various elements of the master plan."

Plans Announced For Luxury Condos in Houston's Post Oak Park

Plans were announced in March for construction of a luxury condominium project on a 2.6-acre site in Houston's Post

Oak Park, designed by the Houston office of Skidmore, Owings & Merrill.

The condo tower, called The Park Lane, will contain 30 residential units of approximately 3,500 square feet each, with two units on each floor. The tower will rise out of a raised-earth "pedestal" so that lower units also will be above surrounding treetops with unobstructed views of the downtown skyline.

According to SOM partner-in-charge Richard Keating, individual units will have 13-foot-high ceilings in most areas as well as two terraces, one of which will be two stories high and large enough for hot tubs and the like. And Keating says nothing will be spared in providing the most complete and fail-safe security and fire protection systems.



Park Lane condo tower, Houston.

Support facilities such as parking garage, two airconditioned tennis courts, and storage rooms will be below grade and not visible, with 80 percent of the site to be left in its natural, heavily wooded condition. A swimming pool will be semi-enclosed on the uppermost floor, where saunas, whirlpools and exercise rooms also will be located.

Laredo Soon to Have Four New Public Schools

Now on the drawing boards of the San Antonio firm Chumney, Jones & Kell are four public schools for the Laredo Independent School District. The \$10 million project will consist of two 29,000-square-foot elementary schools and a combined

Continued on page 71.

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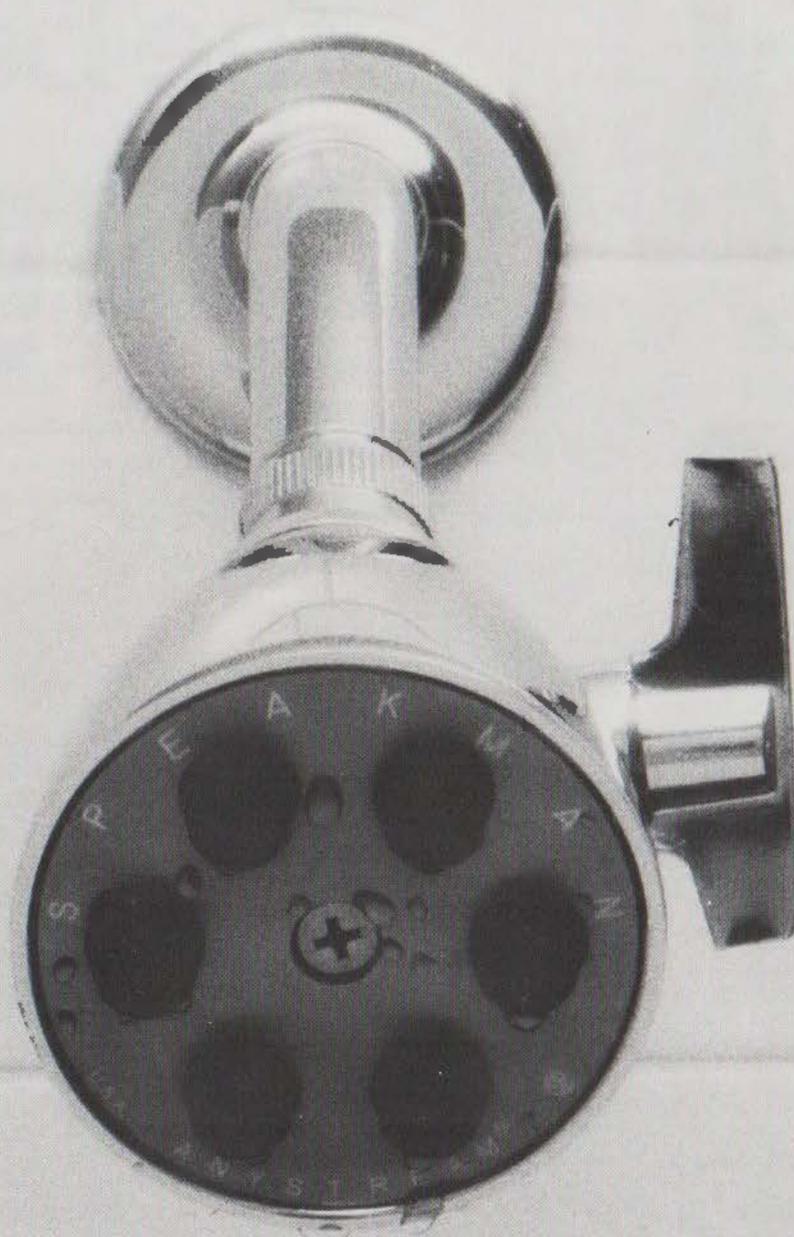
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About this Issue

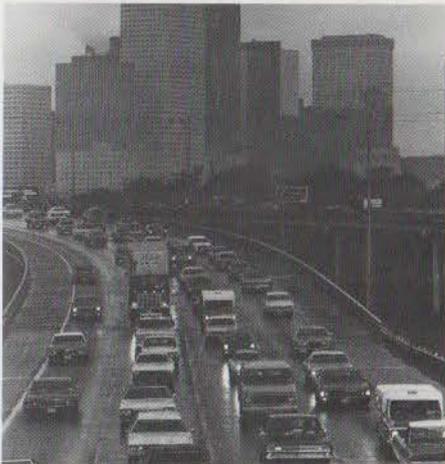
In New York City, crime is up and—chronically—the subway is down. A Boston tax revolt, Proposition 2½, has forced radical and frustrating cuts in public services. Chicago's transit authority is on the verge of bankruptcy. And, in Detroit, the auto slump has left nearly half of the citizenry on public assistance and is threatening the solvency of the whole state. Clearly, the cities of older America have seen better days.

This adversity is directly linked, of course, to the prosperity of the Sun Belt—the promised land for millions of tax-paying residents who have joined the mass exodus from northeastern and midwestern cities. Per capita income studies confirm that money flowed steadily to the southwest from the northeast during the past decade, and census figures reveal a corresponding shift in population. Texas, for example, grew by some 27 percent to a population of over 14 million and is projected to have over 21 million people by the year 2000. With that kind of growth in the offing, the last frontier is becoming urban in the truest sense of the word, and the term "urban design" has assumed a new level of relevance.

As is evident in the following articles on urban design, the impending challenge of the design profession in Texas is to provide some direction for the incredible growth that heretofore has been virtually without restraint. The task will be to influence the political and economic decision-making processes which shape the form of cities so as to protect and enhance their best qualities as human settlements. It is the custom, here, to equate growth with prosperity. And, indeed, with growth we stand to gain those almost intangible urbane qualities which have made great cities the crowning achievement of civilization. Yet with true urbanism also comes the potential for new levels of pollution, overcrowding, and unemployment, along with inadequate transportation, budget imbalances, energy shortages and social conflict.

Even now the growing pains are being felt. Houston, for example, has large and potentially explosive areas of poverty which contradict the city's reputation as a mecca of opportunity. And its freeway system is already hopelessly overloaded. In Dallas, admirable efforts to revitalize inner-city neighborhoods have been accompanied by rampant speculation and gentrification. In Austin, a continuing battle is being waged against development that threatens the city's "laid-back" way of life and sensitive ecosystems such as the Barton Creek watershed. Other Texas cities, as well, are beginning to feel the burdens and pressures of forced expansion.

There is much truth to the well-worn notion that, in Texas, growth is a certainty; the only uncertainty is how *well* we grow, and that is a question that demands right answers. One of the right answers seems to be the recognized potential for revitalization of downtown areas, as reflected in Sinclair Black's article on the "Prospects for Downtown Austin." Many of our city centers contain underutilized building stock—some with venerable character and refreshing scale—which, through imaginative cooperation between public and private sectors, could enliven downtown districts by affording a broader range of uses. There is an absolute justification for such ventures as energy depletion undermines the suburban dream and as the cost of new construction continues to rise. And a romantic incentive accrues from downtown's status as a place of beginning. Energy injected here re-creates the very soul of the city and rekindles its spirit. For it means a change of heart.—*Larry Paul Fuller*



The editors wish to thank Contributing Editor David Woodcock for his assistance in planning this issue on urban design.

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An Overview

By David G. Woodcock

As early as 1915, the American Institute of Architects had established an Urban Design Committee. Its pronouncements on the quality of the built environment reflected an interest in the civic design issues of the period, in keeping with the notion that urban design was synonymous with the design of cities.

As it is currently perceived, urban design can be said to have arrived on the scene as a result of a renewed interest in the complex decision-making process that creates the physical form of the city. Architects, while consistently making reference to the importance of "context," generally have demonstrated an overwhelming concern for form as a response to internal functions. Planners, while espousing the relevance of human needs, found that it was less complicated to address these needs by examining statistical probability in the realms of economics, demography, and circulation than by attempting to shape the physical environment, and certainly laid that profession less open to criticism since quantitative methods often are more definitive than qualitative judgments.

It is difficult to identify a specific cause for the recognition that there was a hiatus between architectural form-giving and the making of planning policy, except to say that the results of this separation of interests produced urban fabrics which lacked the ability to satisfy the human spirit. At a time when travel to older cities, both inside the U.S. and abroad, became easier, the comparisons between the older centers and the general collection of buildings that formed the burgeoning American subdivisions and "new adventures in living" showed that the new lacked soul and humanity. Demographically, the nation had become urban by definition, without understanding the nature of urbanity.

This is not to say that America had no

longstanding tradition of city building. John Reys, in his magnificent treatise *The Making of Urban America*, identifies a rich heritage of city planning based on a wide variety of European models, later plans adapted to the need for rapid land subdivision with the spread of the railroad, cities based on Utopian and religious ideals, cities organized to meet the need for industrial housing, and urban areas reflecting the various philosophies of the 19th century from The Garden City to The City Beautiful.

Massive Change

The massive socio-economic changes brought about by the Second World War affected "place" as well as people. Change, growth, and newness were the order of the age. A "New World" was indeed in the making, and at a rate and scale that succeeded in obliterating much of the old city and vast areas of open space with equal ease. While architects and engineers marvelled at the "brilliant" technical solutions to European postwar reconstruction (industrialized housing on a massive scale, new towns, vast capital improvements in transit systems and the like), the American Dream was being fulfilled by Levittowns, encouraged by the FHA, made possible by the automobile, and necessitated by a sharp postwar rise in the birth rate.

The central city became neglected and unloved. By 1962, the editors of *Fortune* could argue that "our citizens, our cities and our countryside are on the verge of being smothered." William Whyte could recall the positive attributes of Clarence Stein in Radburn and Baldwin Hills, and an unknown associate named Jane Jacobs could gain national attention with the revelation that "Downtown is for People!"

The concerns for the quality of urban life in the postwar period were being felt on both sides of the Atlantic. British

sociologist Maurice Broady railed against the belief in "architectural determinism." Wilmott and Young were dismayed to discover that the dockside tenements of London housed a richer and more supportive lifestyle than the much-vaunted new towns at Basildon and Harlow. And Gordon Cullen wrote a monthly series in the *Architectural Review* expressing "OUTRAGE" at the wholesale destruction of older sections of British towns in the name of progress.

On this side of the Atlantic, Kevin Lynch attempted to identify how people really perceived cities and to find ways to use these experiential studies as design tools. Since his findings, published in *The Image of the City*, tended to deal with a deeply personal interaction between people and place, they found ready acceptance in some professional circles that were discarding the philosophy of the "Ville Radieuse" as a model for the humane city.

The 1960s were socially and politically ripe for inquiry into the nature of the city and for experiments to make the city more responsive to human needs.

Theo Crosby, in his book *Architecture: City Sense*, asserts that "the only thing that distinguishes man from other animals is his capacity to create order." "It follows that the nature of the work of artist, architect, and planner is fundamentally linked by problems of time, scale, and complexity, into a coherent hierarchy of responsibility for visual order." Visual and social order certainly have been significant components of city planning from earliest times. In this respect, Ur of the Chaldees and Chandigarh represent a continuum in which the degradations of Baron Haussman on medieval Paris are simply a step along the way. An examination of the influences which have affected these results allows an insight into the nature of urban design.

Physical Form

No discussion of urban design seems complete without reference to the Italian hill village. Like most vernacular forms, these grew from a common understanding and acceptance of a social order, a limited range of building materials directly available from the ground and therefore naturally compatible with the site, and a sensitivity to the topography and the climate. Such groups of buildings were erected over a long period of time, but the palette and the society remained constant so the resulting forms were compatible.

Spatial Concepts

Even more significant from the urban design standpoint are the spaces between the buildings, for the real life of most historical urban communities took place outside rather than within. Ed Bacon, whose work in shaping the city of Philadelphia is well known, notes that too many architectural designers are obsessed with the issues of mass, a condition that he refers to as "space-blind."

Definitions of urban design that deal with space as well as form clearly come closer to recognizing the opportunities that this field offers. There is, however, a danger in dealing with space as simply another pawn in some three-dimensional design game. The Beaux Arts influence can be seen in Bacon's Philadelphia and Blessing's Detroit, as in many "civic design" plans of the same era, and it can certainly be argued that formality and even monumentality have a proper place in the human experience. Like Haussmann's Paris, however, these are imposed solutions and not responses that grow naturally from societal needs. Since even the Supreme Court now has accepted "beauty" as a social need, the issue of need and function has become considerably more complex.

Long Time Spans

Combine this with the need for urban design to encompass large-scale projects over long time frames, to be carried out in the public arena and with a mingling of public and private investment, for clients who may not be users and users who may not be clients. Then, to use a well-tried phrase, the plot thickens.

It has been suggested by some that this task is so complex that it requires a separate profession. Toward the end of the 1950s, the Graduate School of Design at Harvard led the way in establishing a discrete program in Urban Design, which it defined as "an area of interaction between the three professions of architec-

Norman F. Carver



ture, landscape architecture, and city planning," in which it conveniently had separate degree programs. The fact that many of the Urban Design degree programs patterned after the Harvard model now have disappeared from the scene suggests that the notion of a new profession is at least premature. Weiming Lu, one-time urban designer for the city of Dallas, stated that the act of urban design is "an attempt to intervene or otherwise influence the processes of political and economic decision-making in the development of cities, for the purpose of protecting, enhancing, or in some other way improving the quality of the environment." This task surely needs not one professional, but a team. The "process of manipulating the public urban environment" requires architects, environmental designers, planners, lawyers, transportation specialists, economists, behavioral psychologists, landscape architects, political scientists, engineers . . . and for all these to advise and suggest, for the decision-making process, at least in our context, is political and democratic rather than dictatorial.

The importance of government as a participant in the urban design process cannot be overstressed. The work of Weiming Lu in Dallas already has been recognized, as has the long history of urban improvement in San Antonio that focuses on the River Walk but impacts

a much greater area. Less well known, but equally significant in the realm of urban design process, is the San Antonio River Corridor Study developed by John Kriken of SOM. This study, while providing physical images, even some identified as "dreams," also recommended an urban management process to allow implementation of a changing set of objectives. In any long-range activity, it is obvious that objectives may indeed change and the management of change may therefore be a primary characteristic of urban design practice.

A Mature Discipline

Urban design has at least reached professional maturity. Practitioners may seek annual awards from HUD, AIA, and *Progressive Architecture*. There were 123 entries for the 1980 Awards in the latter journal and the range of winners speak to an interesting change in the scope of urban design itself. Certainly there are very large "grand plans," one for Ithaca, New York, and one for Saudi Arabia, but also schemes for the reuse of a car assembly plant in Edgewater, New Jersey, a solar village for Novato County, California, and "a study for the preservation and revitalization of an old mining town suggesting moderate steps to bolster the economy and involve citizenry in piecemeal restoration and renovation of an intact architectural past." The breadth of these projects is still only a



modest sampling of the activities that have been categorized as "urban design." Each of them demonstrates an involvement with the visual, physical and social elements normally associated with "design," and each is also concerned with the means to accomplish the desired objectives.

Perhaps the most significant of the above projects is the mining town study, which speaks directly to the use of incremental and small-scale interventions into the urban fabric in order to achieve a long-range goal. The classical tradition, including the Renaissance Ideal City, and its continuation in the Beaux Arts School, had been the norm for civic design schemes for centuries. The determinism of the 1920s and 30s to shape a new civilization persisted until the 1960s. The new wave recognizes that massive programs of clearance and rebuilding such as Urban Renewal produced cures that many times were as disruptive as the disease. Lynch, Alexander, Halprin, and others noted the significance of "place" in the human experience. The very phrase "displaced persons" took on new meaning as Alvin Toffler wrote of *Future Shock*. The superblock and megastructure approaches, so exciting to designers of the 1950s, have proved less than satisfactory as environments for humane living. The trend to smaller-scale projects has been hastened by several factors:

- the social pressures of the 1960s to involve more people in decision-making processes that affect their lives,
- the costs of energy and construction that focused attention on the reuse of existing building stock,
- the emotional stage of the Bicentennial, which made the continuum of past, present, and future an acceptable model,
- economic pressures to retain the best of the old,
- and the availability of a whole barrage of funding programs that could be manipulated by skilled designers to use maximum public dollars to lever private investment. Such schemes have the advantage of being personal in scale and responsive to functional needs in a practical and relatively rapid way.

In this regard it is important to remember the scope of urban design includes spaces for the full range of human function. William Whyte's work in New York and elsewhere has demonstrated that the street is as much a part of the theater of human activity in North America as in the more familiar precedents of South America and the Piazza San Marco. Residential environments are an integral part of urban design, although necessarily related to the lifestyle of the client group.

Basic Principles

The 1980 Urban Design Policy document adopted by the AIA (see page 54)

identifies urban design as an art of local context and calls for the acceptance of five basic principles. First, that non-renewable resources should be preserved. Second, that the interests of citizens must be integrated into policies and decisions which affect their lives. Third, that government must play a role in urban design. Fourth, that urban design involves a partnership between public and private activity. Fifth, that urban design is by nature an interdisciplinary activity. The committee's corollary to the final principle is that "architects are the natural leaders [of the team]." While it is arguable that the physical, visual and spatial demands set by urban design problems require the team to include individuals trained to deal with these issues, it is surely true that a good team is more than the sum of its parts and that "leadership" is developed rather than naturally assumed.

Nevertheless, the results of good urban design, like Wotton's "well-building," must exhibit commodity, firmness, and delight. Usefulness in responding to the needs of people both individual and community; firmness in its engineering and its economics; and delight, so that the urban environment can be an animated, rewarding experience and not just a collection of buildings. James Hillman, in a seminar at Dallas City Hall, reminded his audience that "animation" derives directly from "anima," the Latin word for soul. Delight is a body-soul experience. At no time have we had greater or more challenging opportunities to demonstrate our skills as providers of truly holistic solutions in the area of urban design.

David Woodcock is a professor of architecture at Texas A&M University, where he teaches courses in design and historic preservation. He is a Texas Architect contributing editor and served as special advisor for this issue.

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Prospects for Downtown Austin

Creating an Urban Neighborhood and Reviving the Avenue

By Sinclair Black



Michael Patrick

Aerial view of downtown Austin shows the relationship between the warehouse district and the active CBD to the north and Town Lake to the south.

An intense renewal of interest in downtown Austin is just one manifestation of what has become a consistent national trend in urban design: downtown America is increasingly perceived as a new area of opportunity. As the supply of energy diminishes, the cost of mobility increases, causing a tendency to centralize rather than disperse to the suburbs. But the revitalization and rebuilding of American cities during the 1980s represents problems as well as opportunities.

The disruption of the traditional land value structure, the transportation systems, and the social/cultural patterns will be significant. The scale, as well as the surviving historic fabric of central cities, will be threatened by new development, while the economically disadvantaged will be displaced into suburbs. The specter of gentrification is already very real.

The "large building" projects of the 60s and 70s contribute little to the central city as a place for people to be. They generate traffic, cast shadows, produce heat, create distortions in land value and cause uncomfortable microclimates that more often than not are uninhabitable, by humane standards. The opportunity we have is to rebuild our cities using the same creative energy that destroyed their best qualities. But new urban design processes will be required.

Urban Design—A Working Definition

Urban design exists as an activity but not as a profession. As an activity it can be defined as the *physical expression* of all the society's intentions and constraints, hopes, laws and codes relative to a large geographical area. It addresses a long list of issues cutting across all public/private boundaries.

Architecture deals primarily with single owners, single properties and, usually, with the private sector; planning deals

Photos by author, except as indicated.



almost entirely with the policy and allocation aspects of the expenditures of public money. Architecture seldom transcends ownership boundaries, and planning as practiced by local governments rarely deals with physical reality in design terms. Urban design brings together the physical design tools of architecture and the policy powers of planning in order to shape the larger scale public/private environment and systematically manage its growth and change.

The two key urban design issues in downtown Austin today are how to revitalize the wasteland of the warehouse zone between the CBD and Town Lake and how to revive the long-ignored Congress Avenue Historic District. The concepts and images which follow are drawn from two case studies conducted in response to these problems by students in the University of Texas at Austin School of Architecture. Neither study is intended as an actual plan; both should be considered academic exercises, drawn from reality, but not a part of the politics that surround any "real" proposal.

The Political Context

An analysis of the historical, governmental, political and economic context for urban design in Austin yielded several insights into why so little positive action has occurred. Often the lack of action stems from the inability to describe what an area or city wants to become. There is no consensus image of the future, nor is there any mechanism to generate one. There is no physical expression of hopes, desires and intentions (Urban Design) to serve as a medium for communication—only thick planning reports, full of abstract, opaque language.

The unreal expectations for land, as expressed in overzoning by the city and overpricing by landowners, are precisely the forces that prevent realistic develop-

ment. There is little cooperation between the public and private sides of the development equation; indeed, the prospect of action drives the polar opposites further apart.

Generally speaking, the planner-managers are stereotyped as uncreative bureaucrats lounging in the political safety of inaction. The developers are seen as opportunistic predators, void of social responsibility and motivated by greed alone. And city councils are perceived as an endless parade of hapless, overly ambitious incompetents. The general public has strong and widely differing opinions that cannot be easily articulated and focused, while every group or organization seems to have a hidden agenda that seldom includes cooperation with other interest groups.

