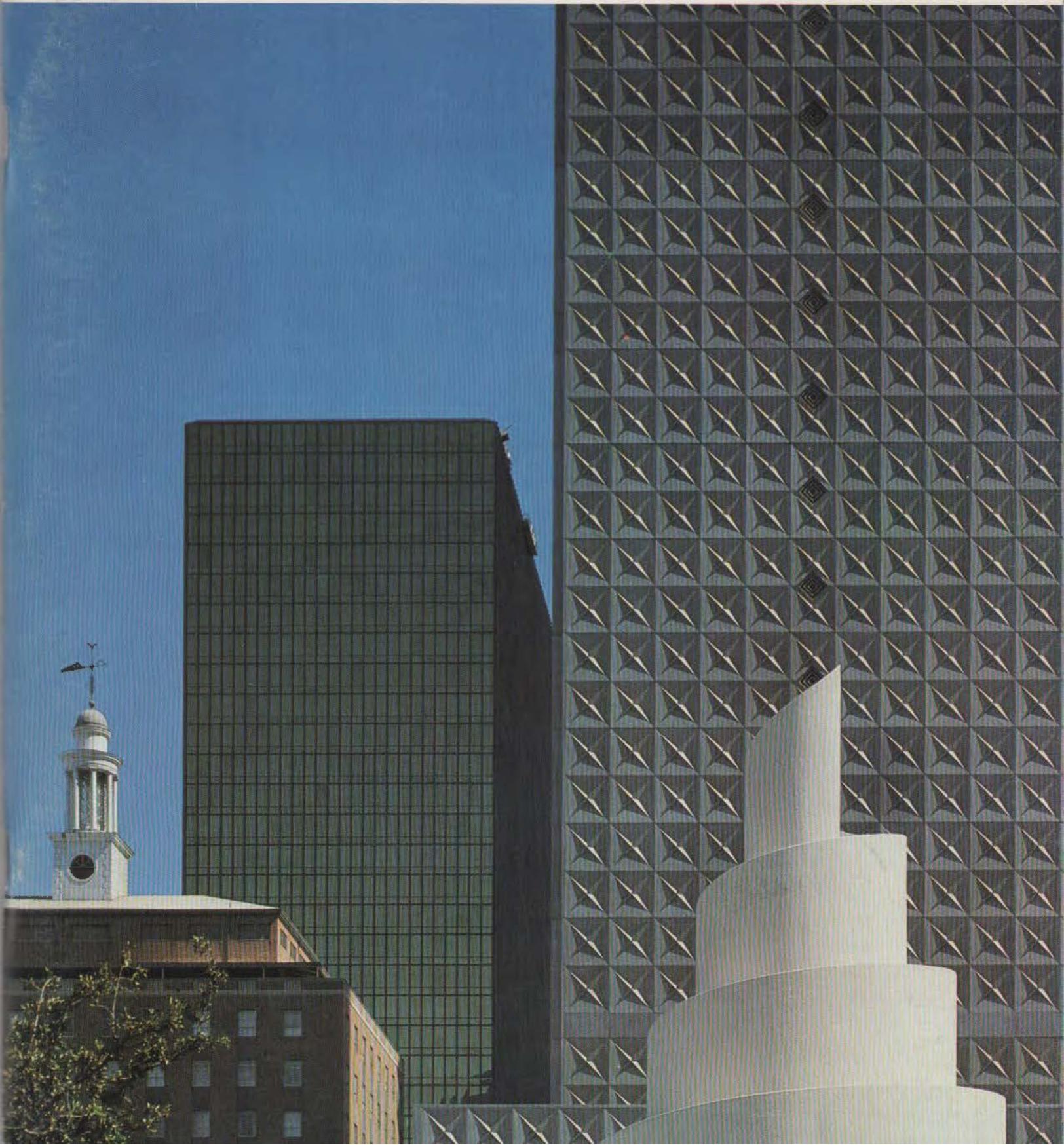


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Four Dallas Places
New Dallas
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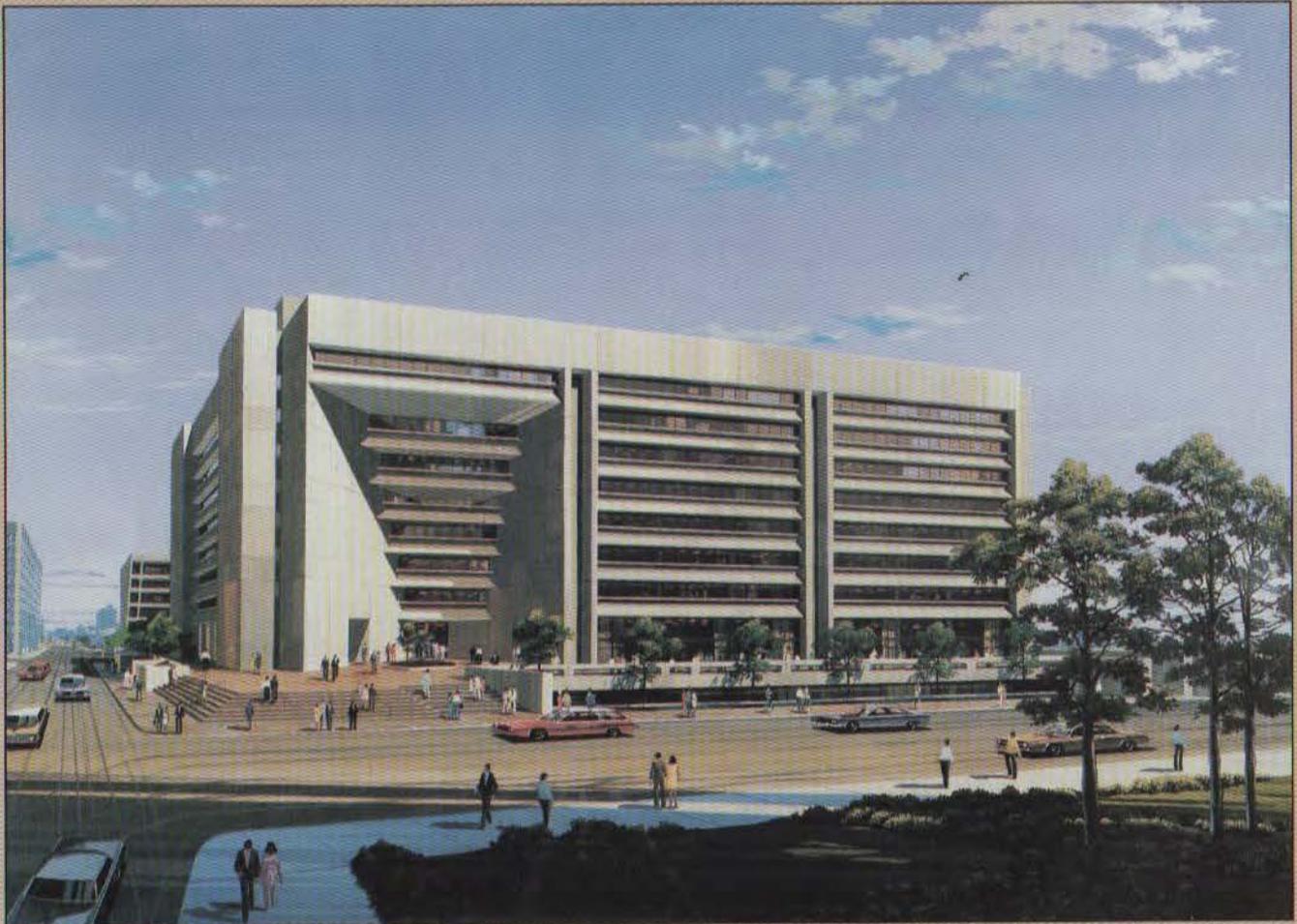
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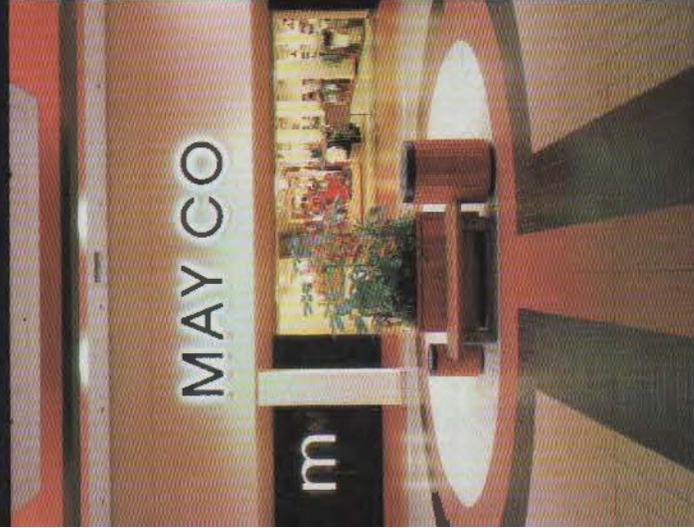
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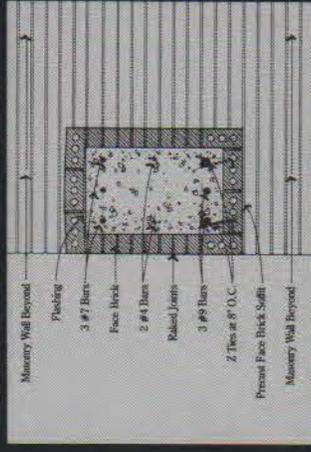
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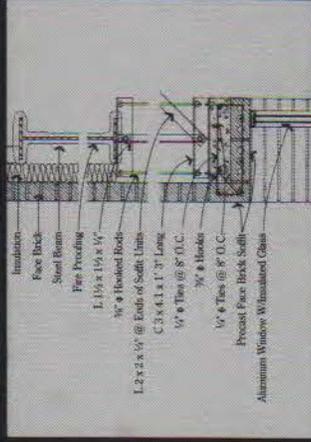
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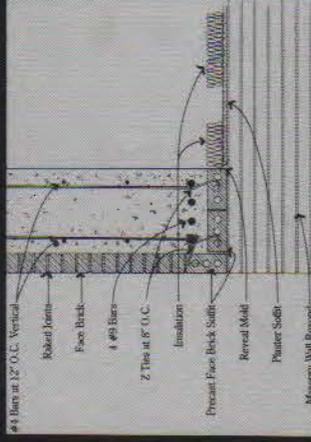
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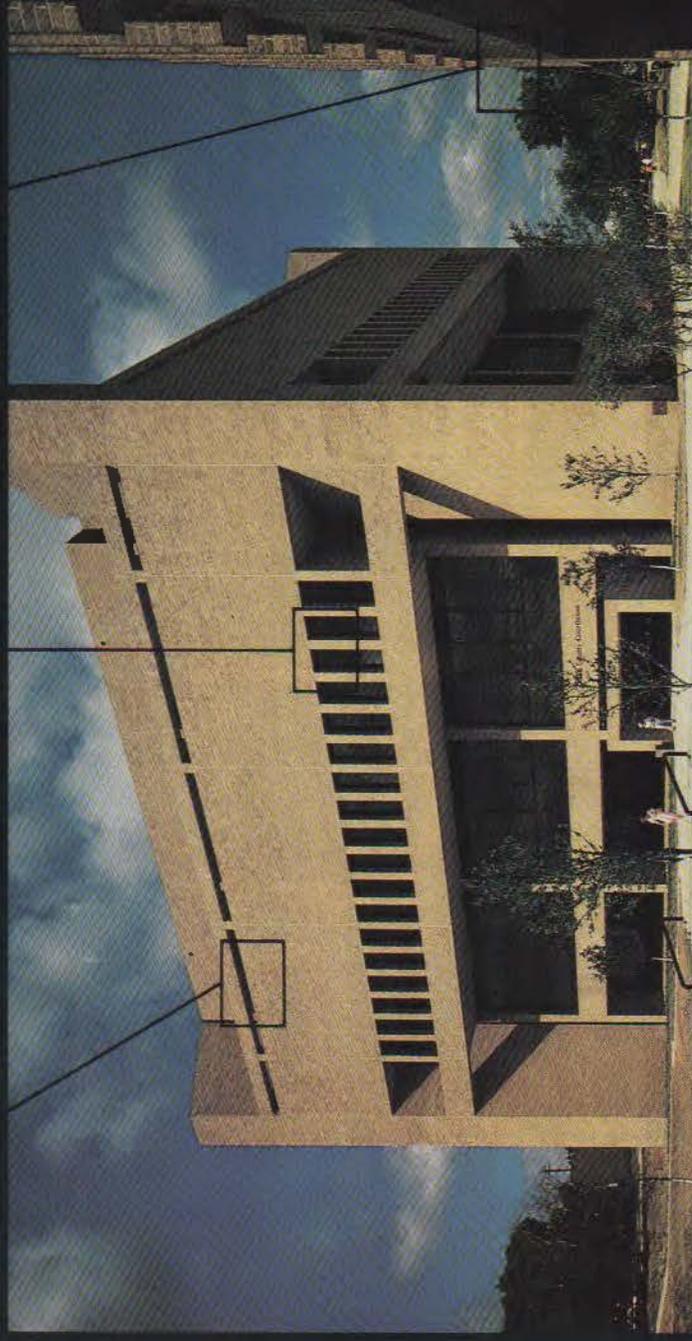
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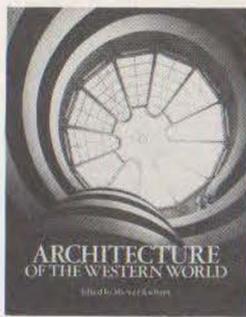
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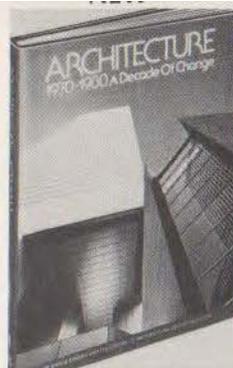
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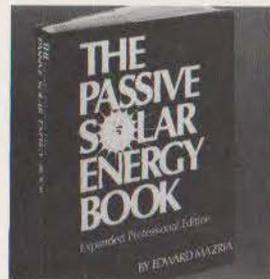
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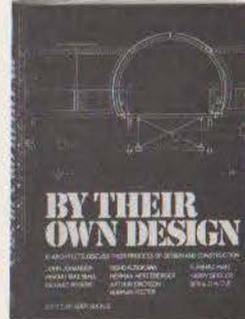
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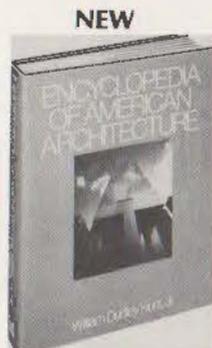
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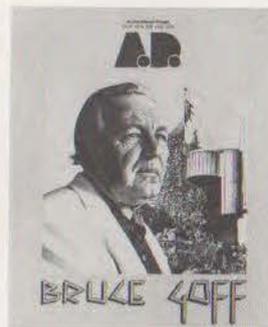
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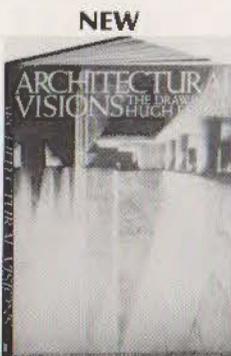
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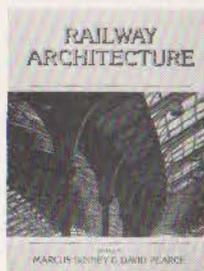
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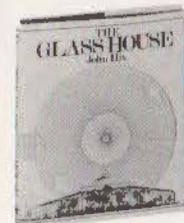
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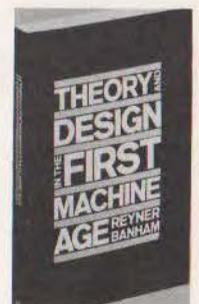
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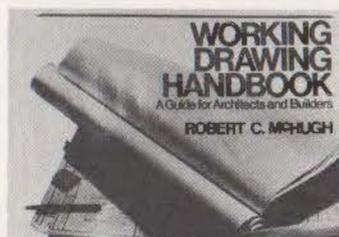
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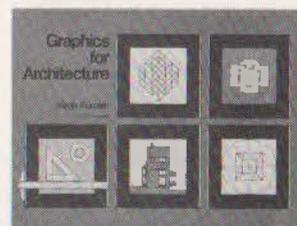
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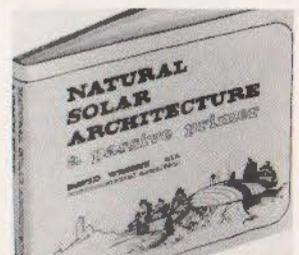
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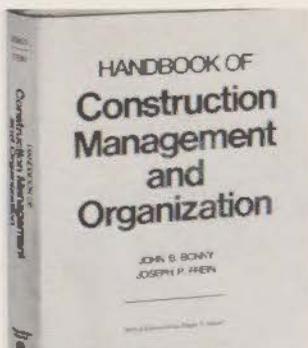


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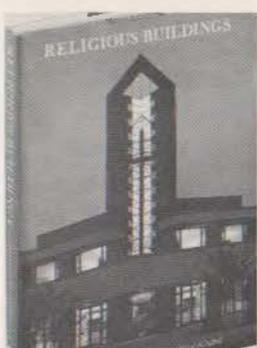