The myth, distrust and greed supporting these stereotypical images have created a communication stasis. The stasis is unfortunate because, in the absence of consensus and cooperation, the private market continues to monopolize development opportunities in ways that are seldom in the long-term public interest.

Urban design and urban re-development will require new forms of public/private communication and cooperation. The urban design process must clearly articulate people's intentions, must evolve with time and change, must be open-ended, adaptive and evolutionary. And it must take place in the full view of everyone concerned. The public sector must provide physical design direction and policies to protect the public interest, while creating appropriate incentives for the private sector. When and if a physical design exists and when the incentives are in place, the private sector can respond with creativity, energy and initiative to make downtown come alive again.

The Physical Context

An analysis of the physical context for urban design generated an interesting typology of districts existing in Austin and, for that matter, in any Texas city. The typology describes four urban design zones.

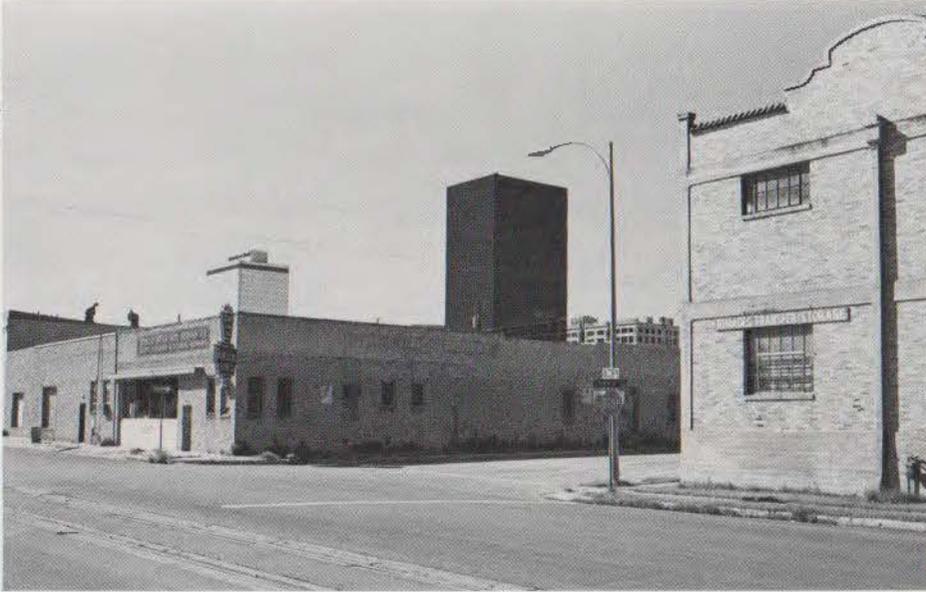
Zone 1: Historic Zone, comprised of valuable individual structures, essentially intact. The issue is to protect and restore, while maintaining continuity and reinforcing basic qualities.

Zone 2: Partial Historic Fabric/Urban Infill Zone, made up of individual historic buildings, non-historic but compatible structures, new buildings that are out of scale and unrelated by material, form, color, etc., and vacant sites. The problem is to create infill policies that protect the scale and texture of the district on the one hand and allow and promote new and sympathetic infill on the other.

Zone 3: Urban Infill Zone, an area where the original uses have changed radically, and the building stock has been destroyed, normally for parking. The street systems and utility systems are usually intact and property ownership is fractured. Interim land uses and speculation are the main characteristics creating tremendous inertia for positive change. These areas are usually very centrally located and can be considered "zones of opportunity," despite their current problems.

Zone 4: New Fabric Zone, large-scale new construction, usually with one owner and usually removed from the existing infrastructure and context. Major problems are financing/time and the environmental impacts on other areas. This form of development has predominated because its profit potential is high relative to the other development types.

Schools of architecture, as well as the profession, often deal with the fourth type (new construction), more and



LEFT: Typical warehouse district image—underdeveloped potential in the heart of the city. BELOW AND FACING PAGE: A variety of successful people places from this Country and abroad which are perceived as models for civic design.

more with the first type (historic), but almost never have the opportunity to deal with the significantly more complex and difficult zones 2 and 3. These redevelopment zones are where much of the future building energy of this country will be concentrated. It is important for schools of architecture to deal with the anticipated future, as well as with the state of the art.

A Guiding Philosophy for Urban Redevelopment

Both of the urban design case studies presented in this article were based upon a guiding philosophical point of view clearly stated at the outset. Without the guiding philosophy and the values they represented, the work would have been impossible.

Growth and change must be slow and deliberate over time, guided by a powerful and accepted set of policies—"PATTERNS"—generated with and adopted by the general public. These patterns constitute the DNA or genetic code for the process of development, insuring consistency and continuity over time while providing the vehicle for evolution and change.

The redevelopment process should be incremental, realistic and nondisruptive and inevitably a part of a whole. "Wholeness" is the goal now as well as over a projected 30-year period for development. Redevelopment should be thought of as the process of repair of the physical environment through the creative manipulation of planning/policy/money/time/incentive/etc.

Traditional economic functions tend to centralize value. Unrestrained, these mar-

ket functions victimize surrounding areas in order to focus value at the center.

Tools must be developed that will spread and equalize the entrepreneurial opportunity by balancing land value and developmental potential. This shift can be accomplished by constraining this potential at one central point in order to spread opportunity throughout a zone (a fundamental precept of the "American Grid City"). The objective is smaller scale developments on more sites, which will encourage the involvement of local entrepreneurs and local financing, thereby reducing dependence on large-scale, out-of-town developers.

Day/Night Activity and Horizontal Zoning. Mixed-use and "layered" zoning should be created to insure vitality and activity. Retail, commercial, and entertainment functions should be concentrated along new pedestrian edges, and office, housing, and government should be at second level or above. All future parking should be below grade. Service and entertainment functions should be located to encourage nighttime activity.

Continued Automobile Mobility. It is assumed that the automobile will be the basic mode of travel in the city, but alternatives should be developed and subsidized beginning now. Over the 30-year period projected for redevelopment, dependence on the auto will be diminished because alternative systems will begin to support new patterns of land use. As increased density and urban vitality replace parking spaces and abandoned property, the public transportation systems will become effective and efficient, reducing the cost of mobility.



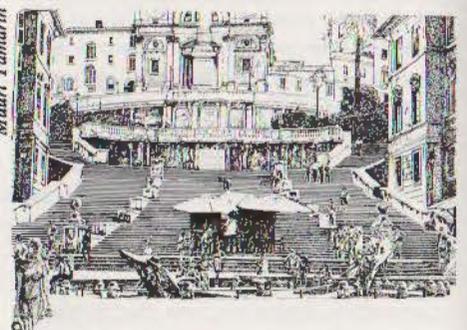
Rockefeller Center, New York City.

Richard Payne



Fort Worth Water Gardens.

Mauri Tamariti



Spanish Steps, Rome.



Quincy Market, Boston. One of the most active and vital spaces in America.



Paseo del Rio, San Antonio. The Riverwalk is a totally unique type of city space and the primary catalyst in San Antonio's redevelopment.



Paley Park, New York City. Donated by a private citizen, this park influenced the creation of similar small urban people places throughout the U.S.

AUSTIN: TWO CASE STUDIES

Sunbelt cities like Austin will be particularly hard hit by rapid future growth. Austin shares many problems with other Midwestern and Texas cities; a typical zone 3 urban infill area in its Warehouse District, as well as a zone 2 historic fabric/infill area on its main street, Congress Avenue.

Austin is just beginning to deal with these urban problems—and the first steps have been faltering and rocky. The initial planning effort was made by the American Cities Corporation, a subsidiary of the giant Rouse Corporation. The failure of their proposed plan to gather support from any of the local citizen groups who reviewed it raised serious questions about what constitutes acceptable methods for downtown Austin revitalization.

The first case study, on Austin's Warehouse District, was conducted in the wake of the failure of the American Cities Plan. That study in turn led to the Congress Avenue study, which was prepared by two graduate students using the philosophical position and patterns developed in the studio.

The students were asked to address the question that the American Cities Corporation had failed to answer during the preceding six months: "How could Austin revitalize its central city and continue to be Austin?" In considering solutions, the emphasis was Urban Design with a bias for dealing with *physical places for people and their activity*. Terms such as "people-places," "greenway systems," "view corridor," "shopping streets," "facade compatibility," "alley pathways," and "mixed-use urban neighborhoods" were utilized to help deal with the concepts. Buildings were defined as integral components of the urban fabric rather than objets d'art on the landscape. Issues of energy, transportation, individual choice and city scale were addressed, as was the political reality of Austin as a context for action.

Images began to form, first in words, then by metaphor and, finally, by drawing and models: fewer surface parking lots, more open space; fewer large-scaled buildings, more smaller mixed use buildings; less reflective glass, more brick, wood, and stone; less energy waste and more conservation; less pavement, and, of course, more trees.

THE WAREHOUSE DISTRICT: A POTENTIAL URBAN NEIGHBORHOOD

In the Warehouse District study, two concepts emerged very quickly. First, that the 375-acre, 60-block area represented Austin's greatest opportunity to create a humane and energy-efficient district. Second, the definition of an "urban neighborhood" as an area of horizontal and vertical mixed-use zoning where people live, work, go to school and entertain themselves, an area based primarily upon pedestrian movement that puts a higher value on people places than on parking spaces.

The objectives and goals emerged as proposals to create a city that looks less like a Texas CBD and more and more like a neighborhood: Beacon Hill in Boston, residential London, or for that matter, 19th century Austin. Keeping Austin Austin was defined as keeping it from becoming Houston or Dallas.

The underlying assumptions are that the energy crunch is indeed real, that energy costs as well as the real cost of the faceless and seemingly endless extension of suburban development would increase geometrically, and that alternative life styles would be less energy wasteful, more limited in terms of space and orbit. The result would be more dense, more interesting concentrations of people, and more transportation choices.

Statistically, the overall plan called for 11,250,000 square feet of space to be developed over the assumed 30-year development period: 2,000,000 commercial, 4,500,000 office, 3,750,000 residential (2,500 living units), and 1,000,000 for city government in a new civic center. Thirty-two of the 375 acres would go to open space, and 4,000 cars would be parked underground.

The following list of patterns was developed to guide the planning and design. (Each pattern is keyed to the drawing on page 41.)

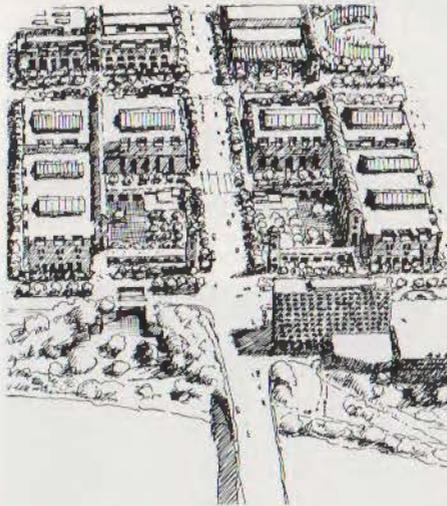
- *Housing at the Edges of Amenities.* Housing would be built where people have the greatest opportunity for view, quiet and open space, essentially at the edge of Town Lake, and along the two major creeks entering Town Lake, Shoal and Waller Creeks. (1)

- *Park-and-Ride System on Existing Right-of-Way.* The existing rail right-of-way would be used for a park-and-ride system serving northwest, east, and south-central neighborhoods with appropriate downtown shops. (2)

- *No At-Grade Parking in the Future.* All existing parking would be preserved for the present, and as development occurs, each project would provide its own parking. But in the interest of creating and maintaining the human scale of the street, no on-site/at-grade parking would remain at the end of the 30-year development period. The policies governing parking requirements will vary over time as the price of energy and the technological alternatives continue to change. (3)

Land Use and Infrastructural Patterns

- *Government Center at 1st & Congress.* The most visible and important symbolic space in downtown, other than the Capitol itself, is the intersection of Town Lake and Congress Avenue. Congress has never had



the energy to "reach through" the warehouse zone to Town Lake with retail activity. The intersection is too important for anything other than a large important public building, such as the City Hall. The outdoor public plazas could bring the green from Town Lake up to 3rd Street, visually and psychologically shortening Congress Avenue. The symbolism of city government at one end of Congress Avenue and state government at the other seems appropriate. (4)

- *Community College at Palm School Site.* The ideal location for the downtown/East Austin-oriented campus of ACC would be the Palm School site on Waller Creek, now a speculative office building. The accessibility from downtown, UT, IH-35, and East Austin make it the optimum location for all types of students. The campus could also serve to mitigate the presence of IH-35 as a symbolic wall between downtown and the Mexican-American neighborhoods. (5)

- *Cultural Arts Center at Power Plant.* The large land area, the 200,000-square-foot industrial building and the central, highly visible location of the soon-to-be-obsolete power plant make it ideal for the central facilities for Austin's cultural activities. Its proximity to Town Lake makes it neutral territory, equal with respect to north, south, east or west. The site is very accessible from

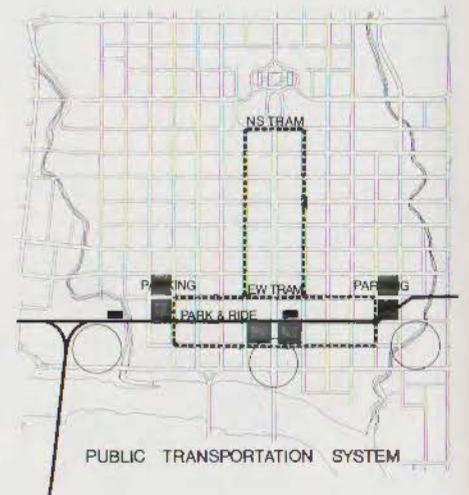


north-south and east-west arterials, as well as from the pedestrian trails on Town Lake and Shoal Creek. A rail transit system could stop at the site in the future. (6)

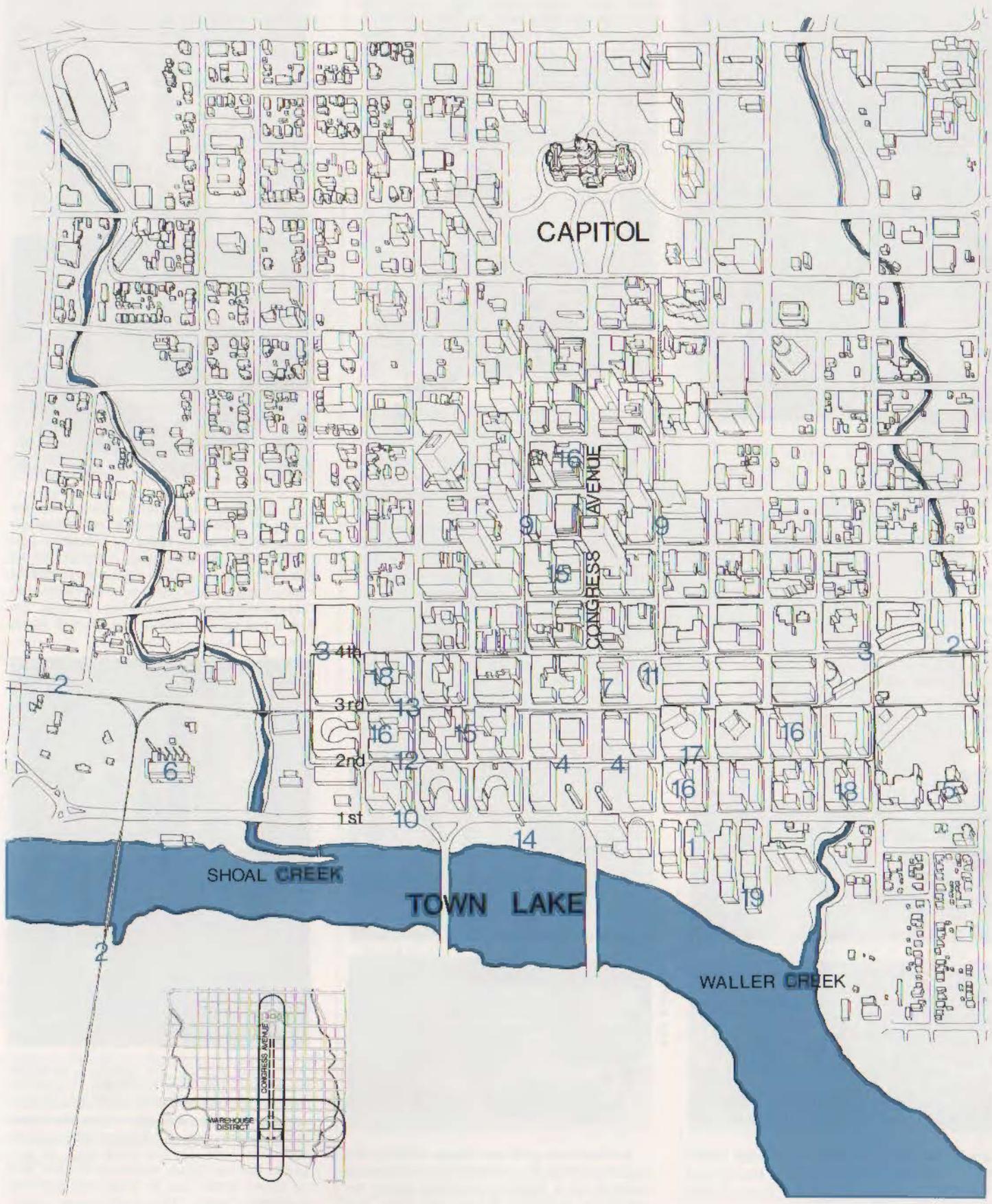
- *Transportation Center at 3rd and Congress.* The site of Austin's original train station, demolished in 1965, would be the location of a new transportation center. Various forms of transit, including the park-and-ride system, the NS/EW trams, shuttles to the airport, and bus routes would all converge on this central facility. (7)

- *Downtown Parking.* A system of "intercept parking" would reduce the number of cars moving to and parked in the heart of downtown and would, at the same time, increase the total parking capacity of the core area. Garages would be located between zones of commercial potential rather than directly in them, and would serve night traffic as well as daytime needs. (8)

- *East-West and North-South Tram Loops.* The new east-west axis of development would be served by a tram loop along 2nd and 6th Streets, connecting the transportation center on Congress to the other two park-and-ride stops, and to intercept parking at each end of the loop. (9)



- *First Street Isolated.* First Street has emerged as the major barrier between downtown and Town Lake. It would remain an important east-west corridor but should be redesigned to reduce the barrier effect. The five lanes would become four, with a tree median at the center and trees along both edges. (10)





● **Pedestrian Street System.** North-south streets would be reserved for cars, and east-west streets (2nd, 3rd, and 4th, all of which are dead-end on each end) for pedestrian paths. East-west auto traffic would then be concentrated on the 5th and 6th street couple and on 1st Street. (11)

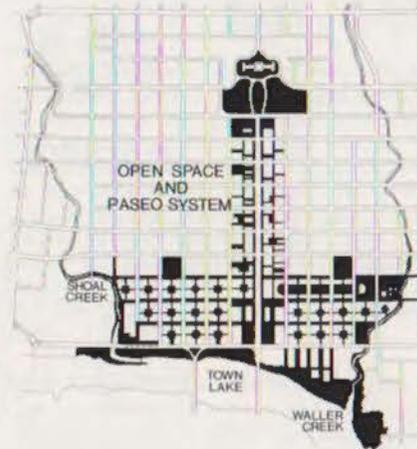
● **Pedestrian Spine at 2nd Street.** Second Street would be the primary east-west pedestrian street linking the Community College on the east and the Cultural Arts Center on the west to the City Hall at the center. (12)

● **3rd Street Retail Commercial Corridor.** Third Street would remain the right-of-way for trolleys and small trams. The intercept parking at each end would be connected to Congress Avenue and the transportation center by a small tram with



a very frequent headway. This high traffic would produce a vital retail, commercial atmosphere along 3rd Street from Waller Creek to Shoal Creek. (13)

● **Open Space System Greenway.** In order to increase people's access to open space, greenbelt linkages from Waller Creek, from Shoal Creek, and from Town Lake would be extended into the fabric of downtown. The most important of these greenways would connect downtown with Town Lake, accomplished by cutting pedestrian connections under 1st Street. (14)



● **Paseo System.** The alleys adjacent to Congress Avenue run north and south while all other alleys are east-west and dead-end into Brazos and Colorado Streets. The east-west alleys would become pedestrian paths feeding the two north-south alleys paralleling Congress Avenue and linking Town Lake to the State Capitol complex. (15)

Building Form and Organization

● **People Places at Block Centers.** Each block, approximately 276 x 296 feet, would have an open space at its center, linked to the east-west pedestrian streets and thereby to Town Lake. The character of these central spaces would vary from active and public in the commercial areas to essentially quiet and private in the residential areas away from Congress Avenue. (16)



Alex Rodriguez

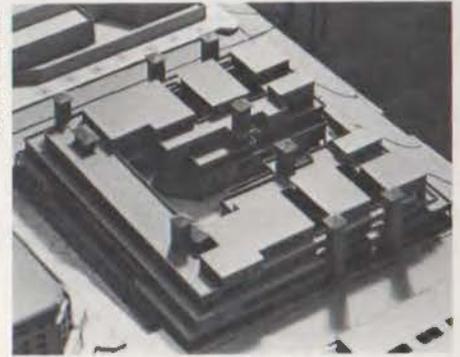


● **Minimum and Maximum Heights.** All building within the revitalization zone would conform to a building envelope policy requiring a building of not less than two

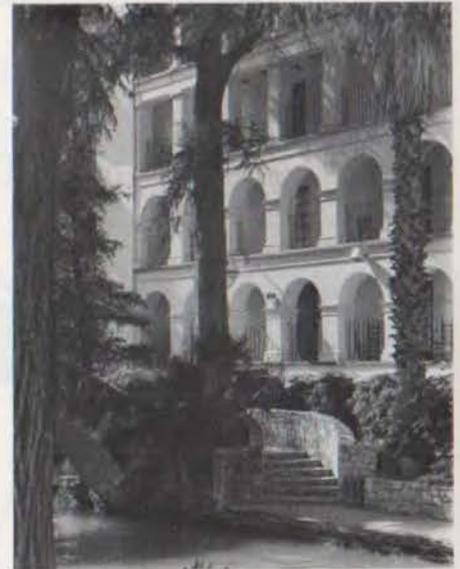
stories and not more than four stories. This policy would guarantee a consistency and continuity of bulk and scale throughout the zone, and would tend to eliminate inappropriate and inconsistent land uses. (17)

● **Building Form (Footprint).** The building unit for the zone, defined by the existing street system as one complete block, is approximately 276 x 276 feet. All buildings would come to the property line in order to recreate the space of the street. To provide more developable area and to narrow the east-west pedestrian streets to a more manageable scale, an extra ten-foot strip along the north and south edges of blocks bordering 2nd, 3rd and 4th streets could be offered as an incentive by the city. (18)

Derek Faulkner



● **Building Animation.** Each building would be required to provide outside spaces for people—decks, terraces, balconies and roof spaces. In particular, terraces at the 4th level and use of the roof area would be encouraged. Tennis courts, greenhouses, day care centers, and community gardens are just a few of the logical uses of roof space. (19)



● **Solar Rights.** The building envelopes would be tailored to conform to considerations of sun angles and energy conservation. As energy costs continue to rise, the blocking of solar access will become an important economic issue. On the north edge of each block, the top floors would be stepped back to allow winter sun to strike the east-west pedestrian paths. The south edges would

The Best Little Warehouse...



have arcades to provide a shaded path in the heat of the summer. (20)

● *Energy Conservation.* Exposure to the east and west would be minimized and controlled to reduce heat gain/loss problems. Building envelopes would be optimized as a trade-off between minimum perimeter and penetration of natural light. The central "people-places" of each block would bring sunlight to the interior of every building. Trees in the people places and along the east, south and west edges would reduce the solar gain of the building envelope. Trees, trellises and awnings would be used wherever possible to mediate between the buildings and the climate. (21)

The work of the studio is now being validated only one year later by the concepts of the recently published report of the President's Council on Developmental Choices. That report put forward the concept of "the urban village," a concentration of mixed-use development which provides energy-efficient life styles of maximum choice at minimum cost.

The Council concluded that five basic principles should guide further development: increasing compactness; acceleration of the in fill process; increasing mix of land uses; greater transportation choice; and provision of a range of choice in housing type, price and location.

The most interesting thing is not the report's content but the make-up of the council making the recommendations. For the first time, developers, politicians, transportation people and economists are agreeing with the basic tenets of urban design theory.



Warehouses fronting on Fourth Street.



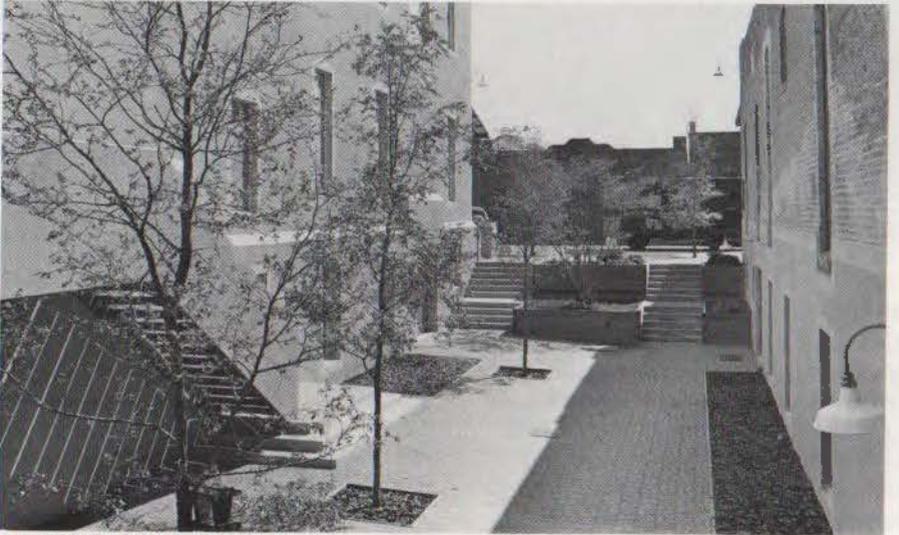
Courtyard, looking north.



Courtyard entry.



Second level architects' offices.



Courtyard, looking south.

To seed revitalization of Austin's abandoned warehouse district, Austin architects Sinclair Black and Chartier Newton and engineer Jose Guerra—calling themselves the Cedar Street Partnership—bought five lots and three old warehouses on Fourth (formerly Cedar) Street in 1979. Although of little architectural distinction, the buildings did represent an earlier city scale and color, architects thought, and once refurbished would prove that the old warehouse district was salvagable. An important part of the project involved creating a courtyard between two of the buildings—one two-story warehouse on the west side and a three-story building on the east. The middle building had burned sometime in the '60s and previous owners had filled in the basement with dirt.

Instead of erecting a new building in its place to provide more rentable floor space, architects decided to enhance what they already had by providing more *usable* space, excavating between the two existing buildings below street level and opening up their long edges to daylight for the first time in 70 years. The courtyard serves as an "off-the-street, out-of-the-way people place," complete with trees. Building walls on the courtyard side, with much of the brick weakened by fire, were stuccoed in the profile of the building that was originally there. And trees were planted in a grass and concrete apron extending 12 feet out from the buildings into Fourth Street, which fit well into city plans to add walks and plant trees up and down nearby Congress Avenue.



CONGRESS AVENUE: AN IMPORTANT CULTURAL HERITAGE

Congress Avenue is the most historic and symbolically important street in the state, and for that reason was put on the National Register of Historic Places in 1978. Although Austin has a well-written Historic Landmark Ordinance which empowers the city to create an historic district and to develop the design guidelines necessary to protect it, to date the Avenue has not yet been so designated. Until the city follows up on the initiative of the National Register district, the Avenue has no protection against incompatible or intruding structures, which tend to destroy the continuity of the street and the "view corridor" to the Capitol.

Congress Avenue has long since outlived its usefulness as a retail street, and is experiencing increasing pressure to become a single-use office park made up of high-rise buildings. Physically, the Avenue is deteriorated and uncared-for to the extent that it does not enjoy the ongoing renaissance of nearby 6th Street. Its scale and character are not at all appropriate for the pedestrian. The street is too wide, the sidewalks are too narrow,

and there is little or no shade on hot summer days. In general, business people on the Avenue have not been able to find the cooperative mechanisms that could help generate business in the few remaining retail stores.

Among the few existing bright spots on the Avenue are the Paramount Theatre, which has been restored and has embarked on an energetic program of performing arts, and the historic Tips Building, which has been restored as the headquarters for a local savings and loan.

A plan to beautify the Avenue by expanding sidewalks at certain points, and adding trees, is under consideration by a task force. The current scheme, which retains six traffic lanes, represents an unfortunate compromise to a more generous four-lane proposal which was scrapped after being approved and funded. The city council withdrew its support in the wake of a very negative campaign waged primarily by large downtown banks fearing changes in traffic patterns.

Philosophically, Congress Avenue was defined in the case study as Austin's greatest opportunity to recreate a pros-

perous humane environment out of the existing fabric, while protecting an important cultural heritage. The Avenue is a prototype of zone 2, i.e., new development as infill in a partially historic context. Every city and town in Texas has its Congress Avenue or Main Street, and usually they suffer from all the symptoms defined here.

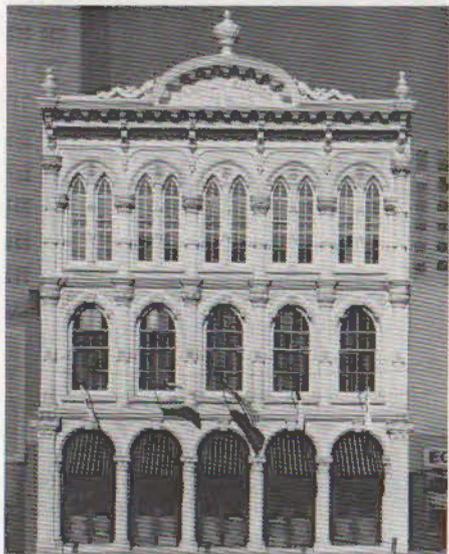
One of the key aspects of the study was a survey of the impact of Historic Districts and beautification projects on similar streets in comparable cities. This study yielded undeniable evidence that business investment, employment, physical improvement and taxes all increased sharply as a result of historic designation. A study of Santa Barbara, California, as well as many other case studies, showed that the business community reacts to a proposal for historic district designation in predictable ways. At first, businessmen opposed the idea of historic districts and beautification; then they actively fought against it. Once the district was an accomplished fact, they quickly learned that they could profit from it. The most difficult to convince were not the local property owners, as one would guess, but the developers and

Images of the Avenue:

Ken Emerson



BELOW: Tips Building, recently restored by Bell, Klein and Hoffman for Franklin Savings.



Richard Segars



BELOW: Paramount Theater, a "bright spot," restored by Bell, Klein & Hoffman.

Richard Segars



speculators, who feared their potential for future development would be threatened. Usually, the local business owners get behind the district efforts once they are convinced that business will improve as a result.

Congress Avenue presently has 2,325,000 square feet of existing space on its 11 full blocks of land area, of which 525,000 square feet is identified as historic, another 200,000 is classified as "contributing to the scale and texture of the street," 1,200,000 square feet is identified as non-contributing (e.g., the bus station and several high-rise banks). Another 400,000 square feet is considered replaceable.

For the purposes of this study, a development envelope was assumed which establishes the following design guidelines:

• Facades would be not less than two floors, nor more than four.

• Maximum building heights would be 60 feet, with flexible setback provisions to insure a responsible facade height.

• New building would be compatible with respect to material, scale, rhythm, texture, color and fenestration, and canopies and signs would be controlled to in-

sure consistency and compatibility.

Despite what seem at first glance to be severe limitations, analysis of the development potential within these guidelines indicates that the square footage on Congress could be doubled in the next 10 years and the street would be better for it.

The historic district ordinance that has not been written for Congress Avenue will deal with all of the above issues in addition to zoning and parking.

The bottom line—to borrow a term from other sectors—seems to be that historic designation, combined with a commitment to the proposed beautification of the street itself, is the only chance Congress Avenue has to once again be an economically viable place for people.



Sinclair Black is a professor of Architecture and Planning at the School of Architecture, University of Texas, Austin. He is a member of the National AIA Committee on Urban

Design and maintains a small practice in Austin.

Patterns Specific to Congress Avenue

• *Historic Fabric.* Grants, low-cost loans, tax abatement programs, and Federal tax incentives must be provided to encourage the restoration of historic buildings. Local revolving funds must be created to provide incentive grants for preservation, restoration and adaptive reuse.

• *Re-creation of the Street.* Continuity of new building, as well as protection of the existing historic fabric, would be insured by local ordinance. Congress is a linear space of enormous power and symbolism. It is a street of facades reflecting its rich cultural history as the central mercantile street of Austin until the 1930s. On facades facing Congress, this ordinance would regulate "visual compatibility factors": height, general proportions, rhythms of solids to voids, and the relationships of materials, textures, colors and roof shapes to existing structures.

• *Protection of the View Corridor.* During the 60s and 70s two high-rise buildings were built on the east side of Congress. Both buildings are considered by Austinites to be unfortunate intrusions into the "view corridor" to the capitol. Height limitations and a setback formula on the Congress Avenue edges would preserve the scale of the street, protect the view corridor and help insure compatibility and continuity over the 11-block length.

• *Repair the Avenue.* Congress Avenue itself would be improved. The sidewalks are narrow, ugly and cluttered. There is little shade and almost no foliage. The scheme adopted should incorporate trees, widen sidewalks, narrow the sprinting distance which actually and psychologically separates the sides of the street, and should generally demonstrate that someone cares about the Avenue, the people who use it, and the economic future of downtown.

• *Parking.* The original street was supported by close-in neighborhoods and the trolley system that served them. Both are long gone and the zone is clearly auto dependent. Parking should be provided, but only well away from the street itself and plans should be made to once again support it with public transportation.

• *Natural Light.* The main problem of converting the long, narrow party wall buildings from retail functions to new uses, such as office space, is the lack of natural light. By selectively removing less valuable smaller buildings through cooperation among owners (leaving the facades), or by the generous use of atriums cut into existing buildings, natural light could be brought into the long side of the larger, remaining structures.

• *Shady People Spaces.* New spaces created between buildings could link a tree-shaded Congress Avenue with a tree-covered alley, creating a continuous pedestrian system which permeates the fabric of the blocks flanking the Avenue, links into the proposed open space network of the Warehouse District, and thereby into Town Lake as well as Waller and Shoal Creeks.

Urban Design in Texas

Four Projects from Around the State



Northwest down Main from Sundance Square toward Americana Hotel and Courthouse.

Old Main Street Comes to Life In the "Texas-Most" City

As the skylines of most major Texas cities were being punctuated by one shiny skyscraper after another in the past two decades, downtown Fort Worth fairly slumbered. But now some \$300,000,000 is being poured into the renewal of the CBD, and few cities anywhere have as much potential for a vital urban district.

Fort Worth's opportunity is unique because, while Texas' big building boom was circumventing the city in recent years, new sensibilities were emerging which were not yet strong enough to prevent a kind of tragedy in other large cities—the wholesale destruction of vintage building stock for new development which dramatically altered the scale and character of downtown areas. Now

that development activity has caught up with the times, Fort Worth finds itself endowed with—and able to appreciate—a wealth of characterful, turn-of-the-century buildings that survived during downtown's hibernation. Current urban design efforts are aimed at creating a healthy mix of old and new.

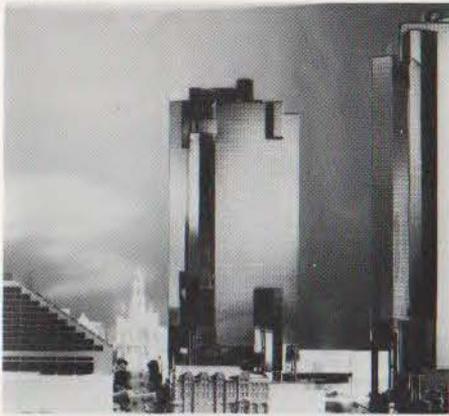
The primary linkage in the downtown scheme is Old Main Street, a potentially wonderful promenade consisting of nine unusually small (200-foot-square) pedestrian-scaled city blocks linking two perceptual termini—the Tarrant County Convention Center at the southeast end and the magnificent old County Courthouse at the northwest. Supported by federal urban development action grants, the City has created a landscaped public plaza (above underground parking) on either side of Main Street in front of the

Convention Center and is implementing a street improvement plan intended to restore an element of charm from the past. For the entire nine blocks, the street and sidewalks are being repaved in brick and parking lanes are being eliminated to allow for sidewalk expansion to 17 feet. The improvements also include planters and pedestrian lighting on a gas-light motif.

Large-scale private development is under way at either end of the Main Street axis. Across from the Convention Center, at Eighth and Main, the old Hotel Texas (1921) has undergone a dazzling transformation into a Hyatt Regency and, in the next block, the 40-story Continental Plaza—diagonally sited and sheathed in emerald-green glass—is under construction. (Both projects by Jarvis Putty Jarvis, Dallas, for Woodbine Development Corporation.)

At the courthouse end of Main is an area of nine square blocks which marks the setting for City Center—a mammoth, multi-use development by Sid Bass, of Bass Brothers Enterprises. Already open is the 14-story, 510-room Americana Hotel, designed by 3D/International. The hotel steps back from Main Street between First and Second to preserve the view to the courthouse and spans Houston Street to occupy the adjacent block, located across from Tandy Center. Across Main from the hotel, construction has begun on the 32-story First City Bank Tower and, catercornered across Second, will be its twin, the 37-story City Center Tower II (Design Architect: Paul Rudolph, Architect: 3D/International). These futuristic towers of reflective grey glass will be linked via tunnels and glass-enclosed skyways to a two-block, 1000-car parking garage. But the different twist, the foil to this concentration of megascale development, is Bass' Sundance Square, a restoration/renovation project

City Center model.



Planned blockscape on Houston Street side showing restored City National Bank.



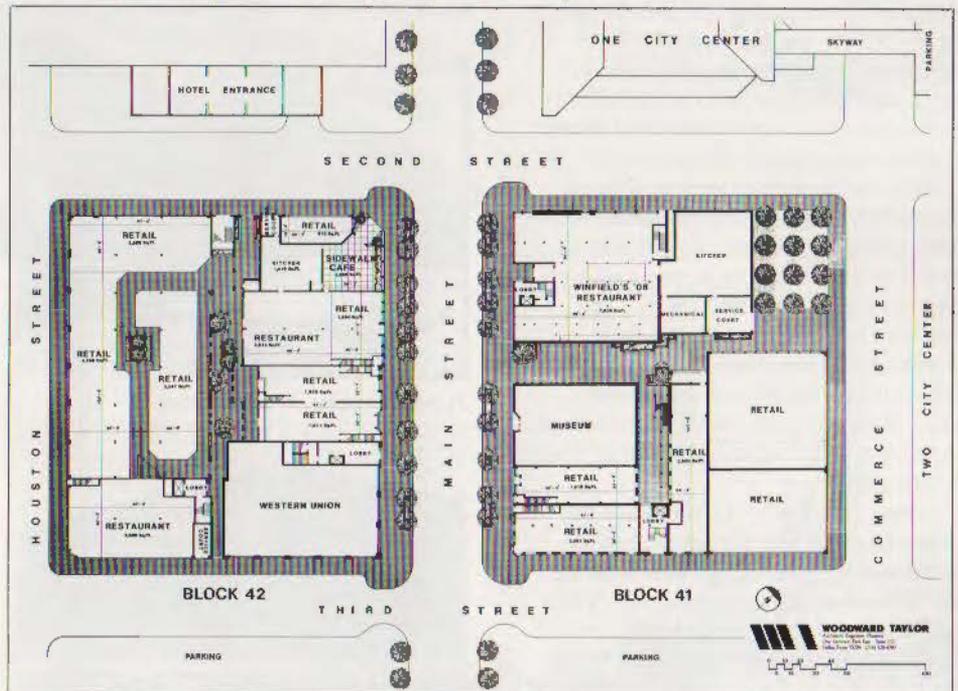
encompassing two square blocks located on either side of Main Street between Second and Third. Woodward/Taylor Architects of Dallas, which also restored the Fort Worth Livestock Exchange, is renovating or reconstructing 16 two- to four-story buildings from the turn of the century which comprise a cluster of character and relief at the heart of City Center.

Among the notable structures being restored are the Knights of Pythias Castle Hall (1901), a fanciful, turreted configuration in red brick, and the Plaza Hotel (1908), a structure with opulent decoration of Moorish influence, which has been completed and now houses a popular new restaurant. Another building is being reconstructed as the new Sid Richardson Museum, which will contain a significant collection of paintings and bronzes by Frederic Remington and Charles Russell.

A particularly deft design stroke in the Sundance scheme was the carving out of brick- and granite-paved pedestrian spaces and arcades within the cores of each block by cutting away portions of some of the typically long, slender buildings whose rear facades had been separated by narrow alleyways. The concept for the Square seems to be a healthy combination of sensitivity to architectural authenticity and realistic awareness of tenant requirements. Its significance as a component in Fort Worth's center city renaissance is matched only by the need for people who call downtown their home.

—Larry Paul Fuller

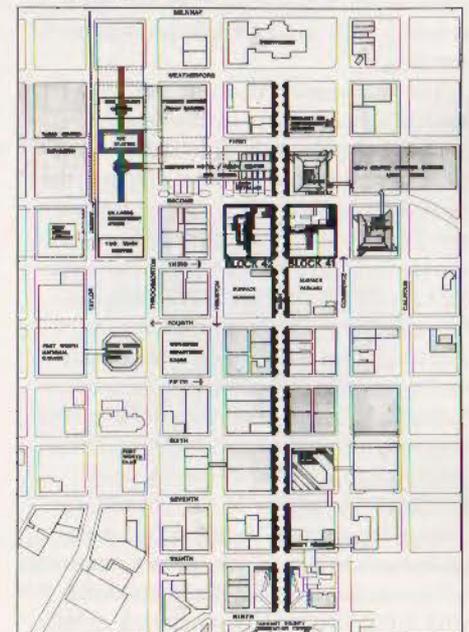
Plan for two blocks (41 and 42) comprising Sundance Square.



Craig Kuhner



Main Street scheme.



RIGHT: Photo and sketch show before and after views of (right to left) Knights of Pythias Hall, Domino Building, Sid Richardson Museum and Plaza Hotel looking north down Main at Third.



Alamo City Revitalizing a Declining Urban Neighborhood

Reclamation of a once-vital commercial neighborhood just east of San Antonio's HemisFair Plaza is well under way through a Community Block Program administered by the San Antonio Development Agency. Named Saint Paul Square, after an historic black church which now exists as a law office within the renewal zone, the project entails some 36 acres virtually cut off from the rest of the CBD by IH-37, the target area's west boundary. Once a bustling, multi-racial urban neighborhood, which prospered from local trade and the opening in 1902 of the Southern Pacific Passenger Depot, the area suffered economic decline which has reduced it in recent years to a semi-abandoned district of physical and social deterioration.

Short-range redevelopment is being focused on a tract of approximately six acres which is bisected into two blocks by Commerce Street as it runs east-west between the railroad and IH-37. The goal is to establish a unified, readily identifiable urban district by creating opportunities for private investment while preserving the innate architectural character of the neglected building stock within the zone.

Lining either side of Commerce between Hoefgen and Chestnut are one- to three-story storefronts which, though not individually significant, collectively comprise an impressive "blockscape" of eclectic commercial architecture from the turn of the century. Most of the buildings reflect Victorian stylistic influences and are sturdily constructed of masonry with cast iron and pressed metal detailing.