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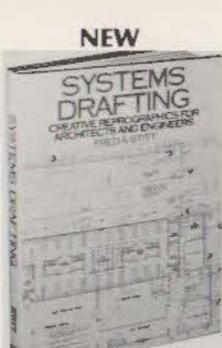
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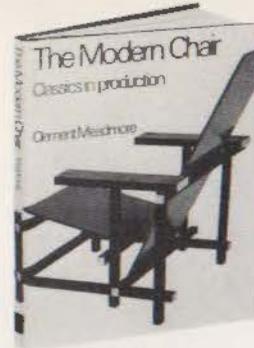
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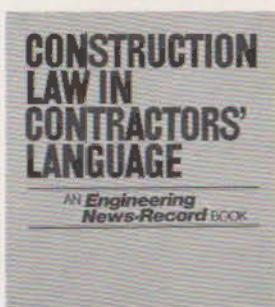
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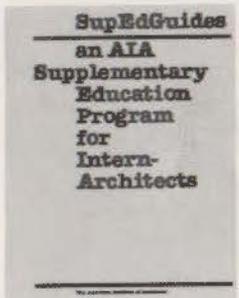
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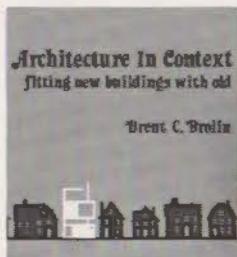
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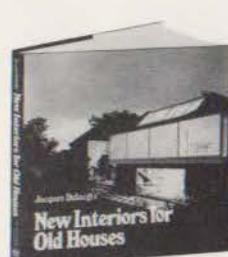
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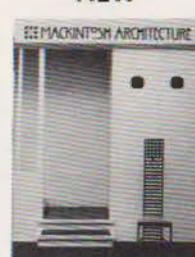
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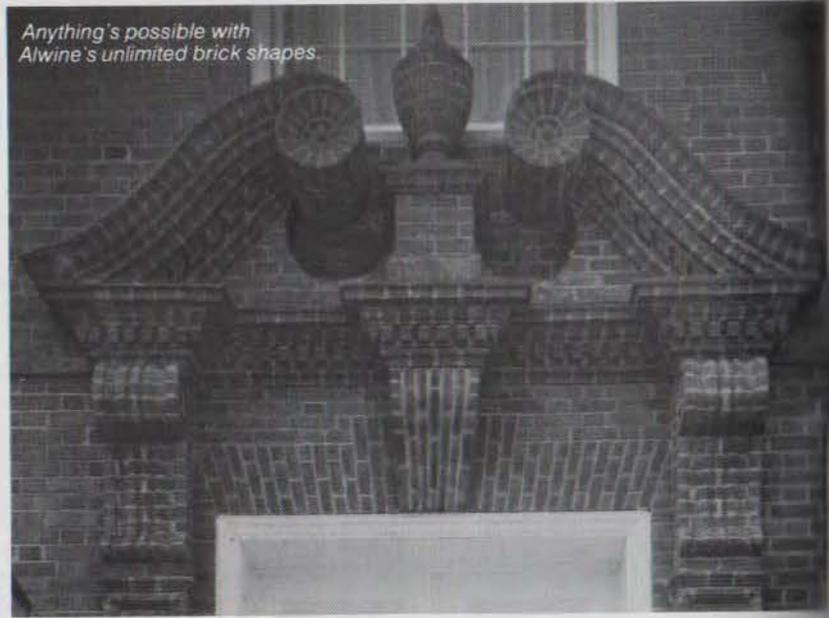
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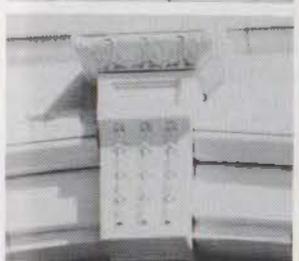
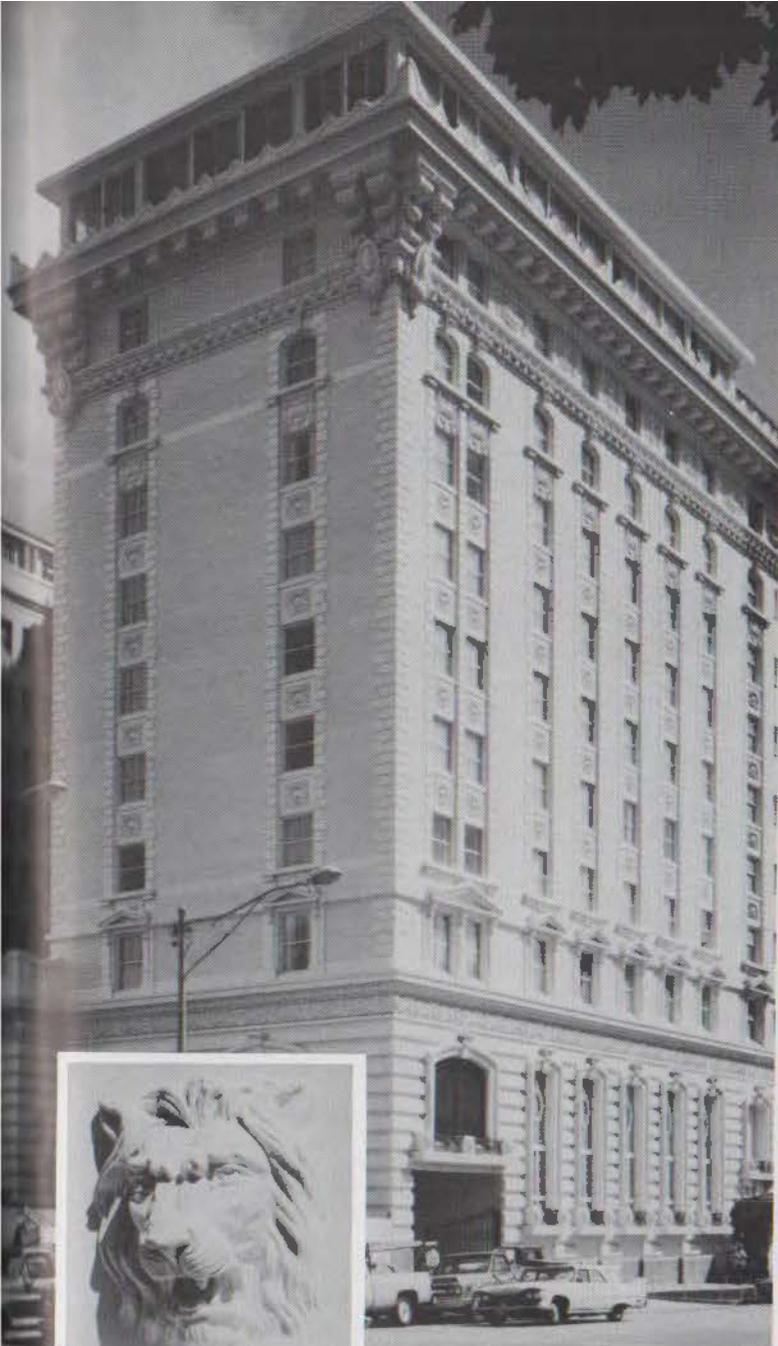
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Bill Kennedy, copyright 1980

"Exploratory" spec office building by "Excy" Johnston on West Sixth in Austin.

'Exploratory Architecture' to be Exhibited Feb. 2-20 in Georgetown

The recent work of young Round Rock architect J. H. Eccleston (Excy) Johnston, Jr., influenced by the likes of Robert Venturi and Robert A.M. Stern, will be exhibited Feb. 2-20 in the Alma Thomas Art Gallery at Southwestern University in Georgetown.

Entitled "Symbolic Relief: The Exploratory Architecture of J.H.E. Johnston, Jr.," with photographs by Austin photographer Bill Kennedy, the exhibit will depict commissioned projects, completed or on the boards, which express Johnston's attempts to blend functionalism with an emerging "superficial" post-modern aesthetic.

In the process, Johnston says, he wants to make the cardboard cut-out imagery of this "new direction in architecture" more direct, honest and palatable to the public.

"Most spec office buildings," Johnston

says, "try to hide the fact that their cosmetic cheapness is superficial. I'm trying to take it the other way. The very thing that is criticized about Venturi's flat columns, that such beauty is only skin deep, is what my stuff is *supposed* to be."

One of Johnston's exemplary projects is a former clapboard bungalow on West Sixth Street in Austin, between Lamar and Mo-Pac Boulevards, a former residential area which is re-emerging as a sort of stylish commercial strip, with attorneys and architects' offices dispersed among specialty shops, homes and corner groceries. There's a lot of faithful renovation and restoration of vintage housing stock going on here, but Johnston has done something a little different. He has renovated the old bungalow with a cut-out facade, rendering it a sign unto itself as a 1,200-square-foot spec office build-

ing, to grab the attention of motorists whizzing by on a now-busy stretch of West Sixth and "to give them something to play with in their minds."

A panel discussion of Johnston's work, "on its own merits," "in the context of architecture beyond modernism" and as it relates to "the nature of architecture which breaks with the dogmatics of modernism" will be held in conjunction with the exhibit at 7 p.m., Feb. 5, in the Alma Thomas Recital Hall on the Southwestern campus.

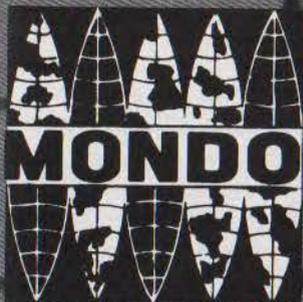
For more information, contact Mark L. Smith, Chairman, Department of Art, Southwestern University, Georgetown 78626. Telephone: (512) 863-6511, ext. 322.

Violations of Barrier Free Statute Reported

Some Texas architects are still designing buildings which do not comply with a 1977 amendment to the state's barrier free statute, according to the State Purchasing and General Services Commission.

S.B. 773, enacted in 1977, expanded the scope of the existing Handicapped Accessibility Act of Texas (now codified as Section 7, Article 601b of *Vernon's Texas Civil Statutes*) to include certain privately financed buildings and facilities constructed after Jan. 1, 1978.

These include office buildings with more than 20,000 square feet of "recognizable" office space (including multi-use complexes with a total of 20,000 square feet of office space); shopping centers with six or more "mercantile" establishments; theaters and auditoriums seating more than 200 patrons; convention centers; nursing homes; funeral homes; hospitals; transportation terminals; and commercial, business and trade schools.



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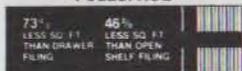


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In the News, continued.

The State Purchasing and General Services Commission recently has reminded several Texas firms that state law requires "all plans and specifications for construction of buildings subject to the provisions of this article [to be] submitted to the commission for review and approval prior to bidding and award of contract." Also, any "substantial modification" of plans which already have been approved by the commission must be resubmitted for approval.

For more information, contact the State Purchasing and General Services Commission, Architectural Barriers Department, P.O. Box 13047, Austin 78711. Telephone: (512) 475-2943.

'Architects in Residence' Tour to be Held Dec. 14 in Austin

The old adage about the cobbler who had no time in his busy production schedule to provide shoes for his own family does not apply to eight Austin architects who will open their homes to the public Dec. 14 for an "Architects in Residence" tour.

Included in the self-conducted tour, sponsored by the Austin Chapter AIA and the Women's Architectural League of Austin, will be the homes of Austin AIA President Allen McCree; UT-Austin Architecture Dean Hal Box, FAIA; UT Associate Professor of Architecture James Coote; and Austin architects James Polkinghorn, John Fitzpatrick, Tom Shefelman, Dennis Duff and Robert Klug.

For more information, contact the Austin Chapter AIA office, 709 W. 14th St., Austin 78701. Telephone: (512) 477-3318.

Texas to Participate In National Main Streets Program

Texas was one of six states chosen in September to participate in the National Main Streets Program, a one-year pilot project to develop downtown revitalization techniques for use in small towns nationwide.

The five Texas towns which will take part in the project are Eagle Pass, Hillsboro, Plainview, Navasota and Seguin, all chosen for their geographically representative locations and under-50,000 populations.

The five other states are Colorado, Georgia, Pennsylvania, Massachusetts and North Carolina.

The program is sponsored by a consortium of federal agencies—among them HUD and FHA—and the National Trust for Historic Preservation, which is setting up a National Main Street Center in Washington, D.C., to coordinate the project and train local project directors.

The program will be administered on the state level by the Texas Historical Commission, working closely with the Texas Department of Community Affairs and the Governor's Office of Budget and Planning.

The year-long project, scheduled to begin in early 1981, will involve the private as well as public sector in such revitalization strategies as historic preservation, fund-raising, zoning, oral histories, improving marketing techniques for downtown businesses and increasing the number of jobs available in downtown areas.

Larry Paul Fuller



Stephens (with plaque) is congratulated by TSA President Powell as TSA Executive Vice President Taylor and Lady Bird look on.

Coke County Man Wins Lady Bird Award For Highway Beautification

John E. Stephens, a maintenance supervisor with the state highway department in Robert Lee, received a plaque and a check for \$1,000 from Mrs. Lyndon B. Johnson during ceremonies Oct. 9 in Stonewall as this year's winner of the annual Lady Bird Johnson Award for highway beautification.

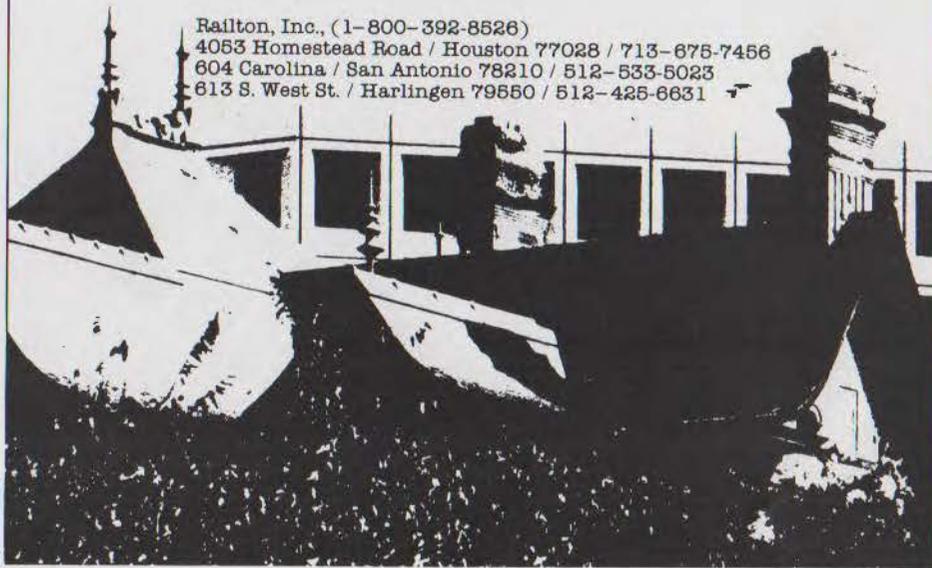
Stephens, a highway department employee for more than 20 years, was chosen as the 1980 award recipient for his work in beautifying some 200 miles of highway under his maintenance jurisdiction in Coke County, in central West Texas. Stephens has nurtured native trees, grasses and wildflowers in the Coke County area and has been instrumental in beautifying highways surrounding E. V. Spence Lake.

Mrs. Johnson established the award in 1970 to recognize the highway department workers who have done most to beautify Texas highways during the year and to express her appreciation for de-

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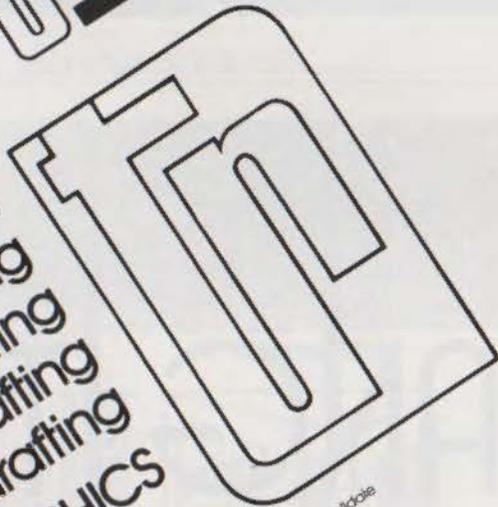
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partment efforts to preserve and spread wild flowers throughout the state.

Also present at the awards ceremony and reception at the Lyndon B. Johnson State Park in Stonewall were TSA President Boone Powell, FAIA, and Executive Vice President Des Taylor.



3001 Welborn Street, Dallas.

Dallas Firm Receives 1980 TFA Award For 3001 Welborn Street

The Dallas firm Milton Powell & Partners has been selected as the recipient of the Texas Forestry Association's 1980 Architectural Award for its design of the 3001 Welborn Street Office Building in Dallas.

The award is presented annually by the Texas Forestry Association to an architectural firm for outstanding achievement in the design of buildings that feature wood construction.

The office building is a two-story, 6,000-square-foot structure, with clear-sealed western red cedar as the major exterior material.

In May of this year, Milton Powell & Partners was also awarded a Citation For Excellence in Design given by the Dallas Chapter AIA for design of the same building.

Milton Powell will accept the award on behalf of his firm at the TFA's 66th Annual Meeting Oct. 24 in Tyler.