The reclamation concept was developed in an exemplary urban design study by Haywood Jordan McCowan and Ford, Powell & Carson. (Both firms have since shifted to the role of redeveloper, the former rehabilitating four speculative buildings and the latter one structure for its own offices.) The plan calls for sensitive rehabilitation according to specific, mandatory guidelines. Private investors are being attracted by publicly funded site improvements including landscaped parking areas, street trees, character lighting, and brick-paved public plazas at the interior of each block. The "signature element" is an arched metal pedestrian bridge which spans Commerce at the second-story level and connects with a public circulation network of bal-



South side of Commerce looking east. Pedestrian bridge as signature element.



Pedestrian plaza in north block.



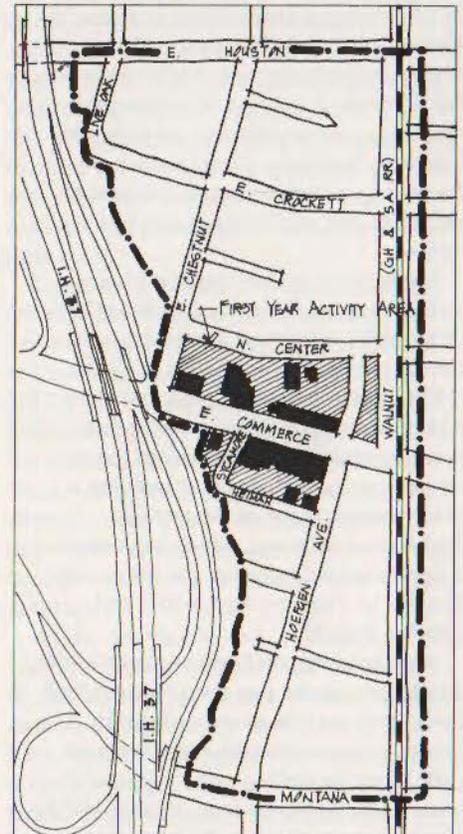
ABOVE AND BELOW: Office of Ford, Powell & Carson at Commerce and Sycamore.



conies and elevated walkways.

The firm of Kinnison & Associates has completed site improvements in the north block while south block improvements, designed by O'Neill Perez Associates and Joe Stubblefield Associates, are under way.

—Larry Paul Fuller

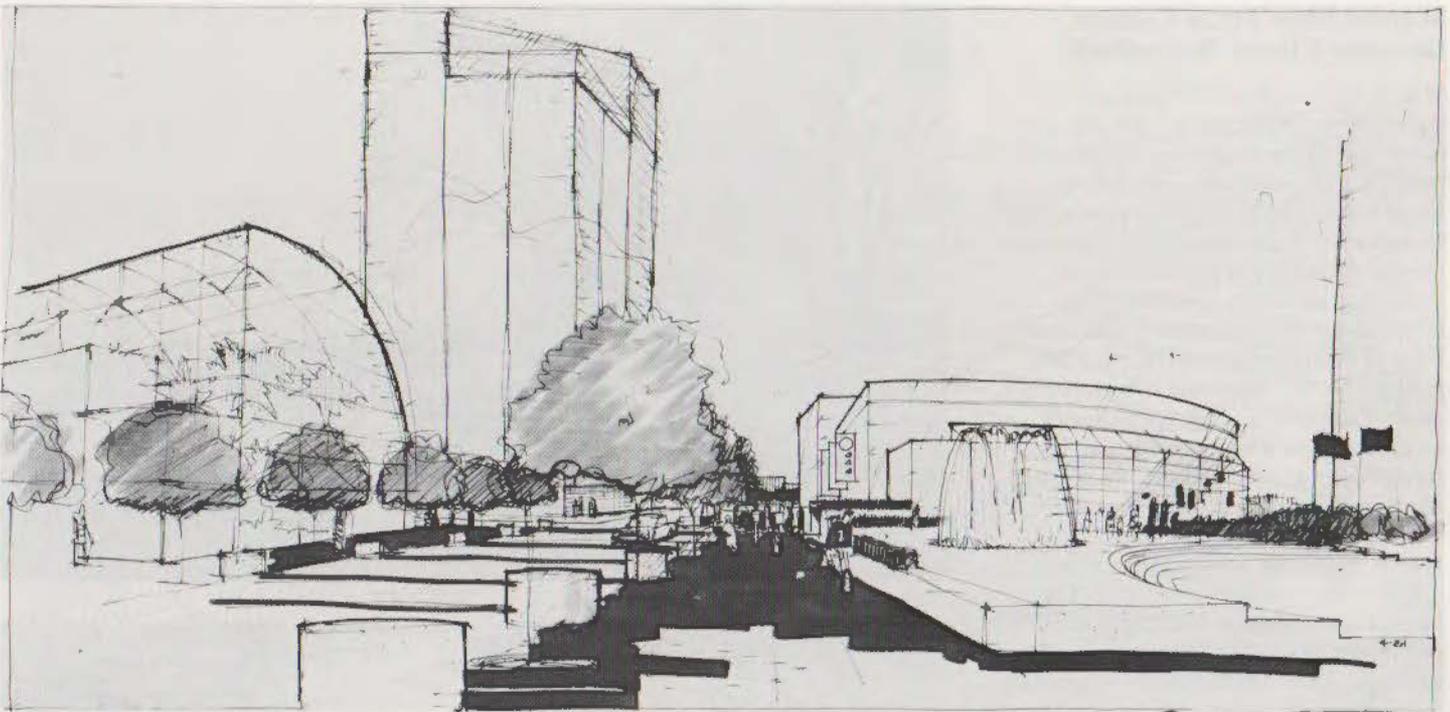


Project boundaries.



Interior, office of Ford, Powell & Carson.

Drawings by RTKL Associates



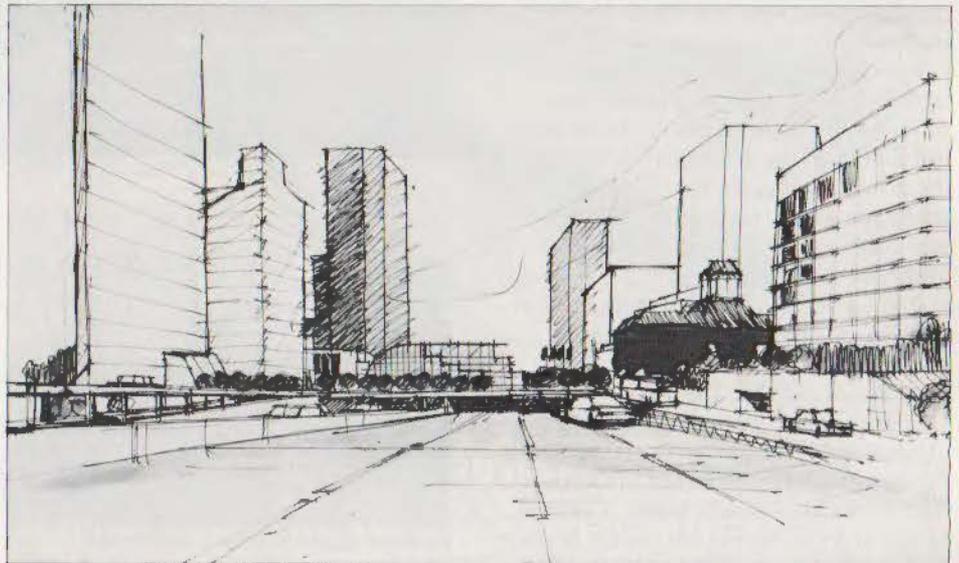
View by RTKL Associates down St. Paul Street with Botanical Garden to the left and the Dallas Symphony Hall to the right.

Minimizing a Freeway's Divisive Impact in Dallas

One of the hottest urban design issues in Dallas right now is the fate of the Central Business District once the Woodall Rogers Freeway, currently under construction along the CBD's northern periphery, is completed. Most everyone agrees that, in spite of the best efforts in the planning phase to guard against it, the freeway could very well isolate the CBD from the rest of the city as it serves as the final link in a continuous freeway loop surrounding downtown.

To focus attention on the potentially divisive effects of the Woodall Rogers Freeway corridor, and on one of the least developed areas in the city, the Dallas Chapter AIA and the *Dallas Downtown News* sponsored a design competition, in conjunction with Dallas' "Architecture Month" in April, that would stimulate some thought and creativity in hypothetical "sketch-problem" form.

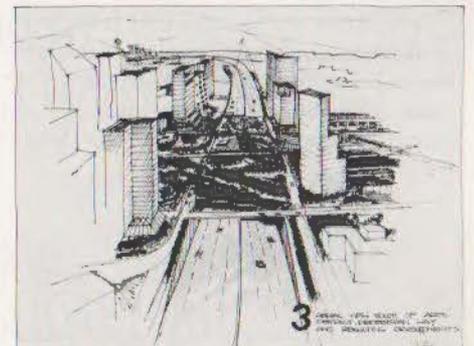
The winning entry, by the Dallas firm RTKL Associates, calls for the freeway to serve as a bridge or peninsula—rather than a physical or psychological barrier—for mixed-use development on both sides. The new Dallas Symphony Hall could be built north of the freeway, according to the plan, providing a strong counterpoint to the Dallas Museum of Fine Arts now under construction on the south side. These two focal points



View east down Woodall Rogers showing existing Sedco Building and Botanical Garden as focal point of arts complex.

could then be connected by a landscaped pedestrian mall extending across the freeway. This "cross-freeway" plan also proposes a residential, retail and commercial mix around the symphony hall and museum and a multi-block residential development at one of the main "portals" to the CBD (the Griffin-Live Oak Loop). This residential area would be low- to mid-rise in scale, providing a transition from the small scale of the "Little Mexico" and McKinney Street residential areas north of the freeway to the high-rise scale of the CBD to the south.

—Michael McCullar



Aerial view south of arts district showing pedestrian mall crossing over freeway, which is below grade.

Scarred West Texas Canyon Becomes Linear Water-Park

With a reputation for howling snowstorms and gritty dusters, Lubbock now boasts one of the largest, most innovative park projects in the nation—Yellowhouse Canyon Lakes, a 1450-acre land and water reclamation project traversing the city from northwest to southeast as a linear greenbelt, complete with landscaping and recreational amenities. Four of eight contiguous lakes initially planned for the project have been formed along Yellowhouse Canyon, formerly an urban blight which served as an informal dumpground and the site of wrecking yards and cement plants.

With public revenues and matching federal funds, the City began land acquisition and excavation in 1970. The lakes were formed by the construction of one dam at each lake and are kept full by an ingenious system of water reclamation in this semi-arid region receiving only 18 inches of rainfall annually. The city's effluent waste water is treated, used for irrigation of non-edible crops, and then pumped back from beneath the water table and into the lakes. As additional funds have become available, Lubbock has continued the development through the provision of game fish, additional landscaping and facilities, and planned activities such as the annual Great Yellowhouse Raft Race.

Prehistoric artifacts were unearthed in the Canyon above lake one, an area placed on the National Register of Historic Places in 1976. The Texas Tech University Museum maintains an archaeological dig at the site. Restoration of various structures within the canyon—such as the Manicapelli House, Landwer House and the 68-year-old Austin Brothers steel bridge—provide additional historical interest.

Completion of the remaining lakes is considered a long-range project, although their capacity for storage of surface water will be important to this increasingly dry region.

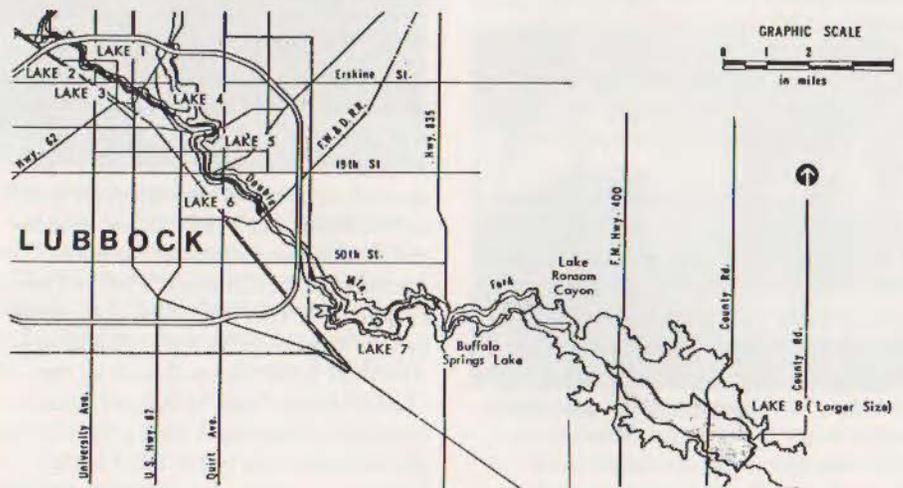
—Tom Davis

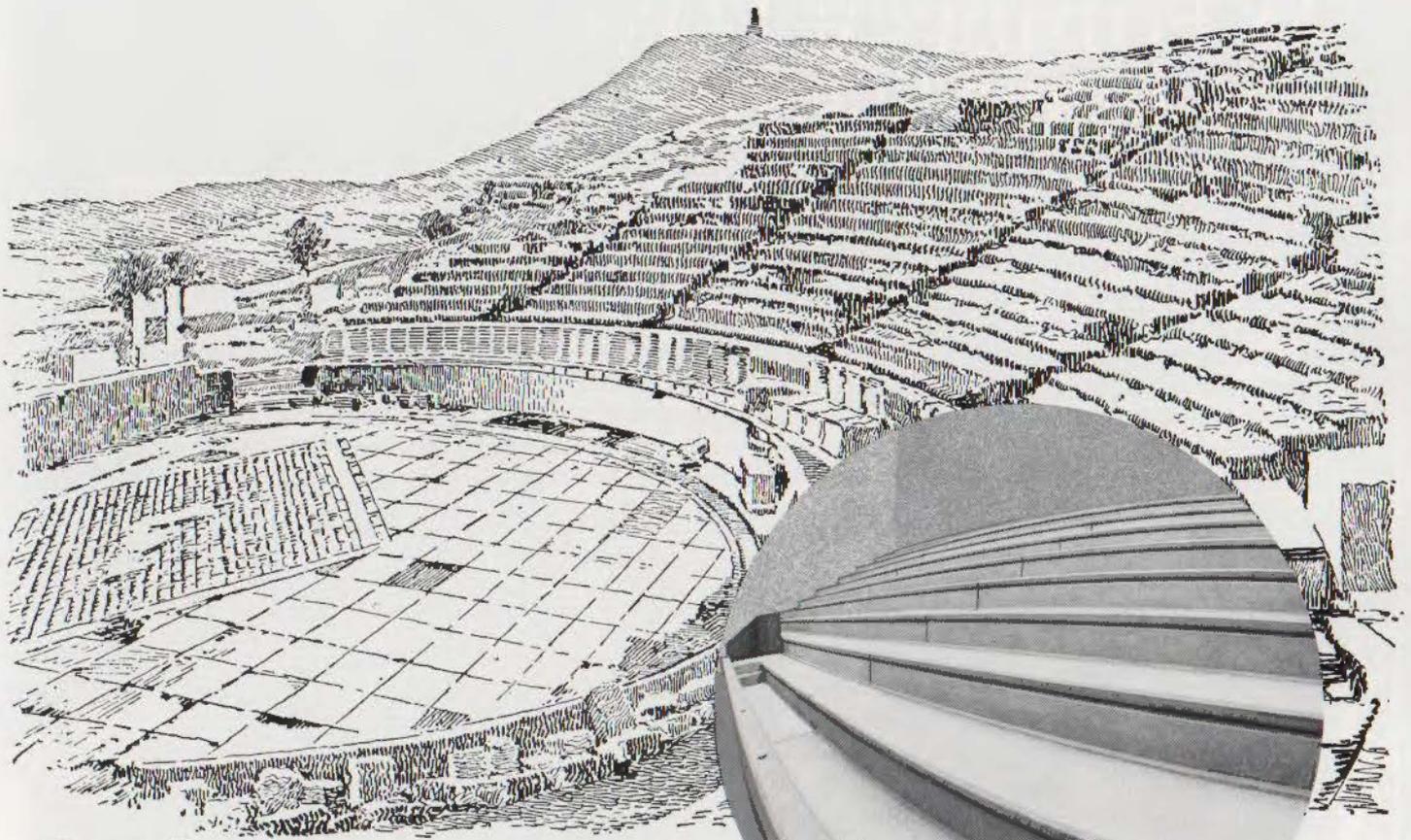


Parks attract visitors throughout the week.



Restored Austin Brothers steel bridge.





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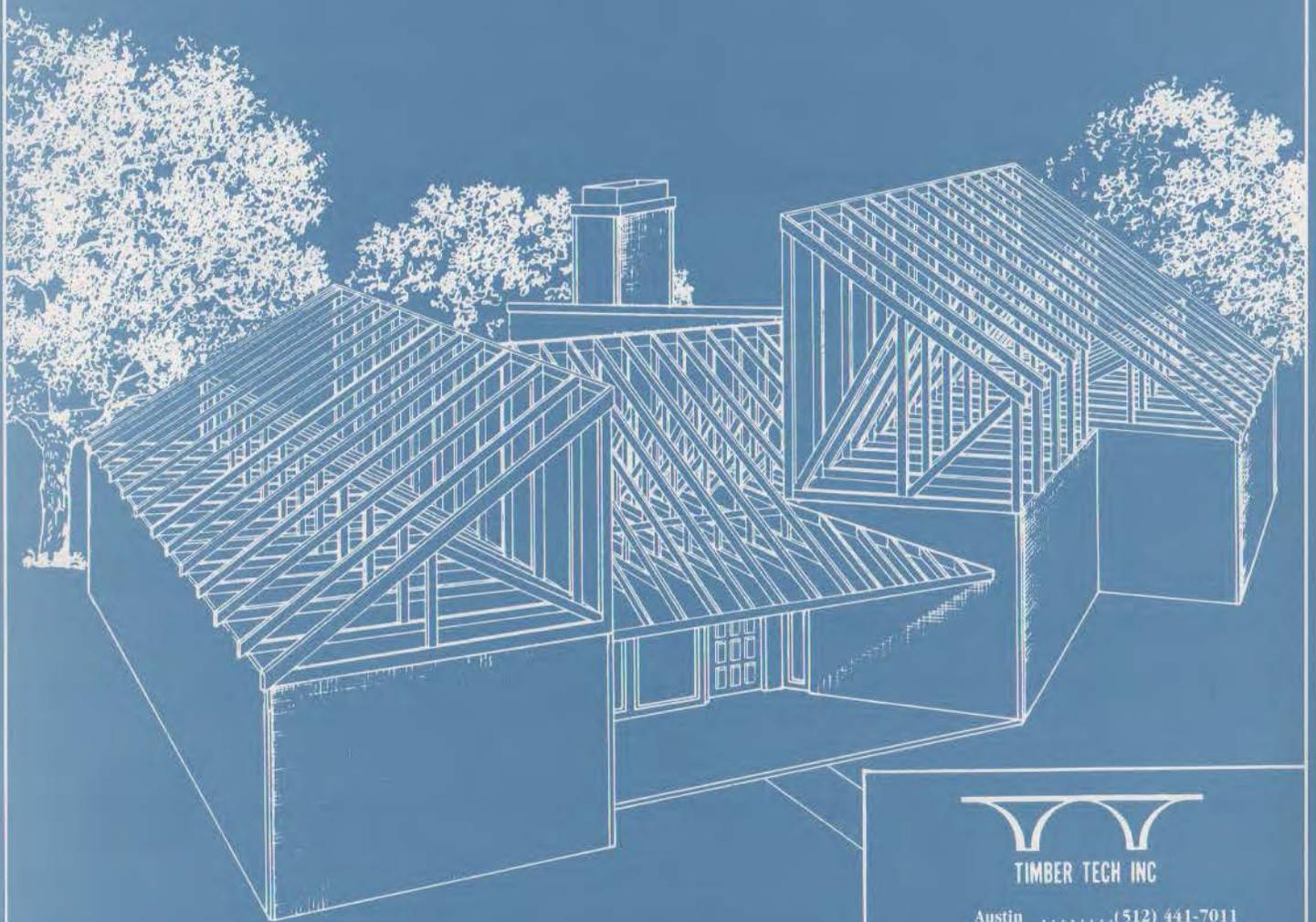
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AIA Urban Design Policy Statement

A Summary

By Ronald Kull

The Urban Planning and Design Committee (UPDC) of the American Institute of Architects has been working for several years on the preparation of an AIA policy statement outlining the role of architects in Urban Design. This work is now complete and is available for distribution from the Institute. It is intended to be used by the AIA and others as a means of influencing Capitol Hill and in testimony before Congressional committees on issues of urban design. The following excerpts are drawn from the text written by committee members Jules Gregory, David Lewis and John Clarke.

Save the City!

Cities are mankind's most powerful cultural expression. They are also the unerring mirrors of our social and political values. We believe that the revitalization of our cities of this nation is supremely important to all of us.

Today there is an awakening consciousness across the nation of the value of our cities. There is a new determination to turn the tide of neglect. The urban and architectural history of our nation is a growing focus of interest.

Inflation and the energy crisis are causing us to pay new attention to the concepts of no growth and urban consolidation. As alternatives to the physical expansion which has caused so much inner-city decline, the revitalization of other neighborhoods and enrichment of life in suburbs and new communities are perceived as vehicles for new opportunities and incentives. This reversal of deterioration in our older cities can have enormous significance for the economic and cultural welfare of the nation. It can favorably affect transportation, transit and energy, our employment prospects and our most urgent socio-economical problems.

Urban Designer as Team Leader

Running throughout the policy statement

is a basic message—urban design is an art of local context. In every urban situation the architect has a central role to play. He/she is a natural team leader. We support citizen participation as a means of reflecting, in our built environments, the pluralism on which our society is based.

The Role of Government

Government officials at all levels from federal to local are realizing that the public sector acting alone has neither the omniscience nor the power to deal effectively with the problems of our cities. There is new awareness of government at all levels that demonstrates a growing appreciation of the complexity of urban places and processes.