Houston AIA, Home Garden Sponsor Design Awards Program

Entries are now being called for the sixth annual Houston Residential Design Awards Program sponsored by the Houston Chapter AIA and *Houston Home Garden* magazine.

Submissions, due in the Houston AIA office no later than Nov. 21, may cover a wide range of project types, including

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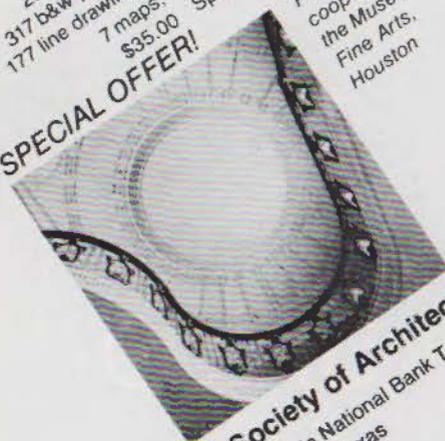
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In the News, continued.

single-family homes, custom- or merchant-built townhouses with abutting sidewalls, vacation homes, innovations in residential land use, renovations that involve structural changes or additions, and projects which concern themselves with significantly reducing building cost or

long-range energy consumption.

Projects must be designed by architects and have been built in the Houston metropolitan or South Texas areas. The winning entries will be featured in the April 1981 issue of *Houston Home Garden*.

For more information, contact the Houston Chapter AIA, 2003 West Gray, Houston 77019. Telephone: (713) 520-8125.

News of Schools



Larry Paul Fuller

Ford (left) chats with Gregory Peck and UT-Architecture Dean Hal Box during Sept. 19 reception in Austin.

Plans Announced to Establish O'Neil Ford Chair in Architecture

San Antonio architect O'Neil Ford, FAIA, and actor Gregory Peck were distinguished guests at a reception Sept. 19 at the historic Littlefield home in Austin for the announcement of plans to establish the O'Neil Ford Chair in Architecture at UT-Austin.

Peck, along with Nancy Hanks of Washington, D.C., is national co-chairman of a committee of Ford's friends, clients and associates who have joined to endorse plans for the Chair, which would be the university's first academic chair in architecture. Peck, Hanks and Ford share a friendship which began when Peck and Ford were presidential appointees to the National Council on the Arts during the Johnson administration, and Hanks was chairman of the National Endowment for the Arts.

Ford, whose career in architecture spans more than 50 years, is known for his distinctive regional approach to design, as well as for his structural innova-

tions, such as the "lift-slab" technique, historic preservation, and a host of award-winning projects in the Southwest and nationwide. He has designed residences for Oveta Culp Hobby, Darrell Royal, Patrick E. Haggerty of Dallas, Perry Bass of Fort Worth, former Texas governor John Connally and Virginia Lt. Governor and Mrs. Charles Robb.

Ford also has lectured on university campuses in the U.S. and abroad and his work has been published in many of the major architectural publications.

Assistant Dean Appointed At University of Houston College of Architecture

Peter J. Wood, associate professor at the University of Houston College of Architecture, has been named the college's assistant dean.

Wood comes to the University of Houston from the University of Nebraska at

Lincoln where he was an associate professor of architecture.

Born in Ridgefield, N.J., Wood received a bachelor of arts degree and a master of architecture degree from Yale University.

He formerly served as director of continuing education programs for the American Institute of Architects and as an assistant professor of architecture at the University of Texas at Arlington.

Heimsath Appointed Visiting Professor At Texas A&M

Fayetteville architect Clovis Heimsath, FAIA, a *Texas Architect* Contributing Editor, has been appointed a visiting professor of architecture at Texas A&M's College of Architecture and Environmental Design.

Heimsath received a bachelor of arts from Yale University in 1952, a master's in architecture from Yale in 1957 and was a Fulbright Scholar at the University of Rome in 1958-59. He later served for three years as a member of the faculty at the Rice University School of Architecture.

He is the author of *Pioneer Texas Buildings: A Geometry Lesson* (University of Texas Press, 1968) and *Behavioral Architecture* (McGraw-Hill, 1977).

UT-Arlington Students Win Special Citation In National Competition

A prototype juvenile services center made of recycled railroad cars won three architecture students at UT-Arlington a special citation in a national design contest sponsored by the University of Illinois Community Research Forum.

Jurors felt that the project, designed by fourth-year students Dean Smith, Meileen Saad and David Peckar, was an appropriately "lighthearted" approach to designing a place for kids and that it "serves as a good illustration that even the smallest design problems need not generate mundane solutions."

The problem, says the students' professor, Anthony Antoniadis, was to design a prototype juvenile services center that could be built in any part of the United States. The *question*, Antoniadis says, "was how to keep it from looking like a jail. How do you deal with something with an institutional character without giving it one?" Other factors were

cost of construction and energy use.

The railroad car solution, fancifully suggestive of the Victoria Station restaurant chain, ultimately proved to be a logical solution for the problem.

"Kids like trains," Smith says, "and this would be for youth. It would give them something to relate to instead of just another building with an institutional look. Also, cars are being retired every day by the railroads. They're strong and they're already built, so this could be very cost effective."

The students also found metaphoric support for the idea, the railroad look being analogous to the "way station" concept of the juvenile services center.



UT-Arlington students (left to right) Meileen Saad, Dean Smith and David Peckar with award-winning design.

Actually, there were three designs: one, for warm-weather climates, had four cars double-decked with an atrium in the middle; another made use of a tank car to store water for a solar energy system; the third used observation-type cars as passive solar collectors.

Competition coordinator Michael McMillen conceded that it was the ingenuity of the design rather than its feasibility that won the team the special citation.

"It was obvious the students had a good time doing it," he said. "And I know the judges appreciated the freshness of the idea. They had been over about 15 or so boards offering more or less standard designs, then along came this one and they said, 'Aha!' The students really captured the spirit of the project."

—Bill Lacey

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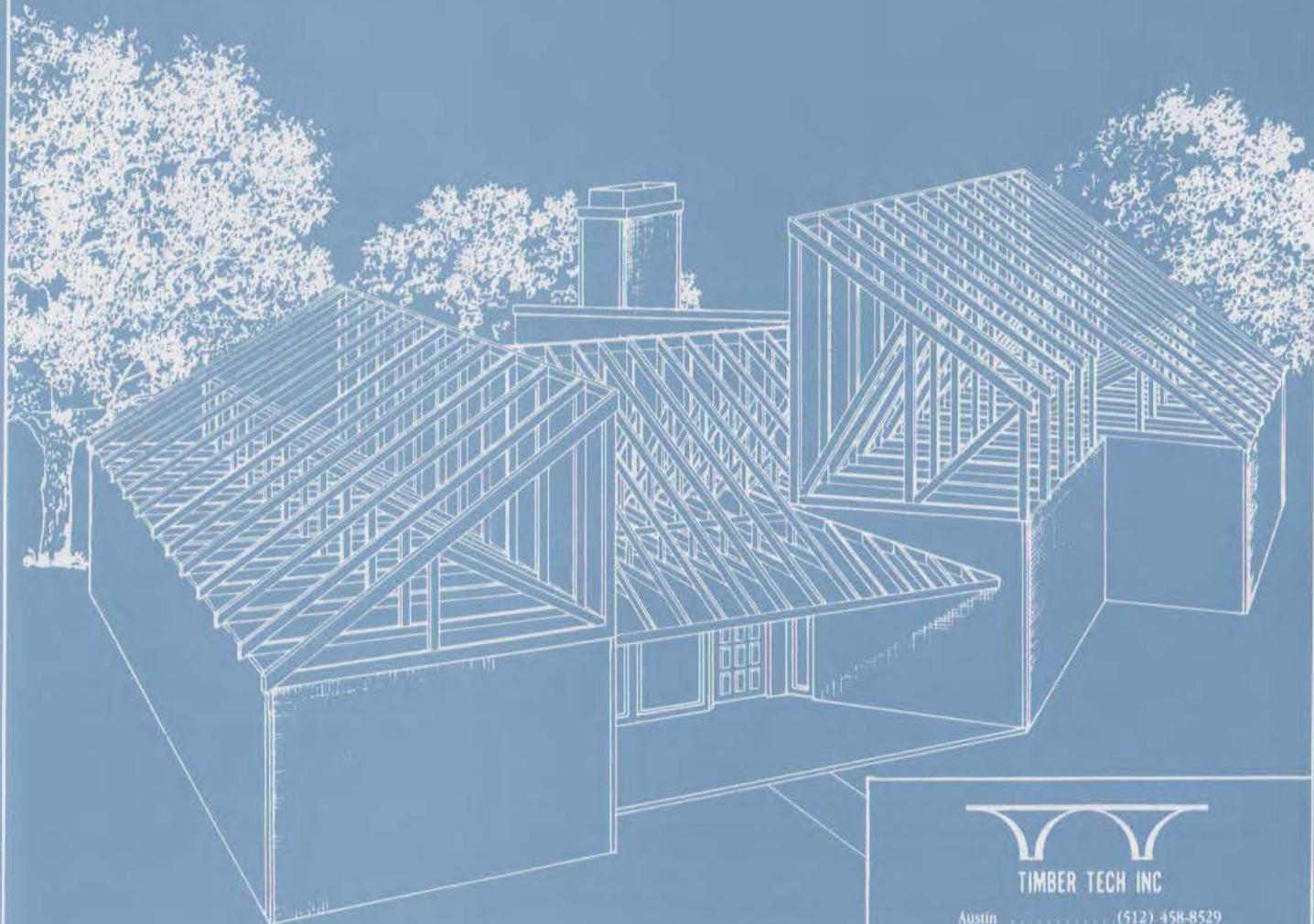
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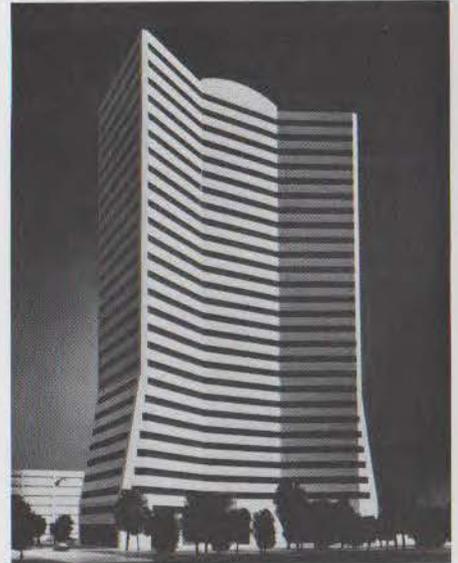
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Projects in Progress



Park Central in Houston.

First Commercial Office Building in Houston's Post Oak Park Under Way

Ground is scheduled to be broken in November for the 28-story Park Central, designed by the Houston firm Morris* Aubry Architects, the first commercial office building in Houston's Post Oak Park.

The 590,000-square-foot building will sit on a 4.3-acre site on the northwest corner of Brian Oaks Lane and Post Oak Parkway, facing the center of the park's heavily wooded, five-acre greenbelt.

According to developers, the "tripyche-like architecture" of Park Central is designed to respond directly to its park setting, with the building's three-panelled facade conforming to the curve of Post Oak Parkway.

Park Central will be clad in travertine, with sill-height windows creating horizontal definition on the facade. Travertine pavers will create walkways and porticoes, with the travertine continuing inside the building to cover the walls and floor of the three-story lobby. Echoing the building's vaulted-roof design, the lobby will feature a 38-foot-high vaulted ceiling.

The main entry to the building will be at the second level through a pedestrian bridge across Post Oak Parkway from a seven-level parking garage, which will accommodate 2,000 cars and will be accessible from both San Felipe and Post Oak Parkway.

Continued on page 88.

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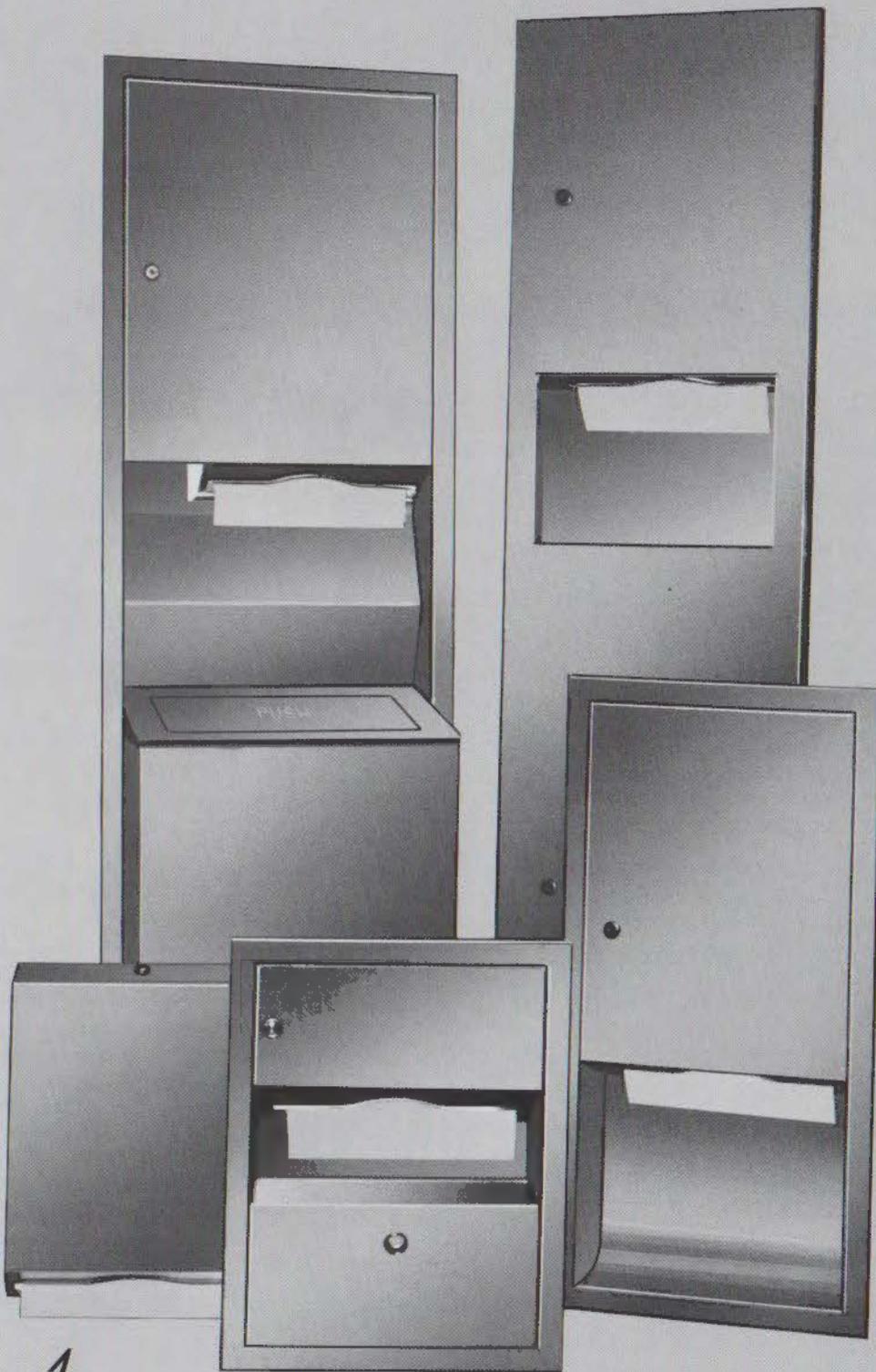
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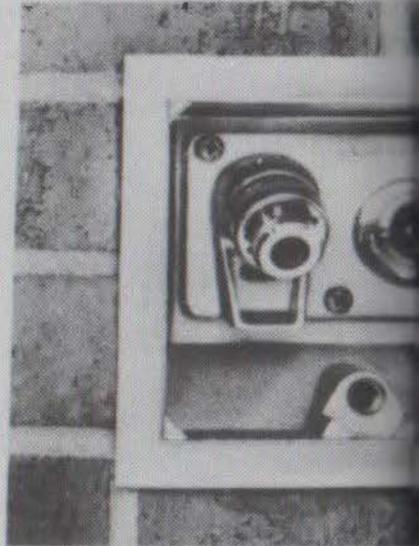
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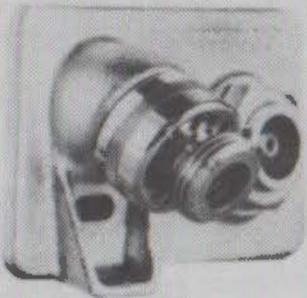
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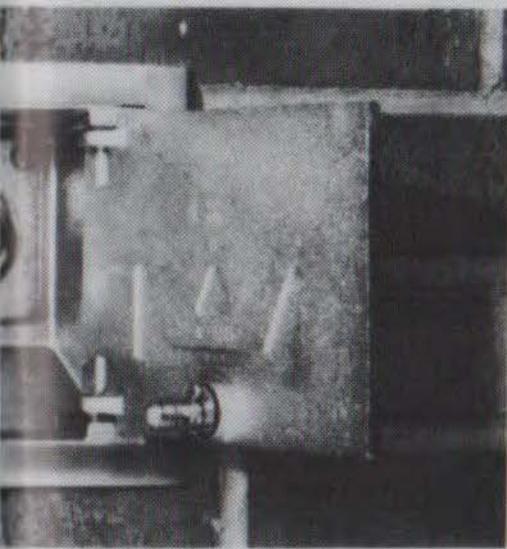
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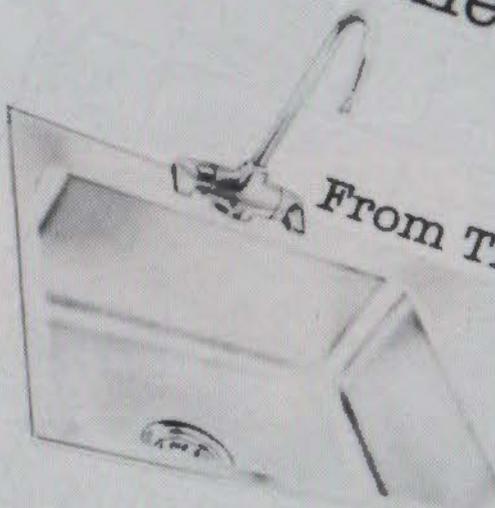
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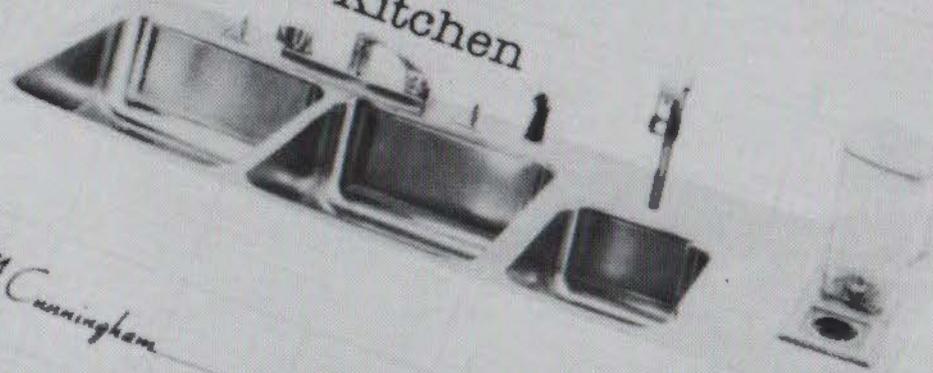
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SOME PHOTOGRAPHY HAS TO BE AHEAD OF ITS TIME.