National policies are beginning to stress the need to develop new partnerships at all levels of government with the private sector and with citizens to conserve and improve the nation's cities. Urban design is becoming widely recognized as an essential vehicle for defining such partnerships through its capacity to focus public programs and strengths of the private sector on the expressed needs of citizens in unique and local situations, in buildable, action-oriented terms.

The statement recommends a series of actions, including:

- the formation of a permanent congressional committee on national urban development policy to be staffed on an interdepartmental basis,
- the formation of regional interdisciplinary bureaus within states,
- the transformation of planning departments within local governments into departments of development, enabling them to act as entrepreneurs in catalyzing public/private partnerships in the public interest.

Urban Design and Education

The policy statement concludes by putting urban design at the heart of architectural practice, and thus at the heart of architectural education. Because of the shift in the focus of architectural responsibility during the past decade away from the art-object building to buildings that fit properly into their urban contexts, urban design has become an important component in education. The statement recommends that licensing should include a test of each applicant's capability to deal with urban design issues, and that all professional institutes should develop programs on interdisciplinary relationships in urban design.

Committee Focus

This year the efforts of all the subcommittees within UPDC have been directed toward combining previous perspectives with energy and its overall effect on urban design. Conceptually, we want to explore the impact of energy on the urban design of mature cities of the north and east. We also want to explore the impact of energy development on the newer cities of the south and west.

We see the effect of this issue being manifested in different ways for various parts of this country. For northern or mature cities the impact of energy is seen in loss of population, revenue and development opportunities. It is forcing communities to evaluate cooperative energy production, and is driving suburbanites into the inner city in order to reduce transportation costs and expenses related to home maintenance. The energy crunch is changing life styles and focusing renewed attentions on public events and amenities within the inner cities. It may over time improve the economic viability of the neighborhood shopping district.

The cities of the south and west are affected by the energy demand in an

entirely different way. Many of these cities are experiencing tremendous population expansions. In many cases, the infrastructure of these cities is not equipped to handle the tremendous population explosion. The problems are compounded by the fact that many of these newer cities have not had the benefit of time and population that normally produce amenities of life such as public spaces and strong neighborhoods for residential and commercial development. Future living environments are retarded by the lack of suitable building materials and land rich enough to support the amenities of 20th century living.

The membership of the UPDC has adopted this concern for energy and its impact on urban design and will be focusing its attention on these issues over the next few years. We have decided to devote our next meeting in Minneapolis (May 16-17) to two aspects of the problem. First, we will analyze why Minneapolis and St. Paul have been so successful. This will be done thru a new program called QUEST (Quality Urban Environmental Study Team). The QUEST format is similar to R/UDAT (Regional/Urban Design Assistance Team) except, instead of developing a solution to a problem, QUEST will analyze the events, political conditions, organizations and personalities that are ingredients of the product that we all recognize as the high quality of life for the twin cities. While QUEST is conducting its study, the committee will be touring Minneapolis and St. Paul. Members will be studying the issue of how mature cities manage the impact of population shift, economic decline, neighborhood stabilization and energy conservation.

The fall meeting will be held in the Denver/Boulder area on October 30 and 31. Its focus will be on the boom town and how it is capable of handling rapid population expansion.

The membership of UPDC recognizes that we have a full year of events and tasks to accomplish. We hope that from this brief report architects will know a little more about us and may want to join us in exploring the impact of energy on urban design.

Ronald B. Kull is Principal Architect for the City of Cincinnati and chairman of the Urban Planning and Design Committee of the American Institute of Architects.



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Norman McGrath

The Town Square

Is it an Archetype? Is it Post Modern?

By Clovis Heimsath, FAIA

The Texas town square developed 100 years ago by pioneer settlers is a prototype that has waited a long time to be Post Modern. It certainly is an *archetype*, if by archetype we mean a form created time and again as a generic solution to community needs. And it certainly is Post Modern, in my view, if we consider an essential property of Post Modernism to be form that has meaning independent of function.

Before we look at Texas squares, let's travel to New Orleans and consider two Louisiana squares: Jackson Square, originally built in 1721 as a drill field, now the center of the French Quarter; and Piazza d'Italia, built in 1980 as the center of nothing at all.

Our pilgrimage fell on parade weekend for St. Patrick and St. Joseph, when 10,000 men of Irish and Italian descent wound their way through the French Quarter exchanging kisses and flowers with 10,000 women festively pressing the parade route. By Sunday morning Jackson Square was still pulsating with the new life of strollers, churchgoers, jugglers, entertainers, artists and remembrances of the night before, a Quarter awash with rubbish, and a few unclaimed revelers.

We found Piazza d'Italia Sunday, later in the day. It's a long walk from Jackson Square, and, alas, the parade never made it. It was pristinely clean, which was unusual; normally on the morning after a parade New Orleans squares are quite the reverse. No one had been to Piazza d'Italia to throw away their beer cans or flowers or coins. The water was not on. Clearly our prissy Piazza was waiting in its outlandish outfit for someone to ask her to dance. From the looks of the surrounding vacant streets she will sit primly for a long time.

Without the water, without the people, without a center, why all the fuss? Be-



Jackson Square, New Orleans.



FACING PAGE: Piazza d'Italia, New Orleans, designed by Charles Moore. ABOVE: Bird's-eye view of the Piazza under construction.

cause it's a wonderful piece of outdoor sculpture and the art world has usurped our prerogatives to tell us something we have been too faint-hearted to tell ourselves. *Buildings have meaning without function!* How bitter-sweet it must be for the octogenarians among us who can remember that before the Modern Movement every architect believed this to be so! Form and space were not cheery offspring of the doting parent; function, form and space had meaning in their own right.

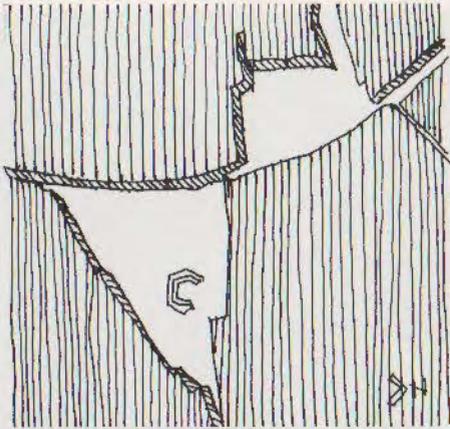
In New Orleans the functioning square is Jackson Square. The image we carry back is the imposing white spire of St. Louis Cathedral, the culmination of the raised park and the surrounding arcades.

Piazza d'Italia does not function, but it has image. Transplanted into our imagery by ever so many accolades it will be far better known in years to come than the functioning Jackson Square. That's fact, and it points to the heart of the Post-Modern dialectic—that form (and space) is *independent* of function.

Back in Texas, let's rediscover the hundreds of squares that grace our state, from Spanish inspired squares in Laredo and San Antonio, to the German or Czech squares in Central Texas, to the western squares such as the renovated square at Ft. Jackson, in West Texas.

In my mind they are the single most significant art form in the state. They were invariably laid out at the time new communities were founded, our forefathers building for the continuation of their life on alien soil. The individual Texas pioneer must have brought personal artifacts with him to recall Ulm in New Ulm—a clock, a chair, a cross. The square is more important, for it came as the *community's* artifact.

One remembered square might have been Lubeck, on the water route between Germany and Scandinavia. The focus of

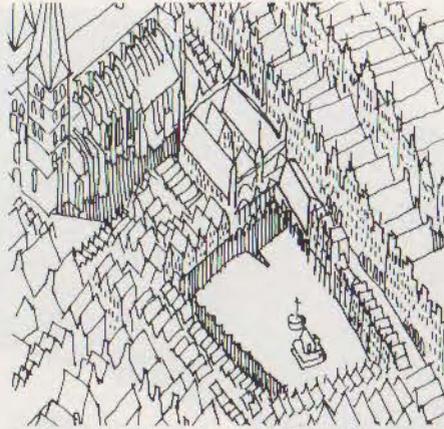


Adjoining squares, San Gimignano, Italy.

this medieval square is on the town hall, well and market. The church is adjacent. Since 1226 the square in Lubeck has seen families flourish, generation after generation. Continuity, replication, the heart-blood of community became intermingled with the form of the square. And what better artifact to bring to a new land. The town square had worked in the old country, surely it would work its magic in the new.

To discuss Texas squares as Post Modern may seem a delightful way to focus attention on a current attitude, or it could mean much more. Let's set aside the conventional view of Texas squares gleaned through poignant "The Last Picture Show" photo essays which place them in the category of pleasant, largely extraneous nostalgia. Let's wrench our preconceptions and seriously consider if, by some miraculous architectural sleight-of-hand, the 100-year-old Texas square could actually be classified as Post Modern.

If we pursue the Texas square from the Post Modern viewpoint a moment longer we come face to face with the Post Modern buzz word "typology," which is defined as "the doctrine of types." This definition, in itself, doesn't seem to be much of a threat to Modernism, but look again and it becomes just that. The Modern Movement suggested that form is a derivative of function. The implications of the Modern Movement are three: 1) we know enough about function to define it; 2) the process of design begins with function and moves onto appropriate form; and 3) successful cities are the aggregate of closely packed functional entities. The Post Modern typology, however, says something quite different. Form has meaning independent of function. Three implications from Post Modernism are: 1) we know little about function in the broad sense of the



A remembered square in Lubeck, Germany.

word and stand in awe of the behavioral patterns, patterns we are only beginning to quantify; 2) mankind, in the complexity and beauty of its evolution, has espoused type solutions, a physical metaphor, if you will, of meaning passed through generations; and 3) these forms—be they pitched roof that says "house," column that says "support," arch that says "entrance" or square that says "community"—are read independent of function.

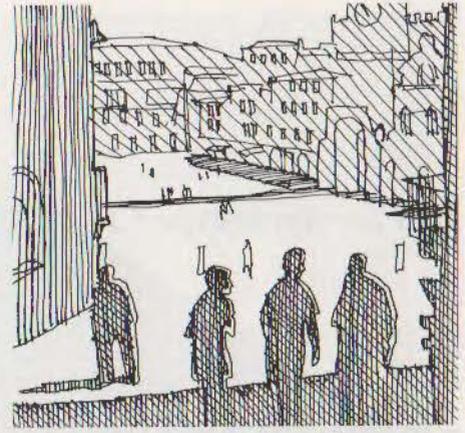
"All this semantics!" one may shout at this point. What possible difference can it make if we look at the town square as a candidate for programmed functions or as a generic typology?

From an urban planning point of view it makes all the difference in the world. Quantifying alternative solutions in the modern design process may not turn up squares at all and the design parameter of maximum return on investment may kick it out when it does turn up.

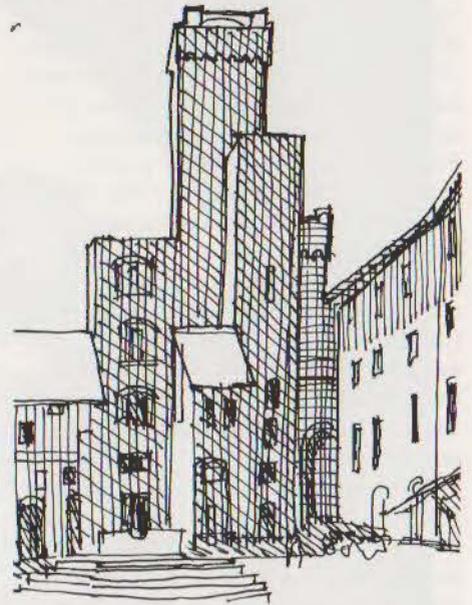
Considering squares as precious typology suggests beginning with the square and working backwards to understand function. We know it is functional because it has been so through history.

Typology suggests the holistic overview, the whole is the genius, the parts help explain that genius but are not the additive sum of that genius. The whole functions independent of the parts.

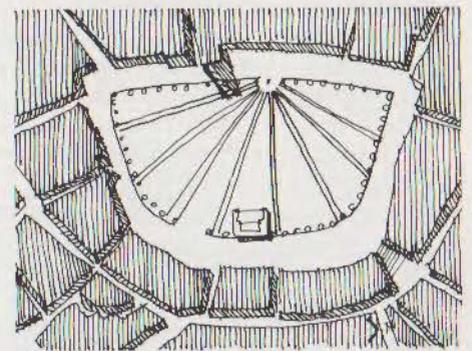
It is the precious Texas square, seen from the Post Modern perspective, that must be strengthened, cherished, appreciated, loved. And it is such a typology that may generate its magic in the 20th century as we wildly scramble to build mindless cities without form and without meaning, too fast for too many people. What if we were to start with a square as the generator in the suburban dreariness unending—perhaps suggest buying up land to plunk one



Is the square proven behaviorally? A master plan in 121 A.D. for the Piazza del Campo in Siena determined eight centuries of spatial and symbolic cohesion.

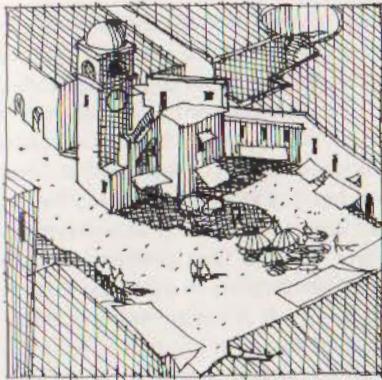


The Post Modern question: Why not use the vocabulary of Piazza della Cisterna, San Gimignano, in solving today's urban needs?



Plan of Piazza del Campo, Siena.

down in the middle of a Bronx-to-be Texas suburb? What if we were to start with a square when developing New Bronx to be a rapid Jack-in-the-Box suburban sprawl? Might the square generate its magic again for urban pioneers in these years of family disorientation



The charm and scale of Piazza Umberti I are echoed in Texas town squares: the real thing rather than the iterated motif of enclosed shopping malls.

and juvenile crime?

It was sobering a number of years ago to visit New Towns in Europe, to see third generation New Towns with Milton Keynes. It was sobering because up until that visit I had believed the conventional drivel that we in America were the leaders in urban planning. Yet here were cities—with problems, assuredly—but cities conceived as wholes, that worked, were built, could be studied and improved. In Vallingby, outside Stockholm, they had solved the fast-growing metropolitan Texas problem 30 years ago—with a series of squares, if you will. High density squares, in which children played and from which parents walked to their homes, even as they do in our smaller Texas cities today. And in Vallingby the square is the rapid transit stop to Stockholm a Greenbelt-ride away.

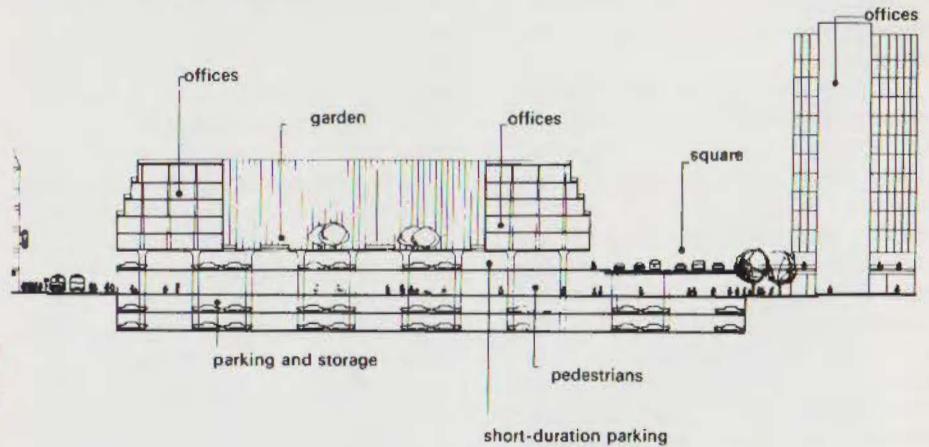
Wouldn't it be exciting if Texas developers thought as grandly? The continuity of design images like the town square is as imperative for us today as it was for our forefathers. And not sham squares as shopping centers and shopping malls tend to be sham—for they are surrounded by parked autos, not the fabric of a living residential community—but real squares that can draw people together, in shopping, in festivals, in leisure. Squares that become alive both in fact and in symbol, with a neon image of a waterfall or the spire of a church or a courthouse to sum up the meaning of a town. Perhaps we are in desperate need of rediscovering the major artifact our forefathers brought with them to make their grandchildren secure and happy in their new Texas home.

Clovis Heimsath is a practicing architect in Fayetteville, a visiting professor of architecture at Texas A&M and a Texas Architect contributing editor.

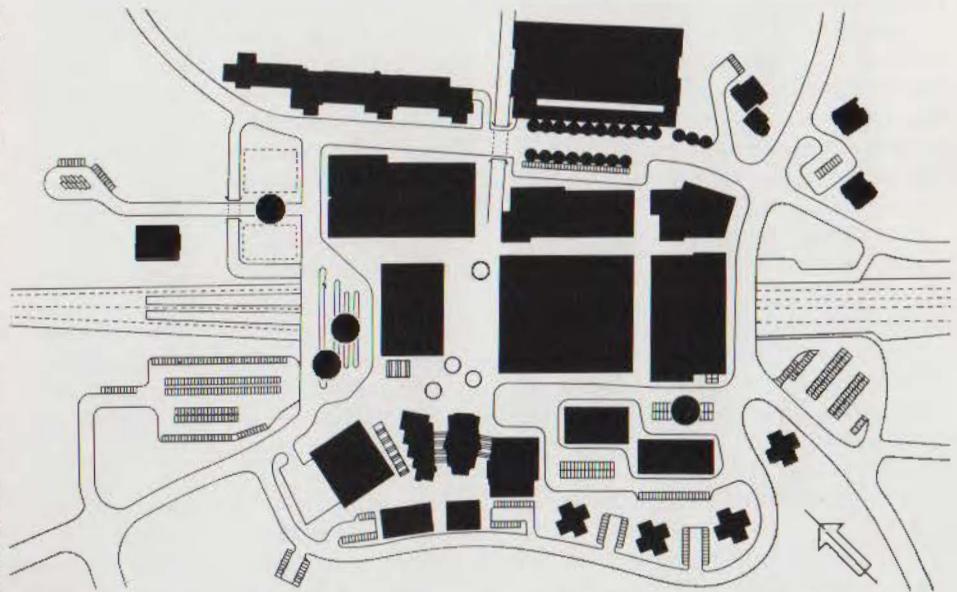
Dana Moersner



Town square as "garden": the courthouse square in La Grange.



From Behavioral Architecture by Clovis Heimsath, copyright 1977, McGraw-Hill, Inc.



Section (top) and plan of Vallingby Center near Stockholm, Sweden: high density square.

Color in Texas Architecture

The Case for More of It

By R. Lawrence Good

More than 15 years ago, the Texas Highway Department began a tourism campaign which touted the state as a "Land of Contrasts." The purple mountain majesties of the Trans-Pecos do lie directly across the color wheel from the golden plains of the Panhandle. And the forests of East Texas can offer, at the same moment, sweet gums ablaze in red and yellow against a green backdrop of loblolly pine.

We are blessed to have here nature's palette at its most diverse. But what about our built environment? At a time when architects nationwide are rediscovering the powerful influence of color in exterior architectural design, Texas by and large has remained conservatively achromatic. In fact, outside observer Charles Gwathmey, in Texas recently because of an office building commission in Dallas, commented in frustration that so many new buildings he saw seemed to be just a dusty "Texas brown." Influenced by this observation, he endowed his new Triangle Pacific corporate headquarters building with that same color. (We were expecting white!) Texas architecture offers little in the way of color contrasts, in spite of the many influences which suggest strong and logical color selection for our building exteriors.

Color should be recognized and exploited as a powerful design tool because of what it can do to transform building imagery and to modify our environment. As our cities are growing, we are destroying natural color and are failing to replace it in our architecture. And it has been shown that environmental color is required to stimulate our emotions, evoke responses, and strengthen a sense of place.

What are some of the ways we can put color to work in our architecture? The following is only a partial list:

- Make forms or planes to appear heavier or lighter.
- Make spaces seem warmer or cooler.
- Make planes recede or advance.
- Create a boundary where ones does not exist or eliminate a boundary where one does exist.
- Allude to rare or unlikely materials.
- Warn of changes, openings, edges.
- Stimulate or depress.
- Decorate.
- Allude to another place or time.

We are seeing little evidence of a broad understanding of these color effects in Texas architecture in 1981. Bauhaus education, because of the integration of painting and sculpture with architecture, stressed color theory and two-dimensional studies of color and composition, especially in the introductory courses by Albers, Itten, and Kandinsky. But by the time students of the 1960s and later engaged in basic design at several Texas schools of architecture, the compositional studies were mostly limited to black and white. The color variable, with all its complexity, had been removed. We are not familiar with color concepts such as simultaneous contrast, optical mixture, hue absorption, or vibrating boundaries, and therefore are not adept at using color to reinforce design intent. However, the pluralism which is dramatically influencing design across the country has as one of its characteristics a concern for exterior color which goes far beyond arbitrary selection. Buildings are becoming more colorful, and there is a particular logic being applied to color choice.

Luis Barragán

Mexican Architect Luis Barragán, winner of the 1980 Pritzker Prize for Architecture, traditionally has designed buildings featuring a few carefully selected elements imbued with brilliant color. Barragán designs for the same in-

tense sun and dry climate many Texas architects confront. In response, his buildings possess rather severe form; yet they are balanced by velvety colors. At his recent Casa Gilardi in Mexico City, several principles are at work: blue walls under a skylight lead us to feel that the sky has been pulled directly into the house; a red column is carefully "dis-colored" as it enters a reflecting pool, emphasizing the effects of refraction; and yellow is used on a perimeter screen wall to bring the illusion of "sunlight" into a corridor, even on a cloudy day.

Charles Moore

Charles Moore, his partners, and associates have consistently used color to accomplish special effects in their work. Often collaborating with colorist Tina Beebe as consultant, and influenced by Barragán, Moore's stucco buildings are also "painted," the implication being that it is perfectly alright to *apply* color, rather than demand that it be integral to the building material used. At Kresge College at the University of California, Santa Cruz, the exterior of the building complex is a dull brown to be minimally obtrusive to its forested site, while the interior "street" was painted white with brightly colored graphic accents to maximize light and set off playful architectural forms. In this way, Moore and Turnbull "brought light into a passage in the dark forest."

At the Burns House in Pacific Palisades, California (see TA July/August 1980), the color palette creates a metaphor recalling Northern Italian hilltown compositions. Twenty-six different hues were used (one for each different wall plane) moving in careful progression around the building, creating subtle inconsistencies in the way forms are read. The northern, public facade was painted politely in taupes, mauves, and greys, while the private southern facade ex-

plodes in saturated rose, peach, and orange. In Beebe's words, the color metaphor "set out to recall an Italian wall and ended up as the whole town." The much publicized Piazza d'Italia in New Orleans (see page 57) contains carefully placed columnar screens colored in a progression of bold steps to emphasize distance between near and far. The greater the steps in progression of hue, value or color intensity, the more distinct the boundary. A recent house in Singapore by Moore and Beebe uses cool colors to give psychological refuge

from the steamy tropical heat (a principle with definite application in Texas Gulf Coast climates).

Michael Graves

Colorist Michael Graves has been able to state his theory very directly: "Meanings ascribed to color (are) derived primarily from associations found in nature. If color is not understood easily, we run the risk of making levels of abstraction which leave the associative realm. . . ." Like many of us, Graves in his work has been grappling with budget constraints, which inhibit selection of "solid" (and

Barragán's Casa Gilardi in Mexico City: allusion to sky and, below the waterline, careful "discoloration."

Armando Salas Portugal



Norman McGrath



Moore's Piazza d'Italia in New Orleans: careful progressions in bold steps.

often costly) traditional building materials. As an alternative, he has chosen to allude to these materials through the careful color rendering of building surfaces.

At the Houston Sunar Showroom (see TA May/June 1980), column bases are terra cotta, column shafts are a stone gray and ceilings are sky blue. The carpet is green, of course. In Graves' Snyderman House of 1977, which explores the theme of natural vs. man-made, associations are not as direct and exterior color is used for other purposes. Wall planes which take on nature's lyric forms (translates: piano curves) are imbued with rich mauve or terra cotta as a contrast to the perfection of the white "man-made" structural grid. And sun screens are rendered in the gray-blue of the sky in order to aid in the dematerialization of their form.

Cesar Pelli

Buildings by Cesar Pelli are recognizable as impeccably detailed, taut-skin creations. He is a master in glass—and has proven not to be timid about exterior color. His controversial Pacific Design Center—the "Blue Whale" in West Hollywood—was criticized early on as an overscaled intruder in a neighborhood of small houses. In fact, however, the intense contrast of building and neighborhood was intentional. The opaque blue glass skin was used to heighten reflections and to unify the extruded form—to create a curtain of blue which would seem a sort of urban "Running Fence," an element of continuity in a fragmented environment. And the color of glass at P.D.C. was a carefully calculated and tested selection. Twelve shades of blue were tested—searching for as little green or violet as possible—before cobalt was finally selected. The result is a now well accepted landmark, perhaps the best the West Coast has to offer.

Pelli has come to Texas as the architect of Houston's twin 40-story Four-Leaf Tower condominium, now under construction. The taut skin and its coloration are carefully attuned to the building type and the local environment. The variously colored vision, ventilating, and spandrel glass panels with their carefully articulated progressions provide a texture required in a residential tower yet rarely seen in a glass curtain wall building. But even more impressive is the fact that Pelli selected for his glass the salmon, red-brown, gray and white colors of the brick veneer homes in the adjacent Tanglewood neighborhood over

Ron Scott



Pelli's Four-Leaf Tower in Houston: allusions to brick through shades of glass.

which the towers loom. Were it not for the reflections of the glass, one might speculate that Pelli's towers were built of the same brick.

Gunnar Birkerts

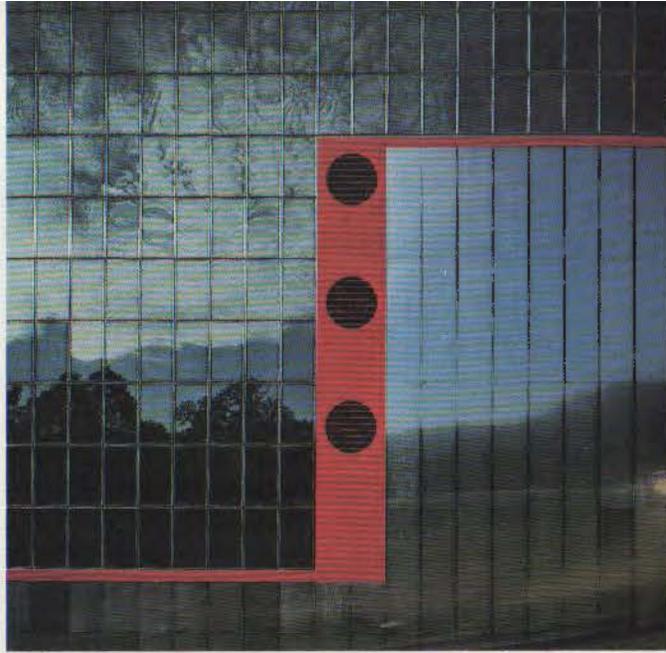
Even architects whose oeuvre does not reflect a consistent use of exterior color recently have made brilliant selections. Gunnar Birkerts created an effective imaginary boundary with a bold red stripe on the elevations of his IBM Information Systems Center at Sterling Forest, New York. In a gesture equal to sketching a floor plan on the facade, Birkerts defined those program areas allocated to computers and those reserved for people through the use of subtly different cladding materials (stainless steel and silver reflective glass, respectively). Then to dramatize the dichotomy, he wrapped a red porcelain stripe horizontally and vertically around the simple box at the change in materials. A potentially ordinary parti was made elegant and special.

Piano & Rogers, Tigerman

Birkerts' red was admittedly arbitrary, although effective. Piano and Rogers, architects of Paris' Centre Beaubourg, sought to be anything but arbitrary in the selection of colors to code the mechanical and conveying systems exposed on the building exterior. As a solution, they quite logically appropriated the "British Standard Code for Industrial Colours," used in industry to mark hazards and identify special equipment. Stanley Tigerman developed his own rules for exterior color at the Illinois Regional Library for the Blind and Physically Handicapped. Recognizing that bright colors are the easiest ones for a visually impaired person to perceive, he differentiated structure (yellow) from skin (red) and mechanical systems (blue). All colors were executed in enamelled metal panels.

Color in Texas

These examples of recent work making use of strong exterior color as an integral part of the overall design concept seem to represent a rather broad segment of respected practitioners, rather than a tangential trendy "school." However, a review of Texas work, as represented by the past two years' TSA Design Awards and entries (see *TA* July/August 1980, March/April 1981) indicates our general color conservatism. This year, only Taft Architects' Hendley Building in Galveston has a meaningful color concept; and only William Cannady's Eastwood Park structures and Harwood



Birkerts' IBM Information Systems Center in Sterling Forest: porcelain ribbon defines functions in the box.



Tigerman's Illinois Regional Library in Chicago: colors easily perceived.

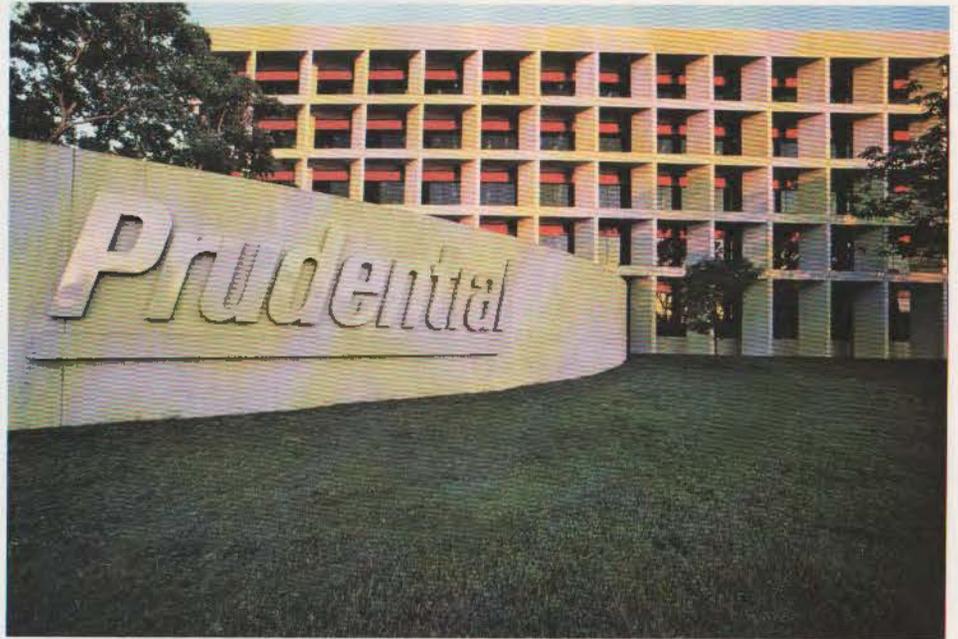
K. Smith & Partners' Reunion Arena use significantly bold color accents. In 1979, Parkey & Partners' Retail Strip used color to rise visibly above the strip center milieu. And Morris & Aubry's Prudential Southwest Home Office Building was designed to convey a strong image at freeway speeds through the addition of red porcelain "racing stripes," hiding behind a handsome buff precast *brise-soleil*.

But, in general, we are guilty of not exploring color themes integral to our formal design. There are specific regional influences which suggest that Texas architects use stronger colors and more meaningful color in their Texas work. Most basic of these influences in natural color is the Texas landscape. Our diverse climate and geography produce distinct sub-regions as different as the Davis

Mountains, the High Plains, the East Texas Piney Woods and the Gulf Coastal Plain. Within these regions, soils, land forms, wild flowers, and trees together create local color palettes, admittedly subtle and changing with the seasons. For instance, an Edwards Plateau palette might start with the two-tone green of Blackjack Oak and cedar brakes; add the grey-cream of exposed limestone outcrops and the blue-violet-blue of a bluebonnet field. A Blackland Prairie color scheme is more challenging: a charcoal grey from the soil, the royal blue sky of winter twilight, and the yellow-green of newly sprouting crops.

Color philosophy and selection might also be influenced by the general qualities rather than specific materials of the Texas landscape. The monotonous open prairies of North Central Texas and the

Morris * Aubry's Prudential Southwest Home Office Building in Houston: red racing stripes for a strong freeway image.



Panhandle might suggest that a powerful color presence be developed to stand aggressively in opposition to the immense expanse of grassland. This has happened traditionally in the forms of grain elevators (although un-colored in white) visible for 15 miles or more. Or quite the opposite, subtle greens, taupes, and blue-greys could be used to merge the architecture to the prairie landscape, should this be an objective. Regardless of intent, a knowledge of colors derived from the nature of a region is essential to avoid arbitrariness in selection and to enhance a region's sense of place.

Congested urban environments—in North Dallas or Houston, for instance—offer too many forms, too many small splashes of color in signage and changing visual images to give meaningful color cues. Here, the objective of color in design is usually to heighten visibility—to aid a building to stand out in a crowd. Because urban development has generally crowded out the flora and covered up the landforms which influence color associations with nature, there is a freedom and a tendency to use dynamic color accents which read well at 55 miles per hour. These streaks of bright red and orange are legitimate responses to the fragmented urban landscape. The firm Omniplan has made a special impact on the Dallas CBD through careful color selection on two projects. The concrete masses of the Dallas Convention Center are roofed by a very deep space-truss which is wrapped on the exterior by a fascia of pale orange. The tremendous expanse of orange is a welcome

color scale change in that part of downtown and gives its warmth to the concrete above which it hovers. The real intent behind that selection however was that the color should serve as an exact complement to the pale blue-violet of the sky against which it virtually always is seen. Omniplan reversed themes for the Republic National Motor Bank on the north edge of downtown. The greyish blue-violet of that project recedes into the background, balances some rather strong precast concrete forms, and recalls the color of the aluminum panels on Republic's main facility visible several blocks away.

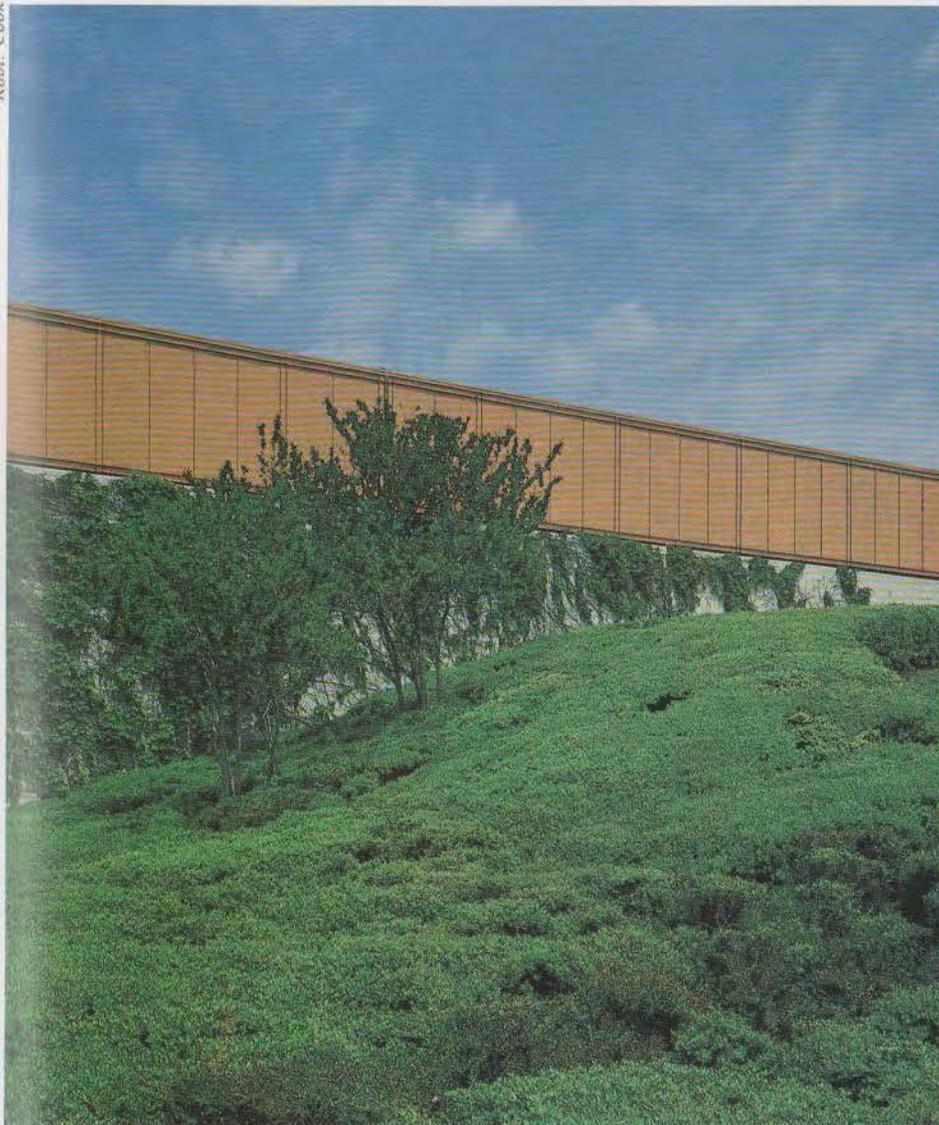
Another regional influence on exterior color is the availability of certain natural building materials which are integrally colored. Much of the previous discussion of color selection assumed the *application* of paint to achieve a desired result. Painting buildings requires that at some later date a color decision must be made again when the surface is repainted. Unfortunately, these decisions, made by purchasing agents, maintenance staffs, building managers, and the like, do not ensure that the architect's color intent will be followed for the life of the building.

With integrally colored building materials, however, the color decision made by the architect and owner at the time of design is relatively permanent. And if the material selected is a "natural" or indigenous one, the sense of the region is reinforced. In Texas, the most colorful and variegated of these construction materials is brick. To quote Robert Stein-

bomer's recent article in *Texas Architect* (January/February 1981):

Clay brick . . . imparts the color and texture of the earth to the buildings it comprises. Characteristics of local clay bestowed upon the city of Jefferson its deep red color. Austin and cities along the Rio Grande . . . are the subtle buff yellow color of the clays around them. Early Houston had the same reddish-brown color as the Buffalo, Green and Cedar Bayous. Most of pre-skyscraper Dallas and Fort Worth was red and orange . . . each (brick plant) contributing a special tint to the color of the Metroplex.

Dallas architects Pratt Box Henderson and Partners spent months with the selection of brick for the walls of Brookhaven College (see *TA* November/December 1980, January/February 1981) in Farmers Branch. With a strong desire to capture accurately the traditional color sense of the North Texas prairie, the architects settled on a combination of two brownish local brick blends. The visual texture of this blend, created by the changing color values of the brick, reads as well from across the parking lot as it does from the interior court. The color genius of the design lies, however, in the addition of a third brick blend—a rich green glazed brick from Indiana—inserted in random horizontal stripes on certain walls purely as ornament. The green blend was selected to be the same color value as the browns, such that the striping was made more subtle, dealing purely in a complementary color variation rather than a light to dark dichotomy. The result is a wall which could be



Omniplax's Convention Center in Dallas: orange wrap intended as a color wheel complement to the Texas sky.

said to evoke images of rich blackland prairie cropland recently plowed and planted in rows of grain sorghum.

Still another source for a Texas color palette can be found in regional history. Research shows that certain color combinations enjoyed long-lived popularity during the last half of the 19th century. Prior to 1880, color pigments for paints were a luxury beyond the means of Texas pioneers, and most wooden buildings and trim were white. During Victorian times, however, colored paints diminished in price and the "sample books" suggested acceptable colors and color combinations which became generally popular. On brick commercial buildings, window trim most often was a dark green, as a complement to the usually red-orange to brown brick, while stucco and limestone buildings favored a terra cotta colored accent. The dark green has a rich tradition in residential applications as well, being the favored color for River

Oaks shutters from the 20s to this day and gaining notoriety in Dallas as "Lambert Green" since World War II. Other popular exterior colors in late 19th century Texas were "Robin's Egg Blue" for porch trim and soffits, a medium grey for porch floors and rust or burnt sienna for miscellaneous trim. The body of many houses built of wood siding was a grey-green.

Colors drawn from traditional "western" imagery also should be considered as a source for a meaningful palette. The almost indescribable blue of well-worn jeans should look "at home" on a casual Texas building. Or perhaps the burnt orange of a longhorn steer? It is interesting to note, for instance, that San Antonio architects Ford, Powell and Carson had special sensitivity to color harmony on the University of Texas Campus in their design of the Communications Building there in the early 1970s. Limestone and clay tile used for older adja-

cent buildings was inappropriate due to the scale of the new project. So to maintain color harmony, the building was constructed of clay-red "Corten" steel cladding above a creamy concrete base.

Colorist Jean Phillippe Lenclos of France is perhaps the best-known consultant to architects on color selection. His methodology takes in all the previously discussed sources as determinants to a logical "chromatic alphabet"—soils, traditional building materials, local color, history, vegetation, livestock, etc.—with a goal to identify the "original and essential visual quality" of a place. Once this chromatic alphabet is known, we can on one hand develop an expressive polychromy which breaks with tradition for a certain effect, or on the other hand search for an integrated polychromy which arises from tradition. Either way, environmental color deserves the attention of Texas architects who must first learn or relearn how color behaves in three dimensions and then proceed to help make our Texas cities become more colorful works of art.



Larry Good is a partner in the Dallas firm Parkey & Partners and serves as chairman of the Texas Society of Architects Publications Committee.



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Hurricane Strikes Galveston... But Old Red Takes The Blow.

1900 It wasn't called Old Red back then. In 1891 it opened as the University of Texas Medical School. Being the first medical school in Texas, this Romanesque structure was a source of great pride for the people of Galveston.

In September Old Red was the center of activity as medical students returned for a new term. Life in Galveston went on as usual; the only real talk around town was the rumor of a newborn cyclone near the West Indies. But storms down there usually veered northwest, up the Atlantic Coast. As the people of Galveston would soon

find out, hurricanes are not so predictable.

On the 6th, word reached Galveston . . . the storm, now a full-fledged hurricane, was in the Gulf. Whether or not it would strike Galveston, no one knew for certain.

At noon on the 8th, a new wind started blowing from the south and the Gulf began to churn. Residents along the beach became frightened and fled inland. Classes at Old Red were canceled as Galveston prepared for the worst.

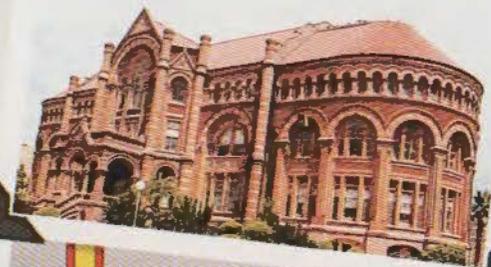
Within hours, the streets were silent. The only things heard by those barricaded in their homes were the ever-present wind and driving rain. . . steadily growing. Old Red, deserted now, stood alone to face the storm; only the rabbits in the small breeding pen and Dash, the faculty dog, remained.

By nightfall the full force of the storm hit, with winds estimated at 125 miles per

hour. Homes splintered like match boxes. The raging Gulf drove through the streets, washing away everything unable to withstand its fury.

Then, suddenly at midnight, the winds began to die. By 1 a.m. the waters began to recede. . . it was over. An estimated 6,000 people had perished. Galveston lay in ruin, half the city destroyed. Human bodies, dead animals, furniture and houses were scattered throughout the city. Yet in the middle of it all. . . stood Old Red. Though battered and torn, its masonry walls took the blow struck by one of the worst natural disasters of the century. In the days that followed, the faculty and students treated the injured. Two months later, Old Red reopened for classes.

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Photos Courtesy Rosenberg Library & UTMB

New Texas AIA Fellows

Robert Biering, Norman Hoover, James Clutts, Jack Yardley



Biering



Hoover



Clutts



Yardley

Four Texas architects—Robert Biering and Norman Hoover of Houston and Jim Clutts and Jack Yardley of Dallas—were among 91 AIA members nationwide elected this year to the AIA College of Fellows, with formal investiture held during the AIA national convention May 17-22 in Minneapolis/St. Paul, Minn.