The photo at the top (1.) is an example. It was made 12 months before construction began on the building in the photo at the bottom (2.).

Both photographs were taken to create interest among potential tenants. Both had the same effect: people driving up and down the Loop looking for the future U. S. Home Building.

The effects were the same because, in each case, we set out to capture the feeling of the architecture and setting, not simply to document the building in precise detail. It's a technique we learned in building architectural models, and it seemed to us that it should work in photography, too.

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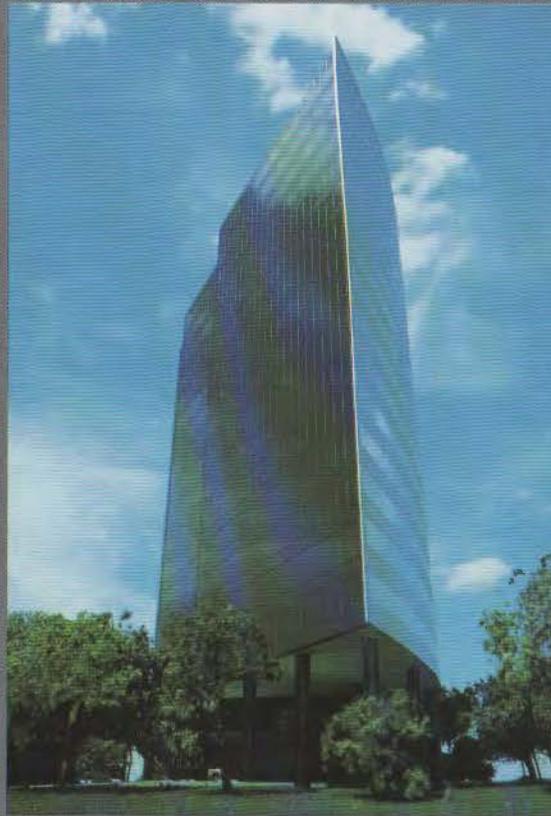
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About this Issue



Dallas. The word is a modern-day incantation. It evokes an aura of glamour and allure, of gilded prosperity and the fanciful world of J.R. Ewing. Made magic by the media, it is a grabber of a word, the kind trendy new night spots appropriate for an instant image, or that writers use as a meaningful modifier (the Dallas look, the Dallas woman).

While the Dallas of oil and cattle barons is largely a figment of the popular imagination, the city does enjoy a broad-based prosperity that partially legitimizes the Dallas mystique. It is the boom town that never quit booming. Dallas was third in the nation (behind Los Angeles and Houston) in non-residential construction through July of this year. It has experienced an influx of corporate newcomers lured by the open-door economy, low tax rates and mild climate; new residents arrive at the rate of 500 per week. A surge of economic imperialism, especially on the part of the Canadians, has poured millions of foreign dollars into the economy (while demonstrating a strong confidence in Dallas' future). Some economists even foresee a financial power tilt toward Dallas away from Houston, since Dallas interests—food, fiber, banking, insurance, electronics, fashion & retailing—are broadly diversified and not petroleum based. As a city of commerce, Big D is still a big deal.

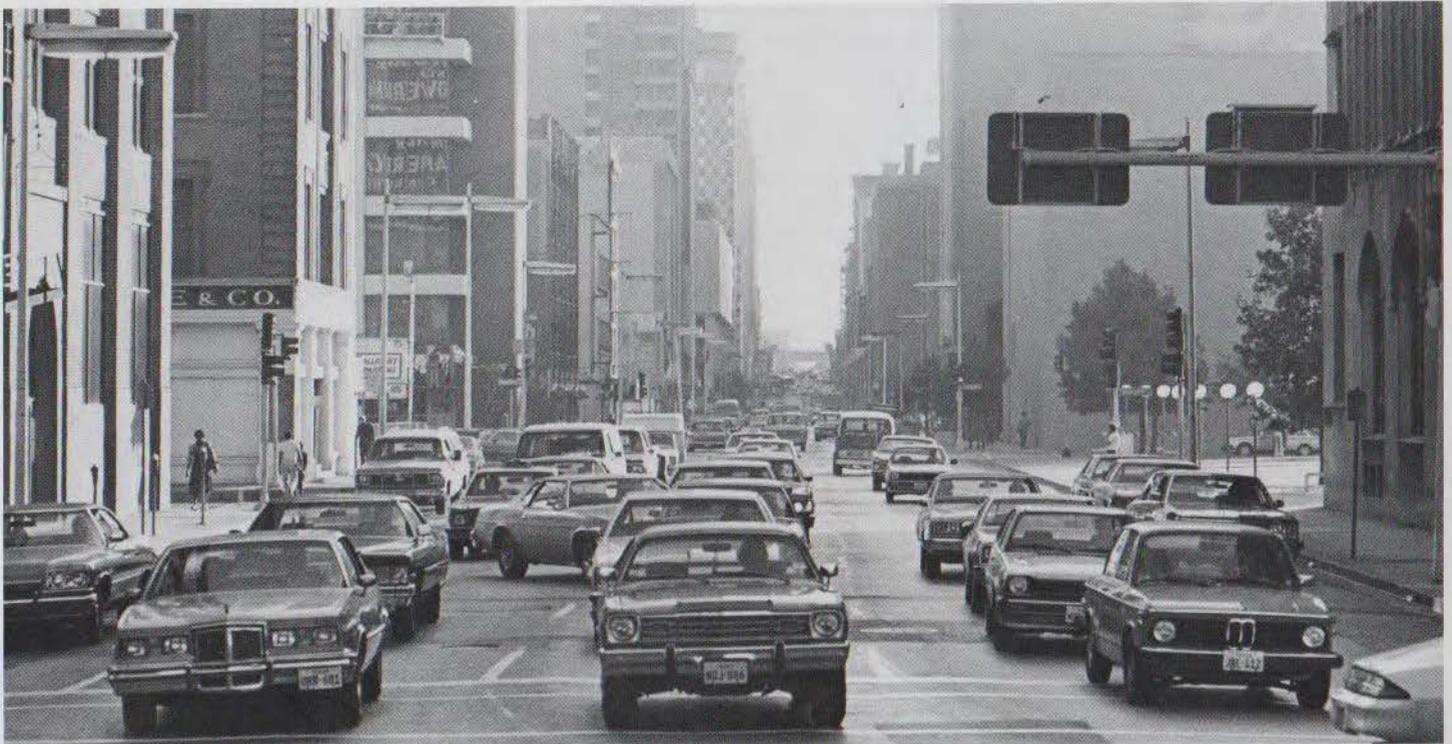
Prosperity has not produced the perfect city, however; Dallas' built environment continually is being evaluated and found lacking. A common observation is that the same free-spiritedness and independent thinking which made Dallas grow made it grow rather haphazardly, even within the constraints of zoning. We find one building here, a totally different building there, and little regard for context, for the spaces in between. The city lacks the character and cohesiveness—the strong sense of place—that emerges from collective, rather than independent, efforts. A related problem is that Dallas is a driving, not a walking, city, partly because its form is deficient in pedestrian scale and the amenities—covered walks, benches, gathering places—one finds in older Eastern cities. And there is not a healthy mix of uses, which would include more residential areas. The result is a kind of artificial vitality which fizzles out each work day as downtown empties for the night and heads for the suburbs. (An interesting point of irony is that, while the incorporated suburbs surrounding Dallas draw from the city without contributing to its tax base, they also create a land-locked situation which causes a healthy turning inward of the city's focus and attention.)

In this issue, released in conjunction with TSA's 41st Annual Meeting at the Hyatt Reunion November 6-8, we look at how Dallas has been trying to meet its problems head-on through creative planning. There seems to be a growing realization that private growth must be controlled and balanced against long-term public concerns. We also consider a sampling of recent buildings as individual responses to the forces shaping the city. But we are reminded in our lead article by Dallasites James and Sally Wiley that individual buildings are mere urban fragments, that cities, in reality, are made up of *places*. In "Four Dallas Places," the authors impart a "feel" for the city by engaging our senses, sharing in sensorial terms their impressions of four favored places. Like any major city, Dallas is one grand accretion of form, texture and color; of energy and motion; of history and human experience. It is a setting for encounter and exchange representing a boundless and awesome collection of possibilities for human interaction. But, for James and Sally Wiley and nearly a million others, Dallas is also "home"—a word that casts a spell all its own.—Larry Paul Fuller

Four Dallas Places

The City as Home Town

By James Wiley and Sally A. Wiley



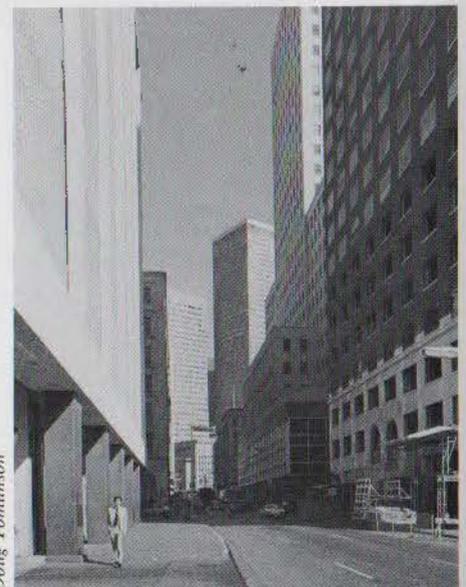
Doug Tomlinson

When we were approached to write something about Dallas for the convention issue of Texas Architect, our first thought was, "It's been done. And done." All the biggest and tallest and longest and bests and, lately, worsts have been pretty well exhausted. So we searched for another approach. We have gradually become aware that there is, according to outsiders, a "Dallas mystique." When you live in a town—and the very process of living in it reduces any city to a town—it's just home, and the idea that it could be surrounded by a mystique seems silly. We decided to write about some things that, although possibly unique to Dallas, are to us only part of our home town. The way the smell of Mrs. Baird's bakery on a clear night, or sunsets over super-market parking lots, are part of it.

Downtown

Where shall I go for lunch today? You'd think the choices downtown would be endless: a quaint hole-in-the-wall off the street, a quiet, sedate room high on one of the crystalline boxes, or perhaps a place below the ground along the pedestrianway. No answer comes readily to mind, so I'll walk and either fall into a familiar rut, or make a new discovery.

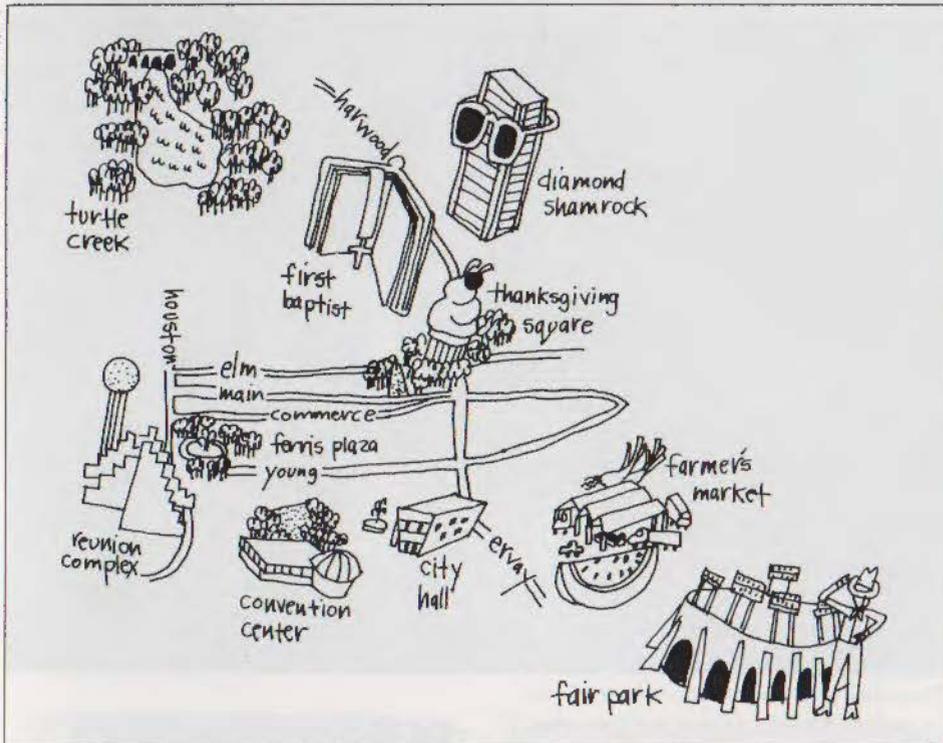
Downtown Dallas is meant to be walked in an east-to-west direction, uptown to downtown along the main axis on one of the primary streets—Elm, Main, or Commerce. But I'm walking perpendicular to the grain. Crosstown, as they say. These streets—St. Paul, Akard, Ervay, Harwood—carry heavy automobile traffic in and out of downtown at the rush hours, but not many



Doug Tomlinson



Concrete playground, Baptist Academy.



BELOW: Ferris Plaza fronting Union Station and Hyatt Reunion Tower.



pedestrians. The sidewalks are generally narrower, and the sidewalk from the Fairmont Hotel to the Adolphus Hotel or to the First National Bank hasn't enough style and glamour to be a fitting route for the hotel's guests.

I'm on St. Paul Street. The character of this part of St. Paul is set by the Baptists, and the sound of children playing in the concreted yard of the Academy is a startling contrast to the normal city sounds. Children are remarkable; they don't seem consciously to mind the brutal esthetic of concrete, chainlink fence, and sewer-tile play sculptures.

As I walk along, I feel a strange disorientation. I feel the sun from a direction not compatible with the hour. And the light has a peculiar golden color. There lies the answer. The reflection from the gold glass wall of the Diamond Shamrock building creates a light strong enough to cast my shadow. Two shadows follow me along the sidewalk, and the golden reflection seems to double the heat of the sun. Do designers consider what the sum of their sins can do to the downtown climate? Probably not.

The weather seems to be distilled in the spaces between the buildings so that there are greater extremes: the spring winds funnel through at an even greater velocity, the winter cold seems colder, the summer heat hotter. Perhaps that's why the in-between days are so pleasant. When the days are decent, the noontime crowds squeeze onto the sidewalks; sitting space to people-watch or to eat your sandwich is at a premium.

As I approach Thanks-Giving Square, I think about our downtown parks. Of the three that can accommodate people, Ferris Plaza is the oldest. There are other green spaces: the landscaped edges of freeways, the beautifully green lawn by the Convention Center, the tree-shaded cemetery adjoining it. While these spaces

Doug Tomlinson



Moore's "Dallas Piece."

Richard Payne



Triangular "Square."

give much-needed visual relief, they do not welcome people. The monumental City Hall Plaza is meant to be admired from above and to be walked across as quickly as possible; consequently, the spatial mysteries inside its chief ornament, the Henry Moore "Dallas Piece," are not often explored.

But Ferris Plaza is a space that invites. The red brick paving, the fountain, the benches, grass, and trees all tightly organized in a symmetrical plan and slightly sunken below street level were all in keeping with the early 1900s when it was created. Unfortunately, there are not many pedestrians in the neighborhood and those who enjoy the park most are the starlings, and the indigents who drift over from the railroad tracks a short lurch away.

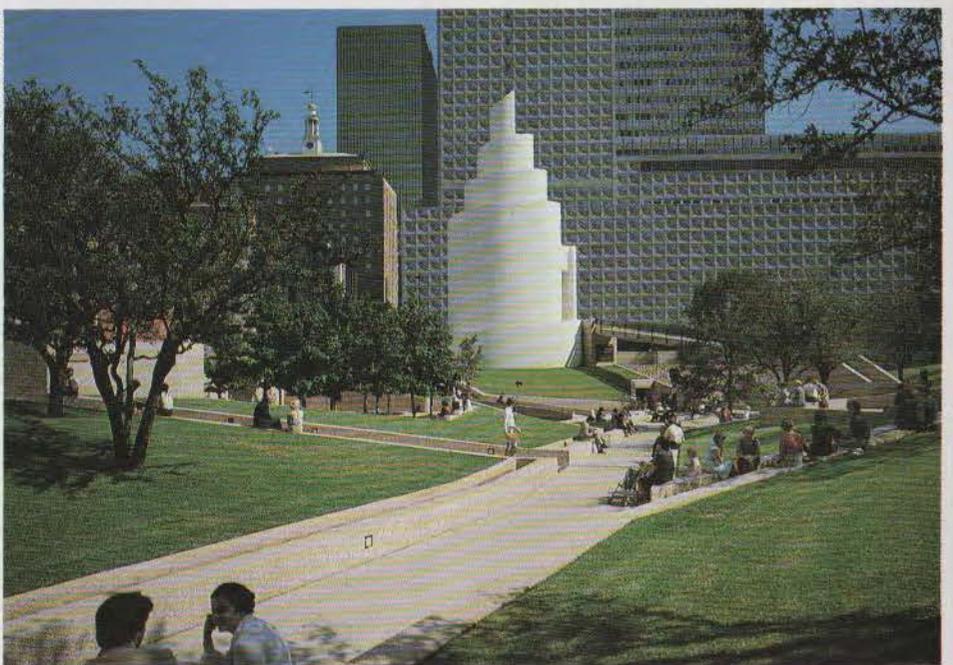
I can cut across Thanks-Giving Square, the most successful of the "people spaces" downtown. The form of the chapel is not especially popular among local architects—it's been described as a giant triple-dip Dairy Queen—but the park serves well. The retaining walls that line the walks provide a place to sit, eat, dabble a hand in the water, and soak up a little sun. As I walk across today, I'd prefer shade; that will come as the trees mature.

The people all look as if they've come from their offices in the Republic Bank across the street—secretaries, businessmen, stockbrokers, mostly young and WASPish.

Thanks-Giving Square is not a square, but a triangle. I come to the apex opposite the helical chapel, read the prayer at the gate, and cross Pacific to the National Bank of Commerce, walk through the building—all the planters bear signs that warn against sitting—and out the other side to Elm Street.

Elm Street is the most colorful of the three primary streets. The blacks of the

Richard Payne



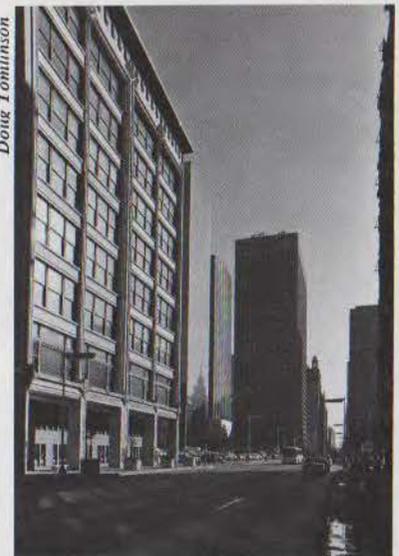
Thanks-Giving Square: sun and a triple-dip.

Doug Tomlinson

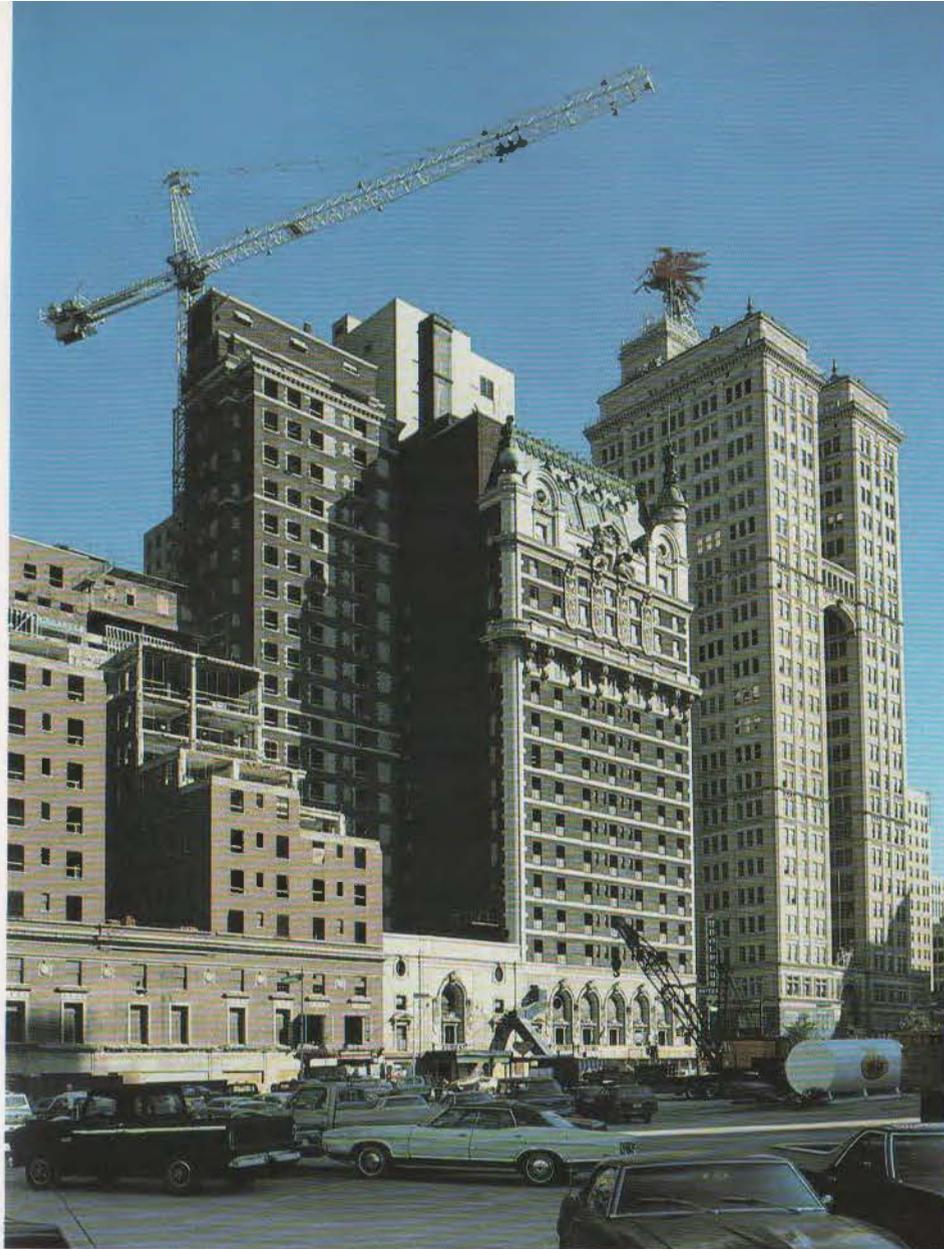


Honest Joe's: a last vestige of Deep Ellum

Doug Tomlinson



El Centro College: a lift to the street.



1930's gathered in the east end, Deep Ellum, a community that has since been scattered by social pressures and by freeways that physically changed the neighborhood. Only a few vestiges remain, such as Honest Joe's Pawn Shop at 2525 Elm.

The stretch between Honest Joe's and Stone Street was once the entertainment strip in Dallas. Movie houses lined the street, their marquees glittering, and the sidewalks were crowded, especially on Thursday nights when the stores were open late.

The glamour is gone. Deep Ellum is deserted. The Elm Street character is set now by stores that sell sexy underwear, H. L. Green's, which sells everything, and the old man on the corner, who rattles the few coins in his cup.

The students of El Centro College have given a lift to the street on the west end and perhaps a restored Majestic

Theater will encourage life on the east end.

I cross Elm and enter Stone Place, a block-long street that was little used until it was converted to a landscaped and paved mall in the early 1960s. Today, despite its tired look, it gets a lot of traffic. The people who sit on the benches always look as if they have something to sell you. Just step behind this shrub here and inspect the goods.

Stone Place leads me to Main Street. Main, like Elm and Commerce, is open at the ends with nothing to stop the eye, and from this point, I can perceive the gentle slope of the land up from the Trinity River on the West. This open endedness allows one not only to know the topography, but also to see edges to the city and thereby gain an idea of its size. Downtown seems smaller here than it does on certain crosstown streets—Akard or Ervay for example, where the

LEFT: A changing CBD—Adolphus Hotel undergoing renovation, aside the Magnolia Building and its Flying Red Horse. BELOW: Stone Street people traffic.



Doug Tomlinson

view is blocked by buildings and one feels contained.

If I were to proceed south, crossing Commerce and Young Streets, I would encounter convention-goers rather than businessmen and would enter what might be termed the civic center. The institutions there, even with the help of a new Central Library, an expanded Farmers Market, and a Young Street glamorized from the Convention Center to Reunion, will not offset the pull of the major commercial development on the north. Even though the differences are subtle, the neighborhoods and streets downtown have distinct characters. As pedestrian circulation is expanded to include overhead as well as underground routes, other differences will evolve, including possibly a new form of segregation. Already, one can see that the life of the walkways underneath One Main Place and the First International is different from that on Main Street. And how will these differ from that along the Skybridge connecting 2001 Bryan, Plaza of the Americas, and Diamond Shamrock?

The central business district is changing rapidly; it's difficult to imagine what it will be fifteen, twenty years from now. Some things are certain: It will continue to change, and it will grow progressively livelier, at least for some years to come. Whether it will become increasingly civilized remains to be seen.

Lunch? I'll stop here in the Manhattan Delicatessen for the blue-plate special. Some things never change.—J. W.

Larry Paul Fuller



Michael McCullar



Farmers Market

Depending on the season, the day of the week, and the time of day, the Dallas Farmers Market, like any market, has its particular ambiance. In the winter when most of the produce is shipped in from out of state, the traffic is light, only one or two of the three sheds are used, and most of the buying is wholesale. What lures me then is the Ruby Red grapefruit trucked north from Donna or Weslaco or Mission. At one grapefruit a day, shared for breakfast, an eighteen-pound bag lasts a while, so the trips are infrequent. If I go on a weekday, there are plenty of parking places in the shed and it's an effortless matter to load the treasure into the trunk of the car.

As the seasons begin to change, the variety of produce increases, and so does the activity. There are certain advantages to a supermarket: it's convenient; the variety of fresh vegetables and fruits is remarkable; I can be choosy, selecting bean by bean and cherry by cherry; and for a two-member household, the supermarket is often cheaper. But there's something appealing about buying fruits and vegetables in the open air from someone who tells me it was picked fresh this morning (sometimes it was) and who exchanges a sackful of edibles for some money. It used to be that we set out for the market loaded with quarters. Those were the increment. Now we take dollar bills, and a few quarters in case we get lucky.

The Dallas Farmers Market is an integral part of the City's wholesale produce district. The district has been in the same place for generations, and so now is near the heart of the city, within the inner free-way loop that bounds downtown. The streets near the Market are lined with warehouses and loading docks; trailer trucks tediously maneuver, and fork lifts scuttle about. If inside the sheds it's "Let

Larry Paul Fuller



the buyer beware," away from the sheds it's "Let the pedestrian beware."

Three block-long sheds compose the public Farmers Market: roofs and gable ends of corrugated metal, concrete docking some two-and-a-half feet high and the length of the shed on each side, with walks, two rows of angled parking spaces, and a one-way driving lane between. Plain pipe racks, no nonsense. The farmers like it that way. The City has ambitions for the Farmers Market; the Market is one of the few public enterprises that pay for themselves, so it could be upgraded and beautified with no strain to the taxpayer. Fortunately, any efforts to get too cute or contrived, or to impose controls for the sake of the Sunday buyer, are firmly quashed. Too much meddling and the dealers will just pack up their rutabagas and move out to the city limits.

Saturdays and Sundays are the big market days. The buyers from the restaurants come earliest, then the energetic

souls who want to beat the traffic. By ten o'clock only luck will get you a parking place in a shed. The walks between the cars and the docks are jammed with people of every color, size, and age, from every part of town. Baby-strollers block the way. The concession carts are already doing a brisk business in beer, soft drinks, and even hot dogs.

On a June morning the aromas are pronounced. Even while we're cruising in search of a parking place, our car sucks in the smells of hot dogs and cantaloupes. We park on a side street under a tree and walk to the nearest shed. Then we pick up the fragrance of strawberries and of peaches—peaches that seem always to promise more than they deliver. And of onions; these tied in bunches have long green tops and roots with bits of blackland dirt still clinging. Someone leaves the motor running so his car will stay cool and the fumes engulf us as the woman transfers to a paper bag the



basketful of tomatoes I've chosen. "Sometimes the exhaust nearly gets you," she remarks, "and on top of it, the heat." It's a hundred degrees in the shed.

Above the noise of the people and the traffic can be heard the constant *tcharping* of the sparrows. Although not classified as scavengers, they, with the pigeons, do a large part of the housekeeping. They nest in the rafters, and their racket gets louder as they ascend toward the metal roof. The pigeons go about their business more sedately, somehow steering clear of automobile tires and human feet.

The pickups are backed up to the docks. Each dealer or farmer has a space on the concrete and from a wire above the space hangs a sign that tells who the dealer is and where he or she is from. In the retail shed the quantities are smaller. Shiny green peppers are sold by the quart instead of the peck. There are white, yellow, and purple onions; piles of collard greens tied in bundles; black-

berries as big as dewberries, though never, of course, so sweet and juicy. Poke salet comes fresh on Saturday mornings, grassy green smelling and limply tender. Bright yellow summer squash sits next to glistening blackpurple eggplant. (We always look for the slender little satin-glass Japanese eggplant, but it's hard to come by.)

Because perishables are being brought in at all hours, the entire market district is constantly alive and moving, around the clock. At night, of course, activity slows down. There's little traffic around the public sheds; a murmur of scattered conversations breaks the quiet. Buyers stroll through, unhurried, in sporadic twos and threes. Venders are relaxed, yawning. In the backs of the pickups are pallets, occupied or waiting to be slept on. With the crowds and the fuming cars gone, the breeze has a chance. "It gets real cool toward morning," the bean lady says, "but I roll up the windows in the

cab so I don't get cold."

In the rafters the pigeons snooze in snuggled rows; the sparrows have disappeared into deeper recesses. Their racket has been replaced by the sharp, nasal *peent* of the common nighthawk which, like the produce venders in the sheds far beneath it, works through the night for a living.

The lights are on in the all-night cafes—in the Farmers Market Restaurant, and in the popular Farmer's Grill, which had to move to accommodate the City's plan for expansion. Although the Grill is in temporary quarters, business still thrives. In the Western Cafe hangs an enigmatic sign: "Now serving breakfast, 3 a.m. until 12 p.m." (Is that nine hours, or twenty-one?) There follows a list of hearty choices, but no prices. Things are iffy all over—S. A. W.



View down esplanade to Hall of State.

Fair Park

Like a dozing mammoth, Fair Park awakens for two weeks every year, then settles back into a fitful sleep. The awakening is not sudden. It starts in late August when repair and installation crews begin preparing for one of the largest state fairs in the nation. The activity builds, climaxing during the two weeks in October when more than three million fair-goers invade the 200-acre site.

Looking at a site plan for the 1936 Centennial Exposition, one perceives that George Dahl, Paul Cret, and their team of designers had in mind a definite route for the visitor to follow. The fairground is considerably bigger now, but the core of the original pattern still exists. Their route is the one I like to follow.

If you drive to Fair Park during the Fair, more than likely you will enter by the back door, on Fitzhugh, or by the side door, on Second Avenue. There is where all the fairground parking is. Better than to drive is to go by bus, for the bus deposits you at the front door.

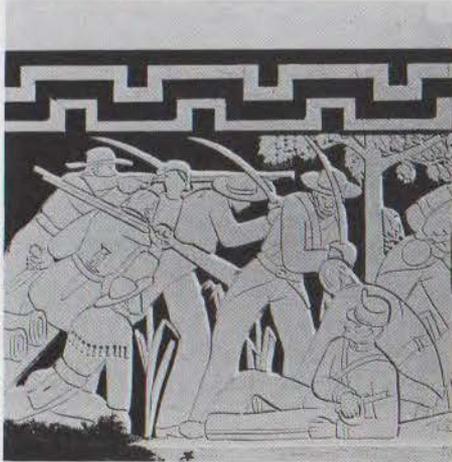
As an axis, Exposition Avenue works only in plan; its axial character is not supported by the buildings outside the



fairgrounds, and the I-20 overpass completely destroys the view either up or down the avenue. At the park entrance, however, we sense the axis and begin to see in the structures the devices used to create monumentality: symmetry, larger-than-life scale, and obvious symbolism. The ticket booths that were added in later years to handle the bigger crowds are somewhat jarring, not being in the 1936 style.