Fellowship is a lifetime honor bestowed for outstanding contributions to the profession of architecture. Aside from the AIA Gold Medal—which may be awarded each year to one architect from anywhere in the world—AIA Fellowship is the Institute's highest honor. All AIA Fellows may use the initials FAIA after their names to reflect the high esteem in which they are held by the profession.

Robert O. Biering Houston Lighting & Power Co. Houston

During the past 35 years that Robert O. Biering has been principal architect for the Houston Lighting & Power Company, he has been solely responsible for the development and function of a corporate architectural division. As a prominent Houston "Architect in Indus-

try," Biering also has been directly involved in designing the company's buildings, from its high-rise headquarters in downtown Houston to the company's service centers in nearby Humble, Baytown, Seabrook and Bellaire. Such projects have won four state and local design awards for excellence in architecture, which not only has enhanced working environments for HL&P employees but also the communities that the utility company serves. "By his consistent level of high performance," his nomination read in part, "and by his untiring devotion to the task of bringing the architectural image of a large corporation to the positive view of both large and small communities, he has won the respect of his management superiors and his fellow associates. He has successfully demonstrated that the backing of a large corporation need not be a deterrent to the high standards of architecture. . . ."

Biering, a Galveston native, attended the University of Texas in Austin, receiving a bachelor's degree in architecture in 1933. He joined HL&P in 1936, after a brief stint in private practice, becoming the company's chief architect in 1946.

G. Norman Hoover Caudill Rowlett Scott Houston

G. Norman Hoover, a senior vice president and member of the CRS board of directors since 1970, directs one of the firm's four design groups, in which he is responsible for the design and execution of all projects assigned to the group. Since joining the firm in 1964, following graduation from MIT, his projects have received 37 design awards for design excellence, including an Honor Award from *Progressive Architecture*, the Silver Medal from the Philadelphia AIA Chapter and the First Honor Bard Award

from the City of New York.

Some of Hoover's most notable projects include the DeVry Institute of Technology in Chicago (1974); the Salanter-Akiba Riverdale Academy in the Bronx, New York (1975, also a winner in TSA's 1977 design awards program); the U.S. Home Building and the Southwestern Bell Accounting Center, both in Houston (and both built in 1978); and the Ruwais Permanent Community in Ruwais, United Arab Emirates (master plan, 1979, construction, 1984).

In addition to serving as design director of CRS's New York office from 1967 to 1975, Hoover has maintained a continuing involvement in architectural education, teaching at Rice University in Houston, lecturing widely, and serving as a guest design critic in architecture schools across the country, including Columbia and MIT.

James A. Clutts Harper Kemp Clutts & Parker Dallas

In 1961, following a 10-year tenure as a staff architect for two firms, James Clutts joined with Dallas architect Howard Parker to form the Dallas firm Clutts Parker, Architects. Since then the firm has merged to include two other partners—Terrell Harper and Grady Jennings—and has established itself as a prominent and productive member of the Dallas architectural community. No small measure of the credit for the firm's success is due Jim Clutts, who has been directly involved with such projects as North Texas State University's coliseum, art building and music buildings in Denton; the Southwest Regional office for Safeco Insurance Company in Richardson; and the Garland Center for the Performing Arts in Garland, now under construction (see *Texas Architect*, March/April 1981).



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In addition to his contributions to the firm's design production, Clutts also has contributed much to the local, state and national levels of the professional society. Since 1978 he has been the state coordinator for the Intern Architect Development Program, cosponsored by AIA and the National Council of Architectural Registration Boards. Clutts also is responsible for establishing the Dallas AIA Chapter's Young Architects Task Force in 1974. That same year he served as Dallas AIA Chapter president, and in 1978 became a TSA director, serving in that capacity until 1980. He also has been a member of several national AIA committees, including AIA's Design Committee, on which he currently serves.

Clutts received a bachelor's degree in structural engineering from the University of Kentucky in 1949, a bachelor's degree in architecture from the University of Texas in 1951 and studied design at the Instituto Tecnológico in Monterey, Mexico.

**Jack R. Yardley
Harwood K. Smith & Partners
Dallas**

He considers one of the most rewarding experiences of his career to have been his role in the mid-'60s in helping organize the first school of architecture in East Pakistan, now Bangladesh, a region in which no indigenous architectural heritage had evolved since completion of the Taj Mahal in 1648. Jack Yardley had been working for CRS in Houston since his graduation from Texas A&M in 1959. One of his A&M professors, Dik Vrooman, was directing the school's involvement in a USAID program to establish a college of architecture at the East Pakistan University of Engineering and Technology. Yardley left CRS and signed on with Vrooman in 1965, spending three years in East Pakistan recruiting and training a faculty and personally teaching the school's first three graduating classes.

Returning to the United States in 1968, Yardley went to work for the Dallas firm Harrell & Hamilton (now Omniplan). In 1970 he joined Harwood K. Smith & Partners. Now principal in charge of design for the Dallas-based firm, Yardley has a host of distinguished projects to his credit, including the Plaza of Americas complex, Reunion Arena, Dallas Convention Center and Scottish Rite Hospital, all in Dallas, and Texas A&M's Architecture Building in College Station.



Public school complex, Laredo.

240,000-square-foot high school/middle school, all designed to be built simultaneously with a repeating module and "standard materials in interesting ways."

According to principal-in-charge Carlos Jones, the schools are to be built under a single construction contract, which allows economical bulk purchases of materials and services. The basic building module is a standardized classroom, which will comprise the entire two elementary schools and will serve as wings of the high school and middle school. Although ordinary building materials will be used—standard pre-fab metal building frames, structural clay tile, brick, concrete and galvanized metal roofs—architects intend to create "a great deal of color" by glazing bricks and tiles with patterns and hues commonly found in Mexican architecture: coral, blue, grey, white and tan.

The high school/middle school complex, scheduled to be completed by the fall of 1983, will consist of 10 separate buildings organized around a central plaza and amphitheater. The two elementary schools will be finished and occupied first, in the fall of 1982.

News of Schools

Rice's Dean Mitchell Elected ACSA Vice President



O. Jack Mitchell, FAIA, dean of the Rice University School of Architecture, has been elected vice president of the Association of Collegiate Schools of Architecture.

The ACSA, founded in 1912, is the principal organization representing the interests of some 100 member schools of architecture in the United States and Canada. The ACSA vice presidency automatically leads to the association presi-

dency the following year.

After graduating from Washington University in St. Louis in 1954 with a bachelor's degree in architecture, Mitchell went to work for the noted St. Louis firm Helmuth, Obata and Kassabaum. He returned to school in 1959 to receive master's degrees in architecture and city planning from the University of Pennsylvania in 1961. Then, in 1966, while working for the Little Rock firm Wittenberg, Delony and Davidson, Mitchell was invited to teach fifth-year design at Rice. Since accepting their offer, he has organized Rice's graduate urban design program, chaired university committees to establish two urban research organizations and served as director of the School of Architecture. He was made dean of the school in 1978.



Maquette of "Monumental Holistic IX."

UT Regents Accept Sculpture As Gift for New Fine Arts Complex

The University of Texas Board of Regents, meeting in Austin April 10, accepted as a gift a monumental outdoor sculpture by Los Angeles artist Betty Gold to be placed on the grounds of UT-Austin's new fine arts complex, designed by the Dallas firm Fisher and Spillman Architects.

The piece, entitled "Monumental Holistic IX," will be an abstract construction of cold rolled steel painted black umber and measuring 14 feet by 12 feet by 13 feet. Gold is currently working on the sculpture, which is scheduled to be installed in mid-summer.

The work is one of a series of nine Gold sculptures given by Mr. and Mrs. Sidney Feldman of Los Angeles to museums across the country, including the New Orleans Museum of Art, Milwaukee Art Center, Indianapolis Museum of Art, Phoenix Art Museum and Delaware Museum of Art.

Gold, a native Texan, is a nationally recognized artist who also has been com-

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missioned to create a monumental sculpture for the new city hall in Los Angeles.

Assistant Chairman Appointed at Texas Tech

The division of architecture at Texas Tech University has announced the appointment of Walter Calvert as assistant division chairman.

Calvert has been on the Texas Tech teaching staff since 1963 and recently was promoted to the rank of professor. Before coming to Texas he taught one year at Washington State University. He is a Missouri native and a graduate of the University of Kansas with bachelor's and master's degrees in architecture.

Calvert also continues in practice in association with the Lubbock and Midland firm Messersmith, Whitaker and Messersmith, along with pursuing a PhD in Housing.

Coming Up

May 21-23: Two-part architecture review workshop for the national professional exam, sponsored by the Texas A&M College of Architecture and Environmental Design, College Station. Contact Gordon Echols, Texas A&M College of Architecture and Environmental Design, College Station 77843. Telephone: (713) 845-1221.

May 26: Deadline for entries in the Fifteenth Annual Environmental Improvement Awards Competition in Houston, sponsored by the Houston Municipal Art Commission and the Houston Chapter AIA. Contact Ruth Fuller, Executive Director, Houston Chapter AIA, 2003 West Gray, Houston 77019. Telephone: (713) 520-8125.

June 4-6: "Texana II: Cultural Heritage of the Plantation South," Excelsior Hotel, Jefferson, sponsored by the Texas Historical Commission. Contact Kirsten Mullen, Texas Historical Commission, P.O. Box 12276, Austin 78711. Telephone: (512) 475-3092.

June 15-17: NCARB Qualifying and Site Planning and Design Tests, Dallas. Contact the Texas Board of Architectural Examiners, 5555 N. Lamar, Bldg. H-117, Austin 78751. Telephone: (512) 458-1363.

June 31: Deadline for Texas architects with registration numbers ending in an odd number to renew their licenses without penalty.

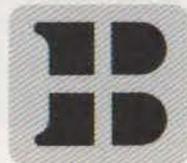
Aug. 7-8: Texas Society of Architects Board of Directors Meeting, San Antonio.

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Books

The General Plan of the William M. Rice Institute and its Architectural Development, by Stephen Fox. School of Architecture, Rice University, Houston, 99 pages, \$10.

This "Monograph 29" marks the resumption of Rice's architectural monograph series, the first issue since 1972. In it, Rice researcher and architectural historian Stephen Fox, a 1973 Rice graduate, recounts the development of the Rice University campus in Houston, designed by the Boston firm Cram, Goodhue and Ferguson and begun in 1909. As Rice history professor Charles Garside points out in the monograph's introduction, Rice president Edgar Odell Lovett clearly wanted a campus of architectural distinction. "We proposed to take architecture seriously in the preparation of all our plans," Lovett later explained, "but we were unwilling to do this without taking the chance of making a distinct contribution to the architecture of the country while we were about the business." Lovett awarded the commission to the noted Boston firm Cram, Goodhue and Ferguson, which proceeded to prepare and submit two separate proposals for the project (one each from the firm's Boston and New York offices), in effect conducting an in-house design competition. With Bertram Grosvenor Goodhue shaping the campus plan and Ralph Adams Cram designing its buildings, Rice Institute soon rose from a 277-acre site just south of Houston proper off Main Street Road. Problems encountered in the design stage, according to Fox, included the inappropriateness of the contemporary and popular Collegiate Gothic style on Houston's hot, humid prairie, and the region's lack of an architectural tradition (save for the Mission Style, deemed equally unsuitable). Cram ended up referring centuries back to a pre-Gothic "multi-cultural, technically eclectic" Mediterranean style. Finally, Fox recalls the Rice campus' not-so-smooth traversal of the era of Modernism, from the 1930s until architectural historians reappraised and reappreciated Cram and Goodhue's handiwork.

Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949, by Charles B. Hosmer, Jr. University Press of Virginia, Charlottesville,



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Va., 1,291 pages, two volumes, \$37.50.

Historian Charles B. Hosmer, Jr., a Jay P. Walker professor of history at The Principia College in Elsau, Ill., traces the formative history of the historic preservation movement in the United States from a time of volunteerism, "historic house museums and battlefield commemoration" to the professional "world of historic districts, outdoor museums, and preservation planning." Hosmer spent more than a decade researching and writing the two-volume history, travelling around the country examining local and state archives and interviewing the principals involved in the historic preservation movement. Among his contacts was the widow of legendary San Antonio politician Maury Maverick who talked to the author in a streetcar overlooking San Antonio about her late husband's career in Congress, his interest in San Antonio and his efforts to restore portions of the city's old Mexican community. Published for the National Trust for Historic Preservation, *Preservation Comes of Age* also recounts the formation of the Trust in 1949, marking the preservation movement's "coming of age" in the United States.

Backdoor Dallas, by Phil Kemery and Jeff Yentz. The Partnership, Dallas, 92 pages, \$5.75.

Dallas architects Phil Kemery, with Harwood K. Smith & Partners, and Jeff Yentz, with The Pierce Partnership, decided it was high time someone published a book depicting buildings and places in Dallas that exist *below* the city's gleaming and well-publicized skyline. "Mention 'Dallas' to nearly anyone familiar with the city," write the authors in the book's introduction, "and immediately one's thoughts race to the highly polished buildings that dominate the skyline. This imagery needless to say overshadows the true character of the city, that which stems from a cross section of its many neighborhoods. These are the elements which, when combined, form the collage known as Dallas." Providing a pen-and-ink sampling of that collage, the authors "ignored the stereotypes" as they peered through the back door and sketched integral elements of downtown, Oak Lawn, Cedar Springs, Highland Park, University Park, Lower Highland Park and Lakewood, as well as "special views" (such as Cutter Bill's Western World and the Cotton Bowl and Hall of State at the Fairgrounds).

News of Firms

Dallas-based **SHWC, Inc.**, has added David Gleason, Walt Wood, Kenneth Turnipseed and Vee Gorbutt to the firm's Dallas office. Gleason and Wood will work as senior draftsmen in the firm's production department; Turnipseed's responsibilities will include preparing, reviewing and revising specifications; and Gorbutt will work in the firm's structural department as a structural draftsman.

Thomas H. Elting and Harold C. Recer have announced the formation of their Fort Worth firm **Elting and Recer, Architects/Planners, Inc.**, at 6633 Grapevine Highway, Fort Worth 76118. Telephone: (817) 284-2361.

The Houston firm **Garner Design Associates** has added four new staff members—Larry Reed, Gopalkrishna Patel, Molly McIntyre and Wayne Blythe—and relocated its offices to 1112 Nantucket/C, Houston 77057. Telephone: (713) 465-0334.

Houston architect William M. Burwell, formerly with Kinetic Systems, Inc., in Houston, has established his own firm, **William M. Burwell, Inc.**, with of-

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Karl Friedrich Schinkel's masterful "COLLECTION OF ARCHITECTURAL DESIGNS" (1866) is now being offered in a new facsimile edition limited to 1000 copies worldwide. The 174 plates in the portfolio recreate Schinkel's original delicate lithography via exacting contemporary printing methods on special acid-free 120 lb. Curtis rag stock with 50% cotton fiber that was manufactured expressly for this work. Two clothbound volumes, in German and English, with a preface by Phillip Johnson and scholarly essays by Dr. Hermann G. Pundt, author of *Schinkel's Berlin*, and Prof. Rand Carter provide contemporary criticism. Schinkel's own descriptive commentary is completely translated into English for the first time.

The folio is offered boxed in two interfitting wooden trays, bound in black buckram cloth, stamped and embossed in gold with title and border. The approximate size is 18" by 24" by 3"; weight, 40 pounds. The current price is \$450.00 and may be expected to appreciate from publication forward. Please direct your inquiries to:

GRAYBOOKS Architectural Publications, 1909 Brunson St. 2, Houston, TX 77030

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ices at 1177 West Loop South, Suite 1450, Houston 77027. Telephone: (713) 621-9329.

Houston-based **Kirksey Associates** has announced that Heidi New has joined the firm as a project designer in the interior architecture department and Albert Wong has joined the firm as a project architect. Carolyn Simpson also has joined the firm's interior architecture department.

The **Falick/Klein Partnership** in Houston has promoted Don W. Carter and Paul G. Pedersen to vice president in the firm.

The Houston firm **Jason Frye and Associates, Inc.**, has added Gareth C. (Tug) Jackson to the firm as project manager and has relocated its offices to the Fannin Bank Building, Suite 601, 1020 Holcombe, Houston 77030. Telephone: (713) 790-0065.

Bernard Johnson Incorporated in Houston has named four new stockholders and partners in the firm: James A. Saylor, vice president of the architecture and engineering division; Franklin B. Moon, vice president of coastal and waterways projects; Ronald W. Kilpatrick, vice president and chief financial officer; and Edward C. Hutcheson, Jr., vice president of marketing.

James E. Furr has been named director of the interior architecture division of Houston-based **3D/International**.

Parviz Vessali has announced the formation of the firm **Vessali Corporation** at 2425 West Loop South, Suite 425, Houston 77027. Telephone: (713) 965-0786.

The Fort Worth firm **Kirk, Voich and Gist** has promoted Lynwood Jekel to partner and Paul Y. Craeger to associate in the firm.

Hall-McGuff Architects, Inc., Houston, has relocated its offices to 3131 West Alabama, Suite 100, Houston 77098. Telephone: (713) 529-7505.

The Corpus Christi firm **Cotten/Landreth Architects** has moved its offices to the Gibraltar Building, 424 Schatzel, Suite A, Corpus Christi 78401. Telephone: (512) 884-3295.

Robert Pardue & Associates in Wichita Falls has relocated its offices to 1901 Tenth St., Wichita Falls 76302.

The Houston firm **Golemon & Rolfe Associates, Inc.**, has announced that Mario Bolullo has joined the firm as an associate.

VPS, Inc., in Dallas, a subsidiary of the Dallas-based Vantage Companies, has added Sharon L. Gammon to the

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firm's interior design staff.

C. Michael Walker, Martha Doty Freeman and Joe C. Freeman have formed the Austin firm **Walker Doty & Freeman Architects & Planners**, with offices at 506½ West 7th St., Austin 78701. Telephone: (512) 478-1316.

The **McGinty Partnership** in Houston has named James Noble a project architect and manager.

The Dallas firm **Charles R. Womack & Associates** has announced the addition of Ken Fields and Scott Roberts to the firm as draftsmen.

Reynolds and Stone Architects, Dal-

las, has announced the relocation of its offices to 8585 Stemmons Freeway, Suite 626 South, Dallas 75247. Telephone: (214) 638-0625, or 638-0137.

The San Antonio firm **Hesson & May Associates** has moved its offices to 4803 Northwest Loop 410, Suite 139, San Antonio 78229. Telephone: (512) 681-5581.

The Dallas firm **Tie Davis, J. Murray Smith, and David L. Oswalt** has changed its name to **Davis/Smith/Oswalt, Architects AIA**.

Dallas architect **Ronald A. Bogard** has announced a change in his firm's name and address to **Bogard-Architects**, 10711

Preston Road, Suite 200, Dallas 75230.

The Houston office of **Gensler and Associates Architects** has appointed four new associates: Robert J. Eudy, Henry M. Goldston, William O. Smith and Charles C. Yates.

Paul J. Watson has been named vice president of **Henningson, Durham & Richardson, Inc.**, Dallas.

The Houston firm **McCleary Associates** has announced the addition of Bernard H. Rogers to the firm as associate and director of commercial production.

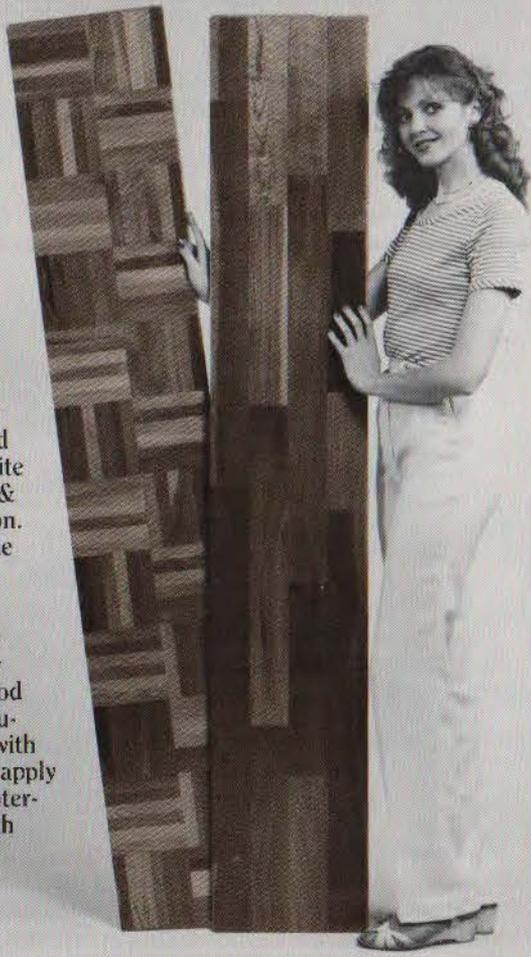
Michael D. Rainone has been named director of marketing, research and architectural programming for **Johnson-Dempsey & Associates, Architects and Planners**, in San Antonio.

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Industry News



Austin's Energy House: Everything Under the Sun

Part of the renaissance of Austin's old warehouse district (see page 43) is the Energy House, Inc., a wholesale/retail outlet fashioned after the successful solar supply house Brother Sun., Inc., in Santa Fe, N.M.

Specializing in a wide range of solar energy building components—from weather-stripping to flat-plate collectors—Energy House will sell and install its products and counsel on their uses.

The 1,040-square-foot storefront outlet itself is a working "laboratory" for testing and demonstrating its product lines, according to Austin architect and part owner Gary Ashford. Temperature and air volume are constantly monitored, air distribution systems hum away throughout the day and natural light illuminates much of the space—a renovated warehouse.

Energy House, Inc., 209 West Fourth St., Austin 78701. Telephone: (512) 444-5261.

In Brief . . .