The space between the entrance and the end of the esplanade serves as an entrance hall and gives us a chance to orient to the Fair. There are hard choices to make. Should we take the Skyride? Should we go right, toward the Automobile Building? No, we decide to move in the more natural direction, clockwise, toward "Varied Industries." This leads us past the National Guard, Army, and Navy displays, which seem even more

Raised mural, Tower Building.



Photos by Larry Paul Fuller

Big Tex: manly jaw, halting voice.



Detail, Centennial Building.



out of place than the ticket booths. Who wants rockets and tanks in the entrance hall?

Before entering the end of the exhibit hall, we stop to take in the best possible view of the complex that was the Texas Centennial Exposition of 1936. What a glorious sight it must have been, this set of buildings described by Huxtable of the *New York Times* as the nation's best collection in the Art Deco style. At Fair time it still pulses with color, light, and sound.

Night is the best time to view the panorama. Although historically there is always a warm snap for the Fair, the nights are breezy cool. And there are fireworks.

Lavender lantanas, blue plumbago, and yellow candletrees are always in full bloom, and great splashes of red cannas are in all the right places. Each of the visual elements—flowers, water, banners, colored lights, and structures—is carefully placed to fit the Beaux-Arts rules for balance. The food stands don't conform to the rules, but they add their own quality. They emit the smells of popcorn, nachos, Belgian waffles, and the corny dogs that are said to have originated

here. The aromas, the hawking of the vendors, the young screams from the Midway, and the tides of people are essential to the occasion.

At the end of the esplanade opposite the entrance stands the Hall of State. Discounting the City Hall, the Hall of State is the largest monument in the city. It was designed as the head and visual climax of the esplanade space, and it fills that function grandly. Embraced by the concave blue-tiled facade of the building there stands a gilded Indian, a bow at the ready. His invisible arrow is aimed toward Big Tex, who looms two blocks away, welcoming us to other exhibit buildings and to the Midway.

If the Indian symbolized the strictures of the Beaux-Arts, Big Tex symbolizes the freedom of our pop culture. His enormous body, one arm outstretched, is slightly awkward, betraying clearly that under the Levi's and checkered shirt hulks not a human form, but a mechanized construction. His wide mouth welcomes us and tells of the day's events in a halting voice, the manly jaw working up and down.

If we ignore Big Tex's invitation and skirt the Women's Building, we come to the lagoon. In contrast with the formal

style of the esplanade, the lagoon is natural; the body of water is handled as though it were not man-made. Even if the museums that border the lagoon could pull the people from the thrills of the Midway, the softness of its landscape could not survive the crowds at Fair time. The remainder of the year, the museums are the consistent attraction, and it is in the areas around the lagoon that visitors stroll the walks or sit on the grass.

For years the City has been trying to find ways of making Fair Park more of a year-round recreational asset. The effort involves an examination of both philosophy and design. What is it? What should it be? How should it look? The Park presents a unique design challenge, partly because the integrity of the core Centennial Exposition buildings should not be violated, and partly because the uses of the Park are quite diverse.

The Music Hall attracts people for brief, indoor entertainment; the museums attract them for a variety of more prolonged activities; and intermittently the State Fair lures hordes, who very quickly trample and destroy all but the most protected lawns and greenery.

As a fairground the Park seems to work very well indeed. But the excitement and the life burst forth more from the occasion than from the locale. And the rest of the year the Park is, for the most part, dormant, abandoned. There are trees and shrubs, but not in great abundance, and much of what is valiantly trying to grow, we wistfully concede, will only succumb again in October.

Fair Park? It's a place. So long as there is a Fair, it will probably never be a park.—J.W.

Larry Paul Fuller



Larry Paul Fuller

Turtle Creek

Between Neoma Bridge on Armstrong and the bridge on Beverly Drive lies a particularly gratifying stretch of Turtle Creek. A mixture of the natural and the contrived. Turtle Creek itself is in a sense a gift from landscape architect and planner George Kessler, who in the early years of the century told Dallas what a treasure it had in its creeks. Of the several possibilities, Turtle Creek was the only one that was ever very thoroughly developed.

Exall Lake, impounded by a dam at Euclid Avenue, was created, according to an old plaque near the dam, by Col. Henry Exall in 1890. At the upper end of the lake on the privately owned west side is what is sometimes referred to as Cox's

Folly. This dowager of an Italianate villa, recently renovated, and aggrandized by a Palladian tennis barn with stained-glass mandorla, stares superciliously down, past its benymphed pavilion, to the water below. There, four black swans and a white one, recent ornaments on the lake, glide about, possibly wondering if they will ever feel at home.

On the east side of the lake are broad lawns and shaded walks, part of Lakeside Park. Lakeside Drive marks the edge of the public property, and across the street are large, comfortably pretentious houses of assorted architectural parentage. Where the lake widens, water lilies encroach from the shore. A bridge hovers over the dam. Here the path winds around, descends several steps, and puts one on a

bluff above the creek. Over great white slabs of Austin Chalk the water runs clear until it deepens. The same white rock forms the wooded escarpment of the far bank. Cutting its shaded way, the creek winds along, under Neoma bridge and on toward downtown.

In the spring Kessler's gift gets the Neiman-Marcus Stack-Pac treatment: wide ribbons of pink and deeper pink azaleas, with ornaments of daffodils and dogwoods. At the height of the spring bloom, the traffic gets so heavy that Lakeside Drive is made a one-way street. People flock from all parts of town to stroll the distance from the Strickland Place, along flowered walks on the public side, to Beverly Drive. Brides and models and Easter-gussied toddlers get photographed



in front of blazing hedges.

When the big show is over, Lakeside Park reverts by and large to the neighborhood. Neat signs posted at intervals warn "No Picnics Allowed, No Fishing Without Permit." But there are discreet ways to picnic that allow the Highland Park police to look the other way. Small boys in Adidas T-shirts pedal up on bikes with their collapsible fishing poles to get their first taste of predation. Middle-aged black ladies in big straw hats come from across town with their cane poles and their folding chairs and sit by the lake, berating the turtles for taking their bait.

With the passing of the azaleas and the dogwoods and the other marks of man's manipulation, nature takes over. An early morning walk will prove that the elements making up the real Turtle Creek will do what they will do, relatively indifferent to the urban verges of their world. Goldfish, liberated from the glass globes of negligent children, survive, adapt, and grow large enough to be called carp. They slither in trains of three or four, over and under and around the lily pads. Grackles bathe in the shallows below the spillway. The water makes its own small cascading roar, drowning out the swish of passing cars. Squirrels work the upper branches of trees grown dense with spring's indulgence.

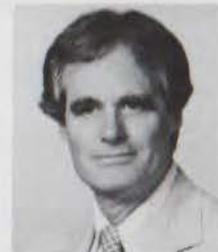
The American widgeon, the original rubber ducky with its play-pen *peep*, has its few weeks of churning around the lake with the locals; but it's just passing through. The mallards, however, are permanent residents. They have the best of both worlds: dependable if questionably nutritious handouts of Mrs. Baird's sandwich bread on the one hand, and on the other, a reasonably undisturbed haven for rearing to maturity their little brown and orange fluffballs.

The leg-banded Canada goose, too, is a permanent resident. A pair wintered over



a few seasons ago and decided to stay. One day an over-eager, underused neighborhood retriever presented its master with one of the geese. Cries of grief and mourning could be heard up and down the lake for months. But time heals the wounds of even a goose, and the widowed one remains, winter and summer, faithful, well fed, and seemingly content.

As spring lapses into summer, the far banks of the creek become a jungle, obliterating what little could be seen of houses on the other side. Honeysuckle casts its perfume to the air and the water-lily buds open into yellow rice bowls. The last of the goldfinches fuss about, mad-deningly invisible, in the thickening trees. Stacked like elfin shingles, last year's live-oak leaves are toasted by the sun into a burnished, fragrant promise. Ear-muffled joggers, looking neither right nor left, seeing neither homes nor lake, hearing neither cars nor crows, trample mulberries underfoot and stamp a purple print of Nike until the ink is gone.—S.A.W.



James Wiley, FAIA, is a principal of the Dallas firm The Oglesby Group, Inc., and is the 1980 president of the Dallas Chapter of AIA. Sally A. Wiley is a free-lance technical editor. She specializes in petroleum engineering and also works with architects, civic organizations and arts-related groups. The Wileys have been reducing Dallas to home town for nearly 30 years.

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A Sampling of Recent Architecture

By Larry Paul Fuller

The publishing in 1962 of *The Prairie's Yield* (text by Harold Box, James Wiley and James Pratt) was the culmination of a landmark effort to examine the forces at work behind the development of Dallas and its architecture. Many other similar efforts, of varying scope, have been made. Among them: our own 1976 Dallas issue featuring an essay by James Pratt; the *AIA Journal's* March 1978 edition, issued in conjunction with AIA's Dallas convention; and, released on that same occasion, the much-touted "anthology of architecture and open spaces"—*Dallasights*, published by the Dallas Chapter of AIA, Alan Sumner, editor. More recently, *D Magazine* (May 1980) published the rather sensationally titled but incisive article by David Dillon, "Why is Dallas Architecture So Bad?"

The following pictorial presentation of recent and in-progress architecture can be seen as a kind of *Dallasights* addendum, 1980, since these projects are too recent to have been included, except in preliminary form. Unlike *Dallasights*, however, the attempt here is not overtly to focus only on "what is lasting and best." No such value judgment is implied. Rather, the intent is to provide a sampling of images which comprise a representative cross-section of new Dallas, a collection of buildings which depicts a range of responses to the economical, environmental and sociological forces shaping Dallas today.

On the other hand, certain of these projects represent true innovation and exemplary design quality. Who knows? We might someday find ourselves reading, "Why is Dallas Architecture So Good?"



Brookhaven College, Pratt Box Henderson & Partners. One of 6 exemplary suburban campuses in the community college district. Aaltoesque in feel. Admirably sensitive to the region: predominantly low forms with sloping metal roofs, muddy-colored brick—enlivened by green—for the harsh light, cutaway courtyards and low arcades for outdoor experience, a towering windmill as both symbol and source of current.

Rick Grunbaum



The Winston School, John W. Mullen III, Architect. A private school for intelligent children with learning disabilities. Small-campus atmosphere with a comfortable, residential character enhanced by a two-story administration building with gabled roofs and a balcony. Warm red brick contrasts with sun-reflecting white roofs and broad overhangs.



Texas Credit Union Center, SHWC, Dallas, and CRS, Houston. Freeway architecture, pure and simple. Oriented toward a curve in LBJ, the building comes into view as one flat facade and appears to rotate, dramatically revealing its true form—a parallelogram—as the motorist progresses. Alternating bands of tinted glass and aggregate panels comprise the zebra-like skin. Recessed fenestration on front and rear facades provides texture (not sun control) and reveals the position of structural columns. The protruding wing at ground level houses Town North Bank.



Trailwood United Methodist Church, Parkey & Partners. Rising out of raw prairie in the midst of Fox & Jacobs suburbia—church as considerate landmark. Simple forms with residential scale and direct symbolism. (A 34-inch bell is on its way.) Two shades of stucco delineate ceremonial and service elements. Inside, pre-fab roof trusses of standard 2x4 construction were painted and left exposed, achieving drama through modest means. The whole reflects a kind of straightforward simplicity that smacks of good stewardship.



Triangle Pacific Offices, Gwathmey-Siegel Architects, New York City. A rare corporate headquarters in that its 90-degree orientation away from the busy Dallas Parkway acknowledges the 200 employees who work there rather than streams of passersby; employees park and enter in *front*, not in back. Mid-level stair provides the feel of a public building and enriches the entry experience—architecture in the traditional sense. Cylindrical forms, projecting elements, and other Gwathmeyan touches. Reflecting pond and sculpture complement quality—not lavish—materials: marble cladding, aluminum, glass and glass block. And, for the world's largest manufacturer of hardwood flooring, hardwood floors throughout.

Stern Residence, Townscape Architects. A free-form response to the undulations and tree patterns of a heavily wooded site near a ravine. Two separate units containing private areas and a unit containing gathering areas are connected by a glass-covered gallery. Large glass areas angled for optimum view. Tree clusters preserved in courtyards; level changes define spaces while having minimized destructive site grading. Complexity of the resulting plan was offset by minimal details and a simple palette of materials.



James F. Wilson



One Brook River, Warden and Evans. Glass box/pre-fab hybrid capitalizes on the best qualities of mirror glass without compromising energy conservation. Curved mirror glass wall provides glitter, gleam and a sense of orientation while opening up the view and "collecting" the due north light. Glass is limited on the south facade, and on east and west is deeply recessed and shaded by vertical louvers. Front mirror glass appears to float, supported by a vertical truss, because side walls notch back before meeting the north wall.

Robt. Cook



Retail Strip, Beltline at Grande, Parkey & Partners. Stripped down strip with a dressy canopy, parasitic to Irving Mall. Innovative use of steel bar joist construction. Front glass wall is set back to create protective overhang. Four parallel bands—mechanical screen above, yellow trim cap, light valance, and grey sign band—complete and decorate the canopy while accentuating horizontality. Above eight feet, mirror glass augments the intricacy of exposed structure and the play of light within it.

Las Colinas:

When John William Carpenter came to Dallas in 1918, he was attracted to the rolling, grass-covered hills northwest of the city and there established Hackberry Creek Ranch, soon nicknamed "El Ranchito de Las Colinas" (the little ranch of the hills). Carpenter had a successful career which included founding Lone Star Steel and predecessors of Southland Life Insurance Company, and heading both Dallas Power and Light and Texas Power and Light. But he kept his property in use as farm and ranch land, resisting postwar pressures to sell off and subdivide.

At the time of his death in 1959, Carpenter, along with his son, Ben, and son-in-law, Dan Williams, had expanded the property to some 6,000 acres. As farm and ranch incomes fell and taxes increased, the heirs faced the inevitability of developing the land, but resolved to do it right. This commitment to quality has been widely recognized, most recently in the presentation of a Citation of Honor to Ben Carpenter by the Dallas Chapter of AIA.

Located on either side of Carpenter Freeway in Irving, less than ten minutes from D/FW Airport and with a direct shot to downtown Dallas, the Las Colinas planned community was guaranteed a measure of success to begin with. But a balanced mix of uses—residential, commercial, industrial, office, recreational and cultural—coupled with careful environmental planning and high design standards have made Las Colinas the "hot spot" of the Metroplex.



Las Colinas Urban Center. Planned as a concentration of mid-rise and high-rise mixed-use buildings around 125-acre lake Carolyn, the Urban Center complements residential villages and business and office parks across Carpenter Freeway. The two existing towers are by Welton Becket; the third, as well as the canal walk and adjacent facades disguising a parking garage, are by Harwood K. Smith & Partners.



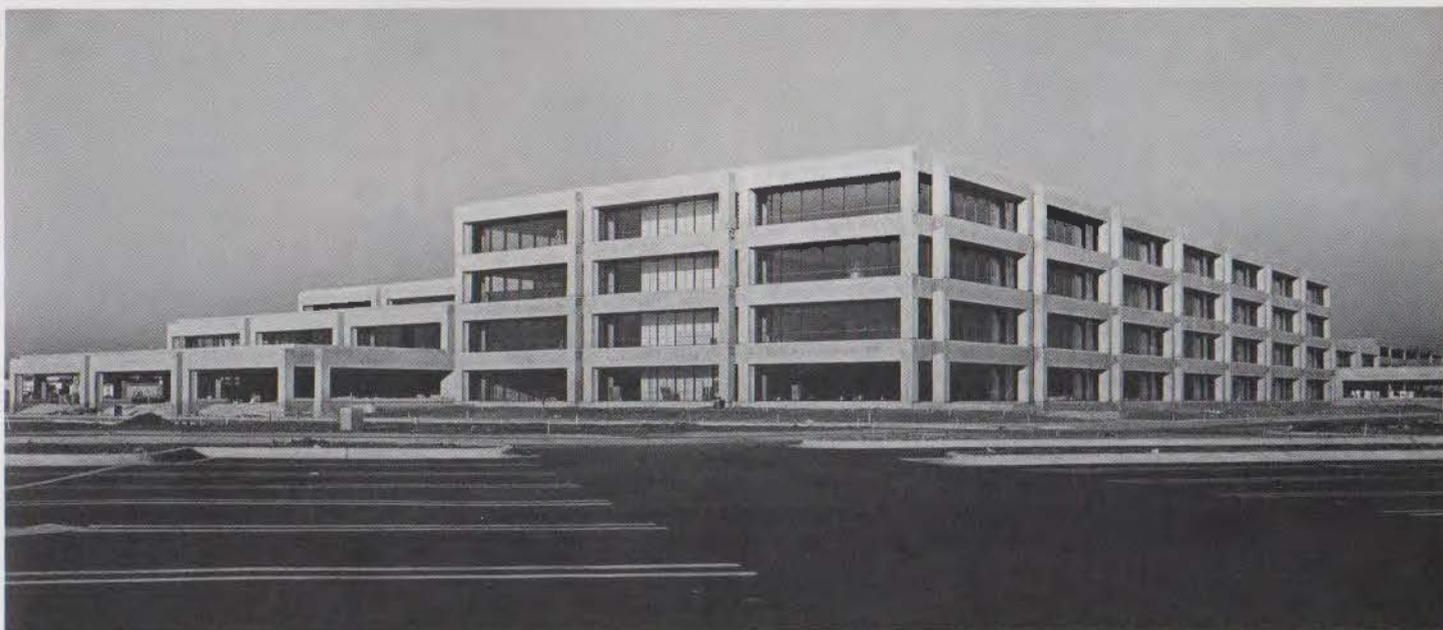
General Automotive Parts Corporation, Environmental Space Design. Drastic grade differences resolved by elevating a large open office atop a smaller, windowless base housing computers and storage. Concurrently, the already high vantage point was enhanced and more site area was reserved for parking. Wide overhangs shelter an encircling verandah. Metal louvers (a la John Deere) afford sun control.



Fairway Plaza, The Oglesby Group, Inc. Low-lying forms with sloped roofs (and ceilings) ease the transition between adjacent residential areas and the Las Colinas Urban Center while evoking images of sheds and barns. Sloped portions, draped like saddle-bags from the building core, house perimeter executive offices with views of the golf course. Standing seam metal roofs, cedar trellises, and sheltered terraces enhance the regional flavor. Strip windows of tinted glass are slightly recessed, while large glass areas are set back deeply and shaded with trellises.

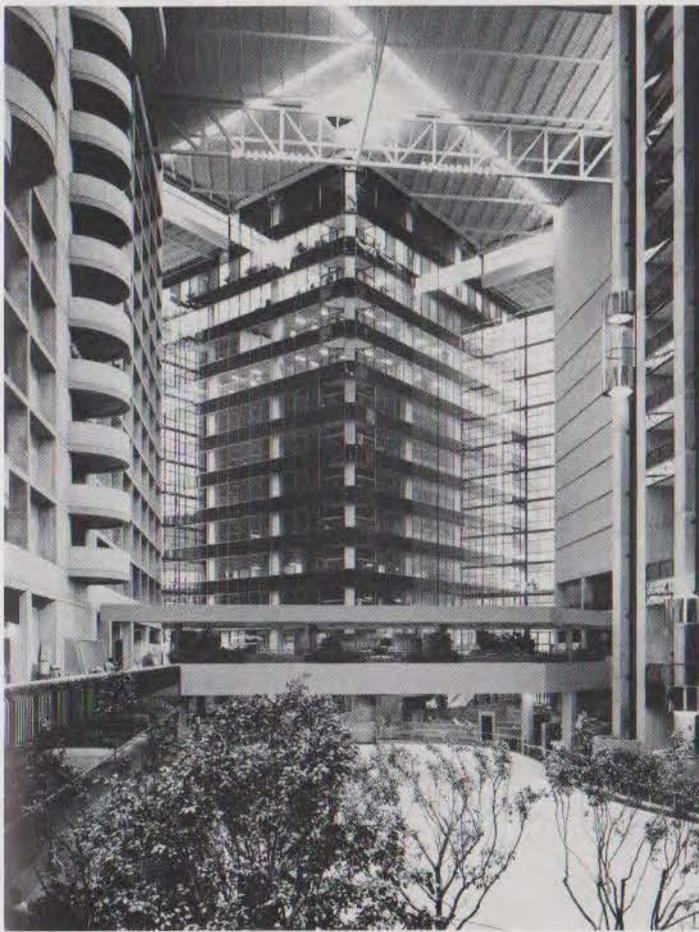
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Blue Cross/Blue Shield of Texas, Omniplan Architects. Pre-cast concrete bents, each shaped like an inverted U, serve as both architectural and structural elements. Resulting capacity for long (48-foot) spans serves client's need for some 2,000 modular clerical workstations with few floor-to-ceiling partitions. Unified column and beam element prevents heavy joint lines and allows for more refined detailing than possible in poured-in-place structures. More than 700 trees will enliven the sparse Richardson site.

Robt. Cook



Plaza of the Americas, Harwood K. Smith & Partners. Fifteen-story atrium—the project at its best—connects a hotel flanked by two no-nonsense 25-story glass box office towers and a mammoth parking garage at the rear. An ice arena, and the lure of surrounding shops and restaurants support the project's role as a much-needed downtown public space. Rather cold materials are offset by lavish greenery and an interesting play of light.



Willis Cecil Winters

Central Research Library, Fisher & Spillman Architects. Located directly across the plaza from the new Dallas City Hall. Form and expression were derived from the organization of library collections and an attempt to complement City Hall. Careful management of materials, color, height, forms and fenestration achieves compatibility while avoiding outright mimicry.

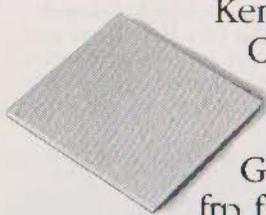


Oak Lawn Branch Library, Architect William Thomas Odum. Ingenious economy of means, highly energy-efficient. Oriented at 45-degree angle to street grid to catch north light and south breezes. Operable windows and clerestory roof forms set up natural ventilation. Metal book shelving supports double as framework for exterior walls. Skin is of lightweight insulating wall panels.

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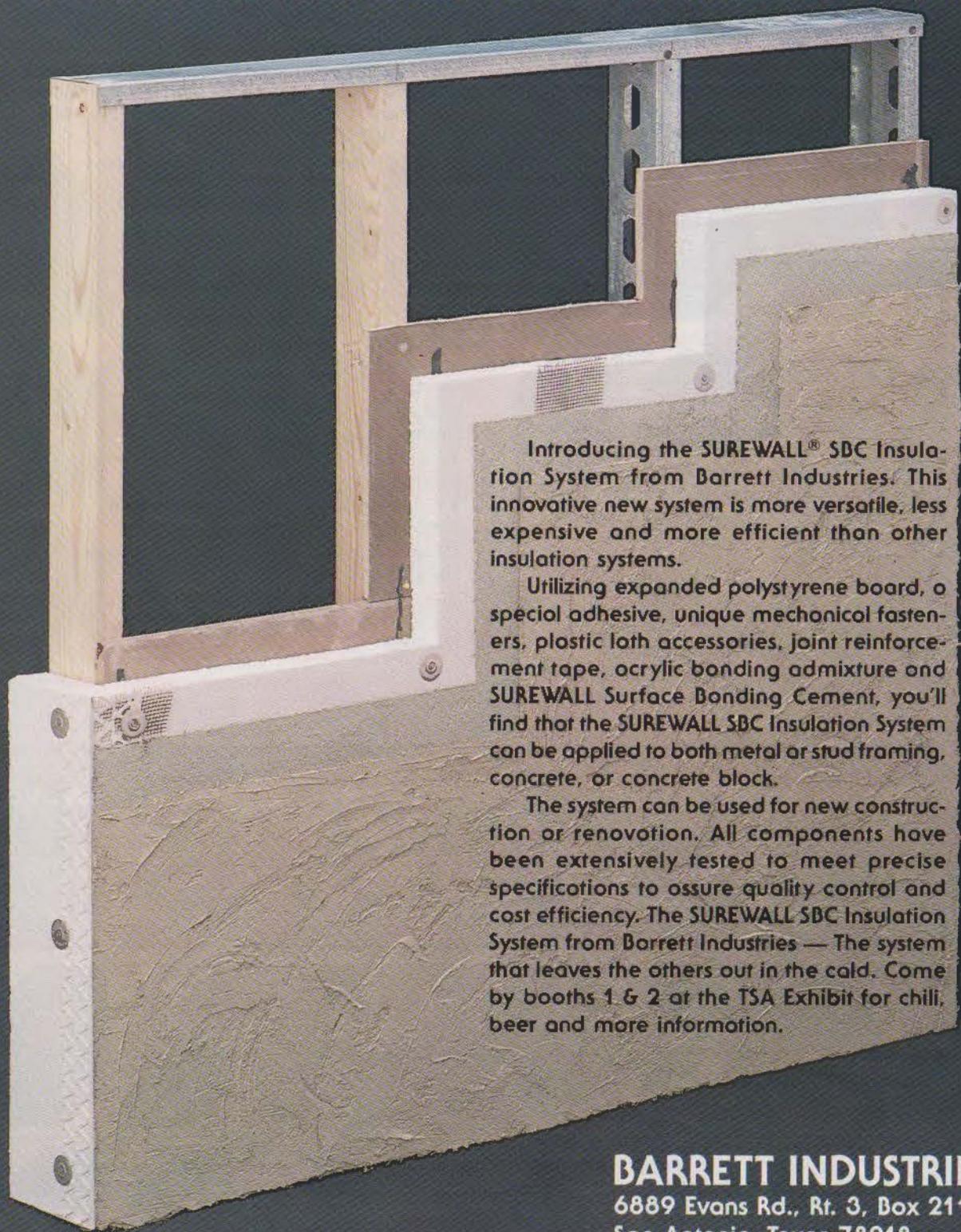
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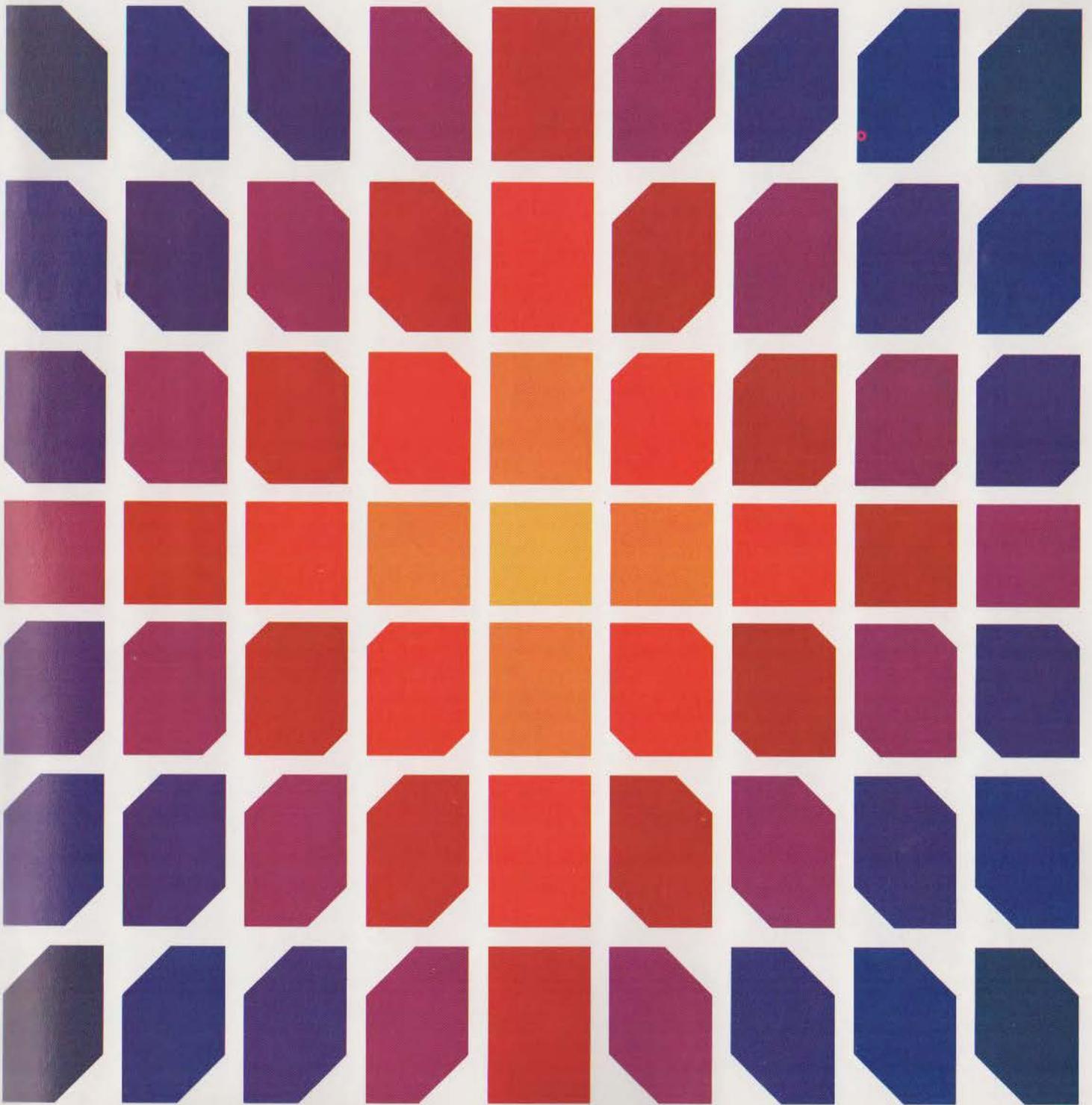
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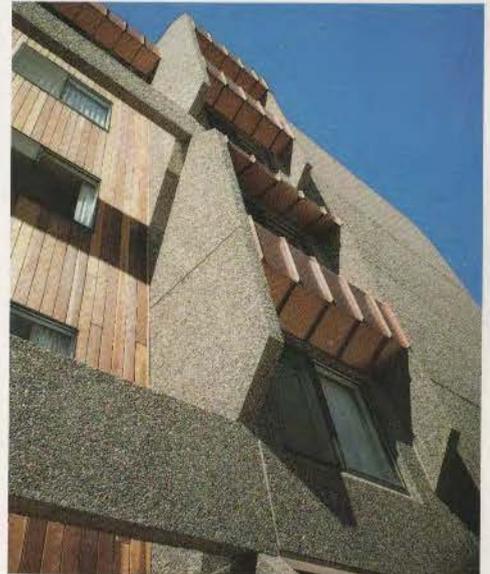
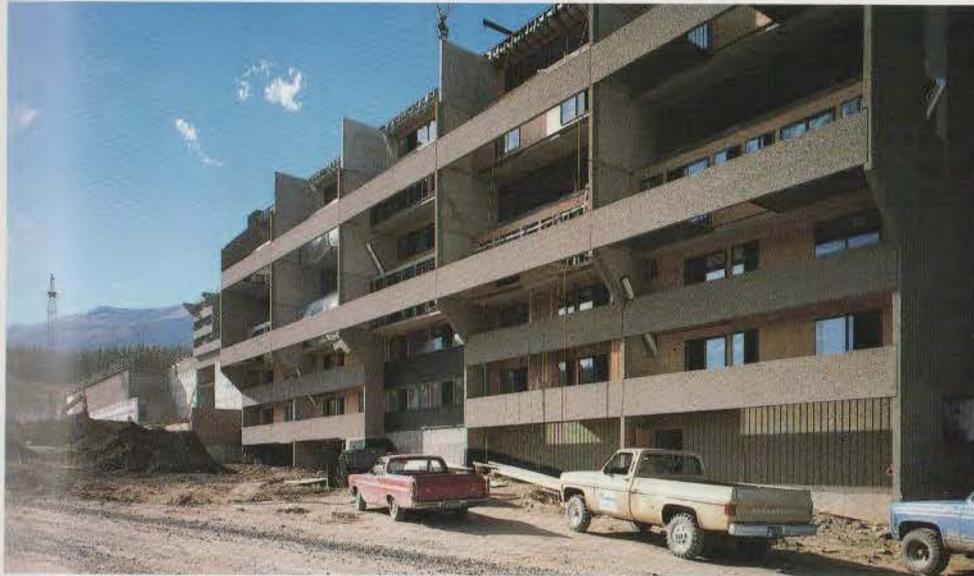
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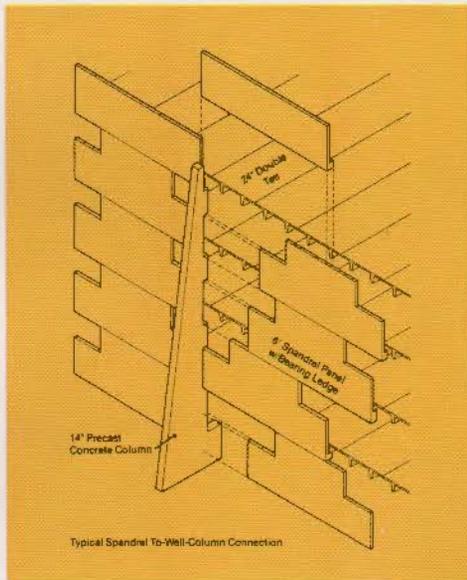
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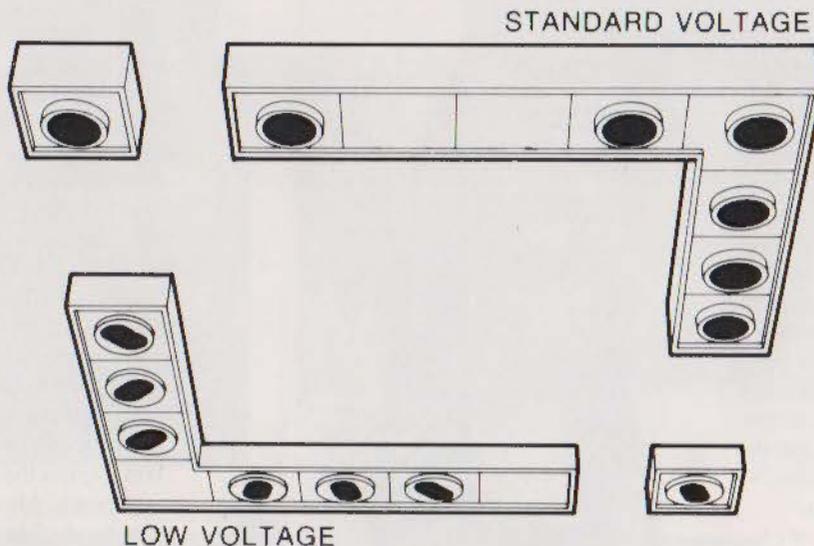
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One Dallas Centre

Downtown Jewel

By David Dillon

Downtown Dallas, like downtowns everywhere, is laid out in a classic grid, with one 200-foot block following another in monotonous procession across the prairie. Yet in the booming northeast quadrant, this primary east-west grid is intersected at a 30 degree angle by a second, the work of a surveyor named John Grigsby. As a result of Grigsby's somewhat oblique approach to urban planning, downtown Dallas ended up with a series of oddly-shaped parcels of land, running the length of what is now Pacific Avenue, that present unique opportunities for architects and planners with the imagination to use them.