Marazzi Ceramiche, Italian ceramic tile sales and manufacturing company, has begun construction of its new U.S. headquarters and manufacturing facility just east of Dallas in Sunnyvale. The plant, the company's first outside Europe, is being built on a 92-acre site at Clay and Scyene Roads. Plans call for the 125,000-square-foot facility to be operational by 1982. Also planned are two future expansion programs which will triple the size of the original facility. In addition to starting construction of its U.S. headquarters and plant complex, Marazzi USA has opened a showroom at the World Trade Center in Dallas and a warehouse and showroom in Orange County, Calif.



"Balans Activ" seating by **HAG USA**.

Now available through Ernest Low & Associates in Houston and Dallas and Wells Associates in Houston is **HAG USA's** "Balans Activ" alternative seating from Scandinavia. The "chair" is designed to provide an "open angle" between torso and leg with forward-leaning seat and leg cushions, thereby adjusting the spine and body into a "posture of natural balance with minimal use of muscle power." Balans Activ seating also is designed to provide "better space for inner organs," improve circulation, and to allow "free torso mobility while the leg cushion prevents sliding and provides variety for feet and legs." Ernest Low & Associates, 611 World Trade Center, Dallas 75258. Telephone: (214) 747-8839; 1008 Wirt Road, #170, Houston 77055. Telephone: (713) 686-9999. Wells Associates, 9446 Old Katy Road, #102, Houston 77055. Telephone: (713) 464-8281.

The Everman Corporation, a precast and prestressed concrete manufacturer in

Everman, near Fort Worth, has announced plans to build a \$2.5 million plant between Bellville and Sealy near Houston. Construction of the 70,000-square-foot facility, designed by the Fort Worth firm, Kirk, Voich and Gist, is scheduled to begin in early November.

The Dallas-based landscape architecture and urban planning firm **Myrick-Newman-Dahlberg & Partners, Inc.**, has promoted Gary Burns to the position of vice president/general manager and Joe T. Verdoorn to the position of vice president/director of planning. Also, two members of the firm have been

named associates: Jon Pearson in the Dallas office and Tom Wetzel in the Austin office.

Now available from **RMAX, Inc.**, in Dallas is "RMAX Ply-I," a lightweight insulation with a "Factory Mutual Class I rating without a composite board layer." The insulation, developed specifically for single-ply membrane systems, is manufactured with fiberglass reinforced foil on both sides and comes in a variety of thicknesses and lengths. RMAX, Inc., 13524 Welch Road, Dallas 75234. Telephone: (214) 387-4500.

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Davis Furniture Industries in High Point, N.C., has formed a new "Conference Group" division that will manufacture a new line of conference, board room and executive tables. In-house Davis designers, in collaboration with Robert Bernard Associates in New York and the Tolleson Design Group in Atlanta, have designed a collection of oak, walnut and English oak tops and bases



Davis conference table.

with a selection of nine solid wood edges and 15 base variations. Production of conference group products is scheduled to begin June 1 in the High Point plant, which will have the capacity to manufacture custom sized and shaped conference tables. Davis Furniture Industries, 602 W. Linden Ave., Box 2065 High Point, N.C., 27261. Telephone: (919) 889-2009.

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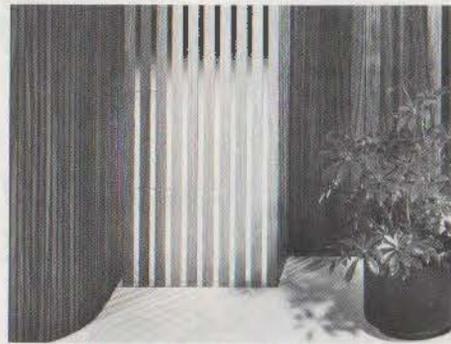


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KCR Fabrics, Inc., Chicago, now has available upon request a color brochure depicting its new line of tapestry wall-hangings, all printed on fire resistant panel fabrics and available in 13 patterns. KCR Fabrics, 960 Merchandise Mart, Chicago, Ill., 60654. Telephone: (312) 644-4287.

Tamms Industries Company of Itasca, Ill., has introduced a concrete finisher for use in lieu of rubbing concrete. Since its ingredients are similar to those of natural concrete, according to Tamms, the finisher becomes a part of the surface when applied rather than just a coating. It will "fill, seal, level, texture, and truly finish masonry surfaces." Comes in 70-pound multiwall bags and three shades: white, oyster white and natural gray. Tamms Industries Company, 1222 Ardmore Ave., Itasca, Ill., 60143. Telephone: (312) 773-2350.

Newly available from manufacturer's representative **Bollen & Associates** in Dallas are new fire-retardant versions of "Tambour" and "Bonded Wood" interior surfaces by California-based **Forms & Surfaces**. Both products, which have a Class I flame-spread classification, according to the manufacturer, come in red oak, white oak, teak or walnut.



"Bonded Wood" by Forms & Surfaces.

Bonded Wood also is available with alternating strips of clear- and bronzed-tinted mirror inserts (as shown). Bollen & Associates, 16475 Dallas Parkway, Dallas 75248. Telephone: (214) 386-3879.

New officers were named recently by the Texas Chapter of **The American Society of Landscape Architects**. Elected president was Karl VonBieberstein of Myrick-Newman-Dahlberg & Partners, Inc., Dallas; Bob Richardson of the Myrick-Newman-Dahlberg office in Austin was elected president-elect; Jim Harris of James B. Harris & Associates of Lubbock was elected treasurer; and Monica M. Schwanitz of Carter & Burgess, Ft. Worth, was named secretary.



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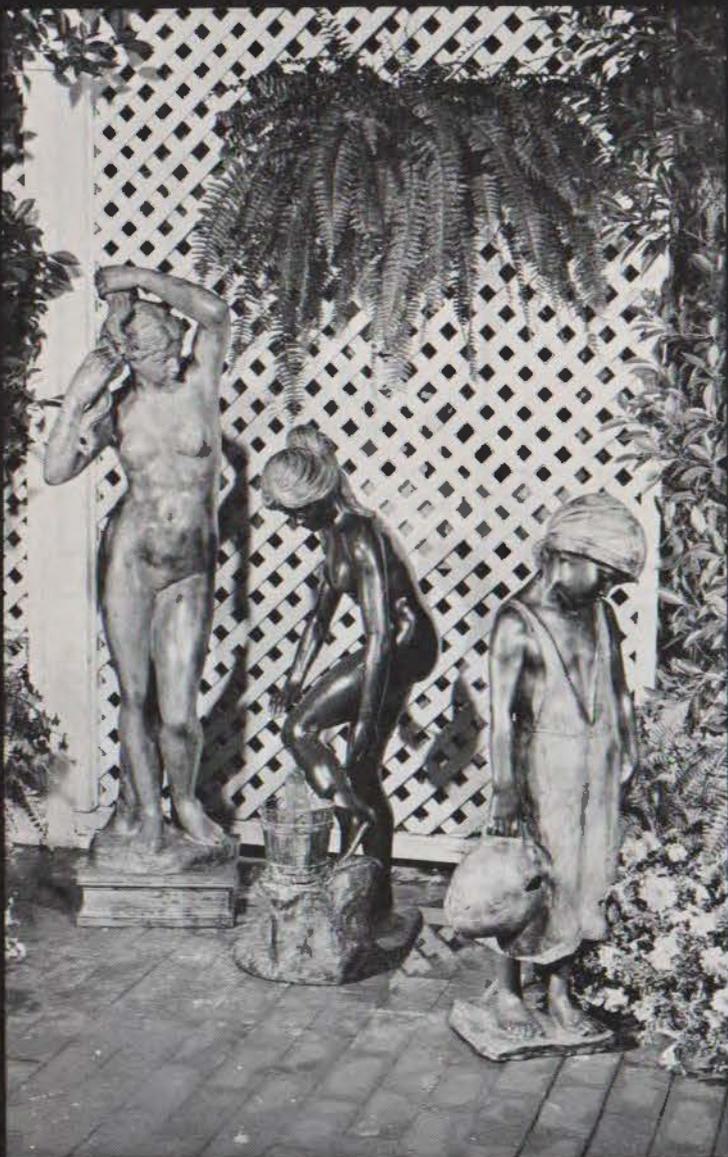
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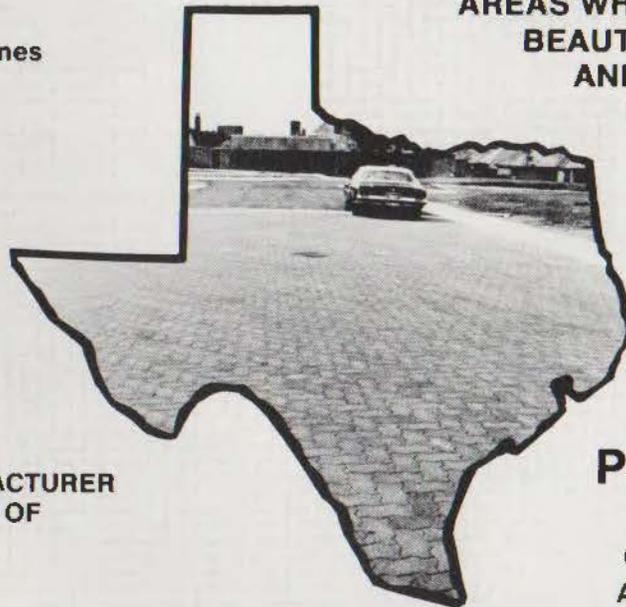
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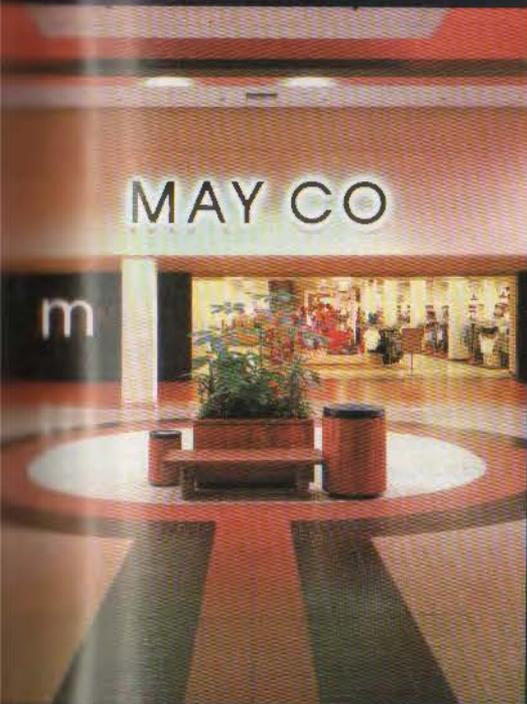
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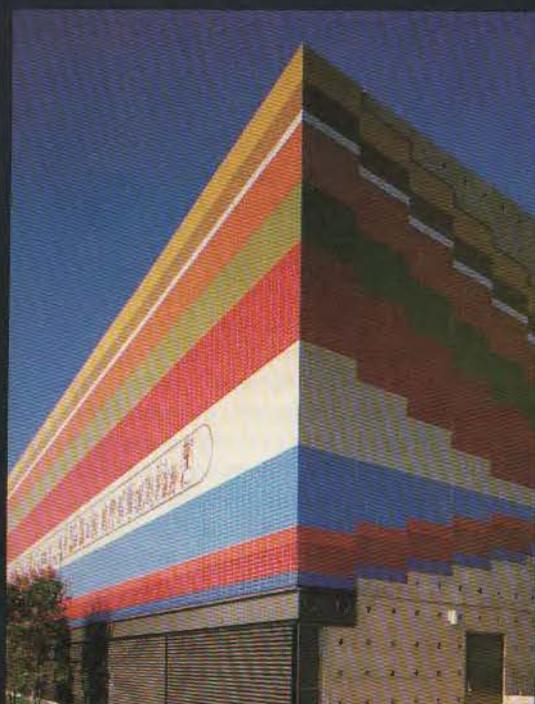
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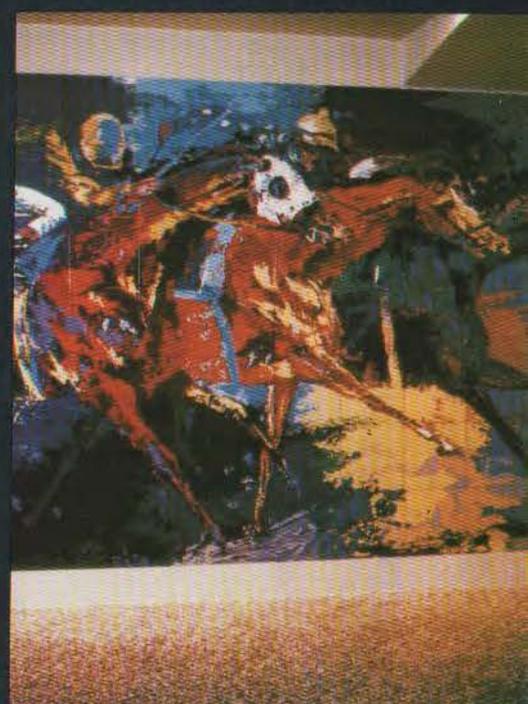
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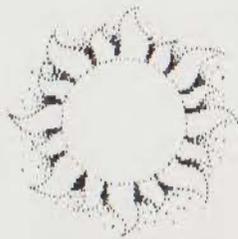
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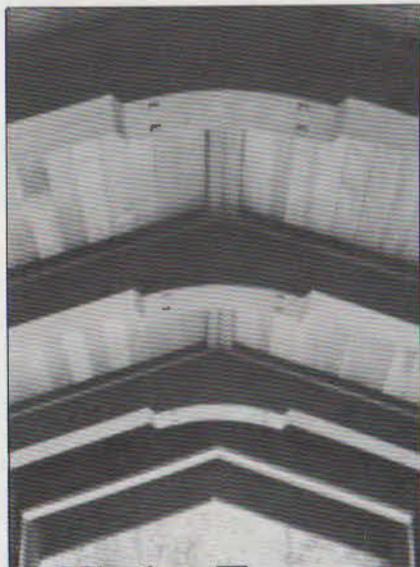
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How About a Hot Dog?



Humor by Braden

A City Councilman recently told me, "Boy, we would sure like to get some of that Urban Design in our town—if some architect could just explain to us what it is!" That seems to be the root of the problem. Everybody wants some Urban Design, but nobody knows how to explain it. Is it a style like "French Provincial" or "Post Watergateism"? Is it a flavor like chocolate or vanilla or strawberry, or maybe a technique dreamed up by architect Max Urban or a Jim Walters subdivision? Will Chicago's Mayor Jane Byrne need some applied to her inner city, roach infested, ghetto housing project-apartment? Will it kill the roaches if she does? Tune in the 10 o'clock news and find out.

It's time someone sets the record straight on this subject. For years I have known what Urban Design is, but I've never told a soul—primarily because up to now I couldn't get anyone interested in the subject. Urban Design happens only in Urbania, and Texas is mostly a rural state. If you don't believe that just count the number of country lawyers in our legislature. Our city councils are not all that sophisticated either. Witness the Dallas City Council's recent confusion of Proposition 13 with Preparation H!

Urban Design first came to Texas after the Great Depression, when the Federal Government started the W.P.A. (I know I should explain this for you younger readers, but you'll just have to look it up). Because of the Depression, all the Urbans with design talent were starving to death (a situation which also occurs in times of prosperity). In order to keep them in body and soul and light bread, the Feds conscripted them into the W.P.A. to design picnic tables for parks.

Thus, our first Urban Design surfaced in Texas as a bunch of 48-inch-high, float-finished, concrete-slab-topped tables on lovely, but somewhat pedantic, Texas

red sandstone bases layed up to resemble peanut brittle. When complemented with their 18-inch-high benches, these tables were rendered completely unfunctional for seated dining; however, you could stand up around them, prop your foot on the bench, and eat watermelon till the world looked level. A float-finished concrete slab will sop up watermelon juice at a rate that makes the Kleenex Company turn green with envy.

For a long time after that we had no Urban Design in Texas. Then Lady Bird arrived on the Potomac scene and got us busy again. That was when all those crooked sheet metal fences went up around the auto junk yards on the edge of town. We also planted a lot of Blue-bonnets and Indian Paintbrushes along the roads.

Let's face it, it's hard to identify with Urban Design if you ain't urban. We have towns in Texas whose idea of a mega-structure is a strip development consisting of an 8-Day Inn, a bowling alley and a Gibson Discount Store. When I grew up in Dallas, our idea of a "water feature" was watching them turn on the fire hydrants to flush the streets.

Before I put us down too far, it is only fair to say that some of the best Urban Design in the nation is in our state: San Antonio's River Walk, Fort Worth's Water Gardens and Dallas' ThanksGiving Square (wherein religions of all colors, creeds, faiths, and denominations unknowingly contributed to Texas lore by architecturally immortalizing the Dairy Queen cone). Houston must have an excellent example too, but I couldn't exit off the freeway to find it.

Unfortunately, Texans also have a tendency to crud things up. In New Braunfels, some beautiful Urban Design work has been created along the Comal River, only to have a bright blue plastic water slide and go-cart track move in

Letters

next door. Given the opportunity, the guy who did that undoubtedly would turn Houston's Pennzoil Building's roof into a Super Slide.

Urban Design is not always a success. The failure of Waco's Downtown Mall and the similar experience of Riverside, California, testifies to that. But, when it works it's beautiful. The Halpern fountains in Portland, Pioneer Square in Seattle, the Ponte Vecchio in Florence (Italy, not Alabama) and all of Vancouver send out vibrations that tell you what Urban Design is all about.

As a process, UD has been cluttered up by a lot of planner's buzz words such as "infrastructure," "portal," "nodes," "gates," "edges," "features," "channels" and "districts." Decision-makers on the City Council don't understand this garbage; they are only familiar with medical terms like "warts," "hangnails," and "cirrhosis." Better than explaining the "shaping of the city" might be showing them an example of how these little pearls of design can be strung on the streets and woven into the fabric of a city. How about a hot dog (which has never been wrapped or sanitized) from a real vendor's cart in the Big Apple's Paley Park on a balmy spring afternoon? That is Urban Design!

Editor: I enjoyed the article on brick in the January/February issue of *Texas Architect*. To do a really in-depth job on a study like that is a substantial undertaking. I hope you will consider going even more in depth in a year or two. A good article on the various brick products available in the state, including color ranges and finishes as well as an analysis of needed products for which we have to go out of state, would be useful for us. I have not found anyone in Texas who makes a glazed brick. The only reliable one that I have found is in Ohio.

You might also include such things as the effects of various salts in the firing process of Texas clays. The profession needs to get involved with influencing kinds and qualities of products being created for our use. All those cheap, fake deformations or those bricks that try to imitate sand castings represent directions that need to be re-channeled.

Another aspect of the subject would be reminding the profession of the techniques of the traditional ways of patterning brick walls as a way to introduce life to tunnel kiln brick.

James R. Pratt, FAIA
Dallas

Editor: I received a copy of "In the News" from the most recent issue of *Texas Architect* [March/April 1981]. I cannot thank you enough for the wonderful press for the National Main Street Project in general and the Hillsboro project specifically. Coverage such as this means so much to us. To appear in a professional journal lends credibility and a degree of authority that all the reports in the local newspapers cannot give you. I have enjoyed sharing the article with our city council and local bankers.

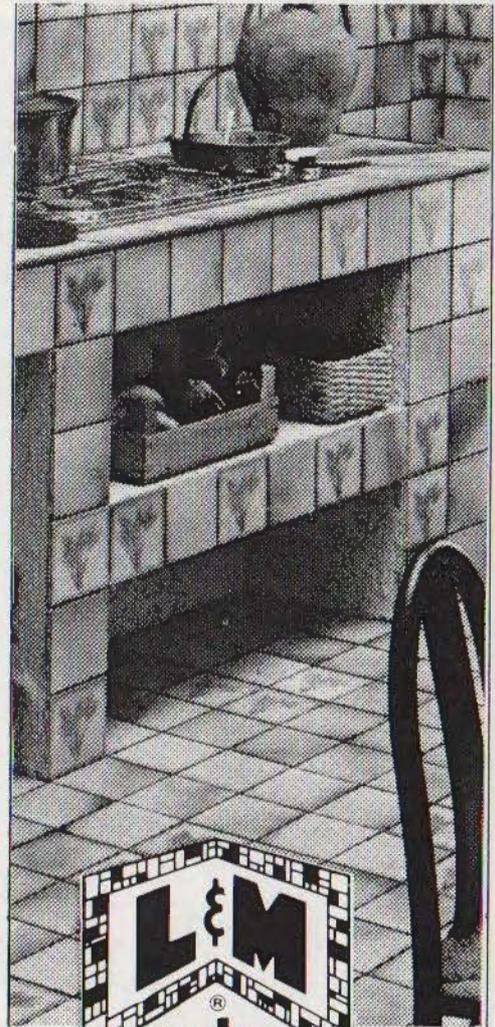
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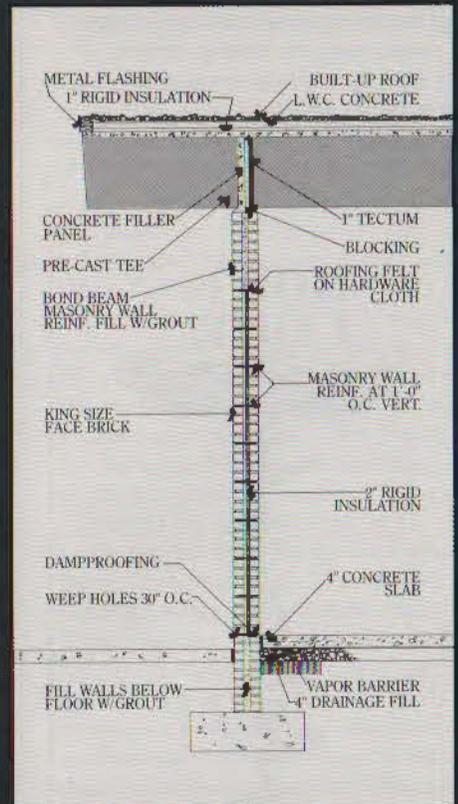
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