Prior to One Dallas Centre, few of them did. Most buildings were constructed flush with the street and four-square on the lot, like an arrangement of milk cartons. The most sublime vistas were usually of the executive washroom next door. Instead of following this dreary precedent, architect Henry Cobb, of I. M. Pei & Partners, positioned One Dallas Centre asymmetrically on its lot, like a piece of sculpture. Two sides of the equilateral rhombus ("diamond" in the vernacular) reflect the major east-west grid, while the other two pick up Grigsby's eccentric variation. But no exterior wall is directly parallel to an adjacent street, which means that tenants have a nearly unobstructed view of downtown. Twice during the design phase, developer Vincent Carrozza was forced to purchase additional land for the project, first to accommodate the diamond shape itself, and then to set it off in an appropriately spacious setting.

Buying more land than is absolutely necessary gives most developers cardiac arrest, but it was only one of Carrozza's unorthodox moves. Normally, it takes from nine to twelve months to get working drawings for a major project. Carrozza gave Cobb 90 days to prepare a



master plan for the entire development (two office towers, one containing a hotel to be designed by Mitchell/Giurgola, plus a shopping mall, underground garage, etc.), and to produce schematics for the first phase. Carrozza had no time to waste. Downtown Dallas was about to awaken from a four-year real estate slumber, and unless he moved fast, his competitors would get the jump, most likely in the West End. He also had a few other requirements: the building was to be architecturally exciting yet as efficient as a rectangle, with a minimum of 20,000 square feet per floor and a maximum cost of \$33 per square foot, roughly half of what it would cost today.

Cobb beat the deadline and the budget, but not without going back to the drawing board several times to refine his design. Although the basic geometry of One Dallas Centre derives exclusively from its site, the original diamond shape was

very static, like a beached ocean liner. The challenge was to make it more dramatic without compromising the sleek, taut look that set the building apart from its neighbors. Cobb decided early on not to expose columns or other major structural elements. The building is perceived basically as a volume enclosed by a membrane, with the membrane consisting of horizontal bands of tinted glass and matte grey aluminum, in a ratio of one-third glass to two-thirds metal. Butt glazing eliminates the need for standard mullions, and a vertical joint every 18 feet implies the columns that aren't being shown. Also, the insertion of a narrow band of stainless steel at the top and bottom of each pane creates the illusion of even more glass while giving the eye another line of light to follow across the facade. This curtain wall design is not only energy-efficient but, as it happens, extremely flexible as well. During construction, a crane toppled from the roof, gouging dozens of panels on the way down. Since he was working with what is essentially a plug-in system, the contractor simply swapped the damaged panels for those intended for other sections of the building and kept on going.

Cobb also cut 16-foot-deep notches in two walls, thereby breaking up the flat expanse of glass and aluminum and giving the shape a more pleasing angularity. A building that began with four facets now had eight. But problems remained. On the two leading edges of the diamond, the prow and stern so to speak, the exterior walls met at a 75-degree angle, so that looking straight on it was impossible to get a sense of the geometry of the whole building. Rounded corners were considered, only to be rejected as too soft. Cobb finally decided to blunt the edges and fill the intervening spaces with glass. An eight-faceted building now had ten facets, and a once-static shape had



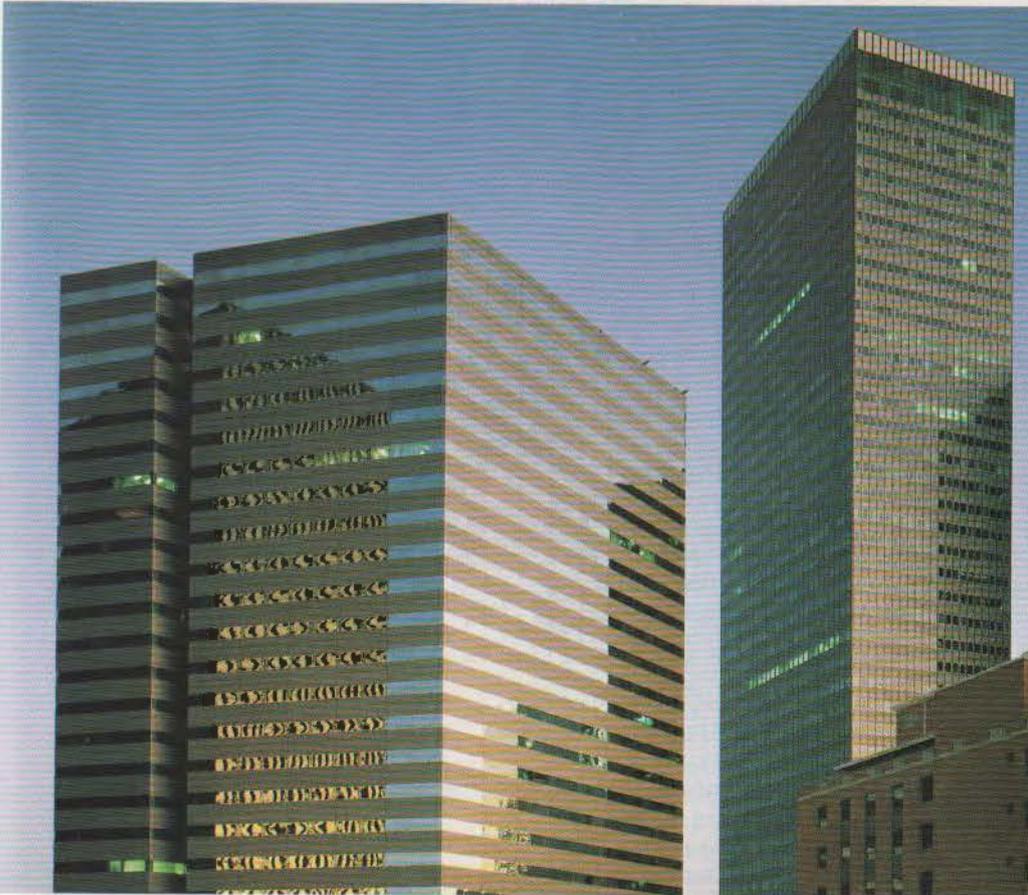
Nathaniel Lieberman

LEFT AND BELOW: Bryan Street entrance, skywalk to parking garage.

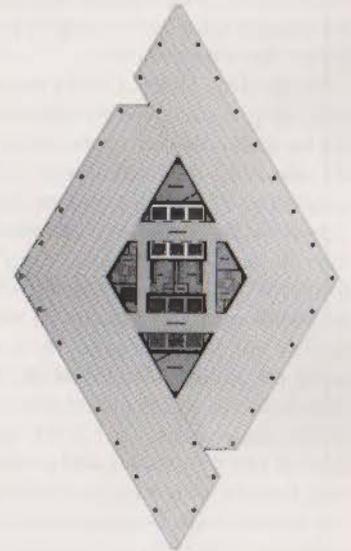


Nathaniel Lieberman

BELOW: One Dallas Centre in context with its neighbor, Republic National Bank.



Robt. Cook



been transformed into a sparkling crystal.

Carrozza still refers to One Dallas Centre as a building in evolution, even though it has been 100 percent occupied since it opened in March, 1979. The least resolved areas are the public plaza—unfinished but rather stark—and the street level, with the exception of the two arcades. Although the notches carry the eye to the ground, the arcades define the points of entry, and this slight shift in focus, from notch to glass doors, provides a pleasant visual surprise. In the arcades we also see columns exposed for the first time, as though they had burst through the floors above from sheer weight. But the lobby remains rather bland, despite the presence of two luxurious tapestries by Helena H. Hernmarck, and warm terra-cotta floor tiles, which create the feel, and the sound, of a European town square.

The major tenants at the moment are three banks and an investment firm, not the ideal mix, even for Dallas. To his credit, Carrozza has kept a key ground-level space vacant in hopes of attracting a quality restaurant and maybe several fashionable boutiques that would help to bring street life indoors. Whether or not he succeeds depends, in large part, on how rapidly the retail and residential components of downtown develop. At the present time, everything stops when the car parkers go home.

Inside, One Dallas Centre works very well, despite some inevitable economizing on materials. Carrozza chose to spend his money on the curtain wall and the mechanical/electrical systems, and to do only what was necessary elsewhere. So the ceilings are the budget "drop" variety, the walls standard sheetrock, the stairwells merely stairwells. "I wanted a quality building," he says, "but not necessarily a Cadillac." On the other hand, the twin notches, which create four additional corner offices per floor, have proved to be a popular and profitable design feature, as has the overall design of the curtain wall. Because glass has been used only where it really works, roughly from knees to nose, tenants have as much visibility as if the wall were entirely glass, and at a much lower energy cost. The distance from central core to outside wall is 37 feet, virtually all of it rentable because of the limited number of interior columns. And even though the building is shaped like a diamond, the interior floor plan is basically rectilinear, which means, among other things, standard light fixtures, standard ceiling panels,

Lobbies are sparse, but are enriched with warm materials.



and so on. The only unorthodox spaces are in the cantilevered tips of the diamond, and anyone who can afford one of these can probably afford custom ceiling panels as well.

One disadvantage of the interior layout is that it is slightly disorienting. As you step off the elevators, for example, you're not sure whether to go right, left, or straight ahead. The solution might be signs, or a wall map.

As important as all these design considerations, however, is the fact that Cobb and Carrozza have built a distinctive spec building that responds to the demands of the market as well as the site. It's too early to tell whether One Dallas Centre will spark an architectural renaissance in downtown. It's not a landmark building like Pennzoil Place or the IDS Center in Minneapolis, both of which redefined their respective skylines. In fact, One Dallas Centre may soon disappear from the skyline as more and larger buildings go up around it. But right now it is a sparkling exception to the banality of Dallas commercial architecture. Perhaps it will raise the level of expectation among prospective tenants to the point that developers will be encouraged, even compelled, to erect something other than a mundane glass box.

And what would Carrozza himself like to do next? "To tell you the truth, I'd like to do a good rectangle. Put my money into materials instead of form."



David Dillon, of Dallas, is senior writer for "D" Magazine. For the past two years, he has been named the winner in the magazine category of TSA's John G. Flowers Memorial Award for excellence in architectural reporting and criticism.

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A City With Vision

By Robin McCaffrey and Janet Needham-McCaffrey

Is Dallas a city with a vision or a city influenced by passing (and different) visionaries? Dallas has a national reputation as a design-conscious city and indeed many notable designers—I. M. Pei, Paul Rudolph, Philip Johnson, etc.—have enhanced its form with singular statements of built elegance. But is design in the city a collection of singular events, or is it a state of being—a deep-rooted mandate for quality in the urban environment?

A quality urban environment implies a well-designed public environment. The urban form is composed of many individual buildings (some better designed than others), but it is a well-designed and coherent public environment that gives that form meaning. It is, after all, the recognized role of city government to provide the infrastructure upon which a city is built. For that infrastructure to serve as a foundation for a quality urban environment, it must be guided by quality-related goals and shaped by institutionalized design responsiveness that exists at all levels of public decision-making. The environment directly shaped by this public decision-making is the public environment: streets, parks, monuments, theatres, amenities, signs, lights, spacing of private developments by zoning and subdivision, and much more.

To answer the question, "Is Dallas a city with a vision . . .?" one must evaluate design as it exists in the "public environment."

Notable visionaries have had considerable influence over the public environment and the result of their talents are landmark features of the Dallas urban form. Most notable was George Kessler, a Kansas City planner and urban designer hired by the Dallas City Council of 1910. In his city plan, he proposed bold projects such as Turtle Creek and Central Boulevard.



The "public environment."



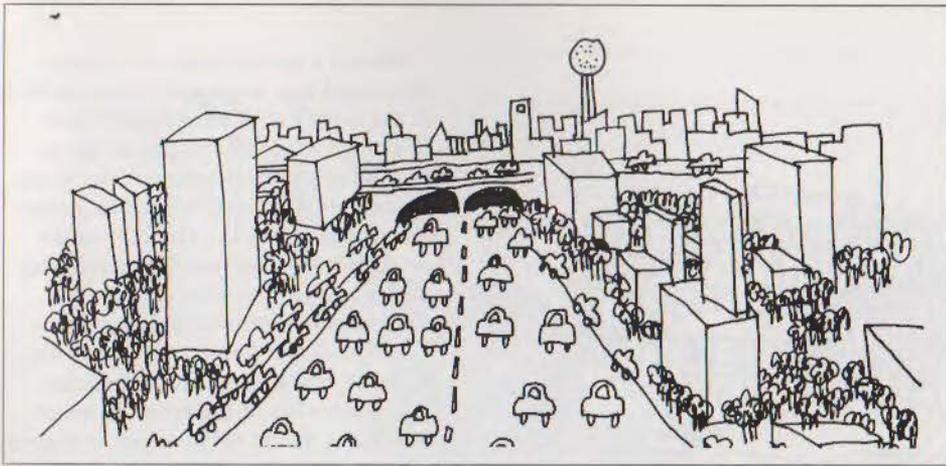
Turtle Creek.

Sketches by Janet Needham-McCaffrey

Today, Turtle Creek is one of the key environmental assets of Dallas. The lineal park which flanks both sides of Turtle Creek is lined with luxury high-rise apartments, prestigious office towers and graceful mansions. Many public events take place there, including demonstrations over civic and national issues. The creek is a place for leisure time relaxing amid its well-maintained and wooded landscape. In all respects, Turtle Creek is a hub of Dallas life, a civic monument.

To attain this meaning in the city it started as a sensitively conceived and boldly executed public environment. As such it became a focal point for private development. As private development filled in the edges (as intended by Kessler), the whole environment took on a meaningful form that broadened the identity of Dallas and furthered the vision of the city as a metropolitan center complete with grand parks and impressive buildings.

Central Boulevard is another key feature of Dallas. Originally conceived in Kessler's plan as Central Boulevard, it is today Central Expressway, one of the most densely developed and fastest growing strips of real estate in the country. Central Expressway links downtown Dallas with points north, including Richardson. It has been the very spine of northward growth over the past 20 years and is lined for its first ten miles by high-rise offices. Traffic congestion on this artery has existed for at least 12 years but has reached crisis proportions within the past three. Currently the city government and State Highway Department are evaluating solutions to the congestion problem in response to demands for relief by North Dallas residents and developers. Solutions under consideration include a 150-foot widening of the expressway, double-decking the existing



freeway with a second freeway (primarily for buses), and constructing a fixed rail transit line elevated above the center median.

Like Turtle Creek, Central Expressway is a major form-shaping project. Originally, it was conceived as a grand boulevard, intended to further the vision of northward growth and urban elegance. Indeed, it has achieved the former intent but the latter is somehow lost in the relentless congestion and unorchestrated development. The Dallas City Planning Department is studying the overall development picture, but until the vision is clear, the study will have little lasting impact.

In observing these examples, it is clear that the public environment plays a major role in giving coherent structure and thereby meaning to the total form of what is built. However, it seems that in the case of Central Boulevard, the clarity of this meaning was lost and the grand public environment as conceived gave way to a speculative boom that forced city and state government to substitute adequacy and increased capacity for quality.

Turtle Creek and Central Boulevard illustrate public environments created out of undeveloped land—"raw prairie." The vision as furthered by these environments was one of the future city—the new city of Dallas achieving its place in the league of metropolitan centers. This is the typical role of the visionary and, during the growth boom of the early 20th century, probably reflected the very essence of public sentiment. However, there have been other types of visionaries, whose ideas focused on making more of what was already built. Most notable among these was Weiming Lu.

Weiming Lu was employed by the Dallas Department of Urban Planning

in 1970 to direct its new urban design function. Lu comprehended the urban design challenge as more than simply grand projects. He comprehended it as goal implementation (strategy formulation) which required expertise at many levels. Therefore, he assembled a nationally recognized design team which included (but was not limited to) an architect, behavioral scientist, urban planner, historian, graphic artist, educator, geologist, and industrial designer.

From 1970 to 1978, Lu undertook a number of projects aimed at enriching the existing urban environment to enhance the meaning of what was built and stimulate energy for compatible redevelopment. A good example of this is the effort to revitalize downtown and inner-city areas of Dallas.

By 1970, downtown development had become too specialized. It was (and still is) limited to high-rise office buildings. Consequently, downtown was losing its importance as a hub of the city. Shopping centers had all but taken the retail business; suburban housing developments

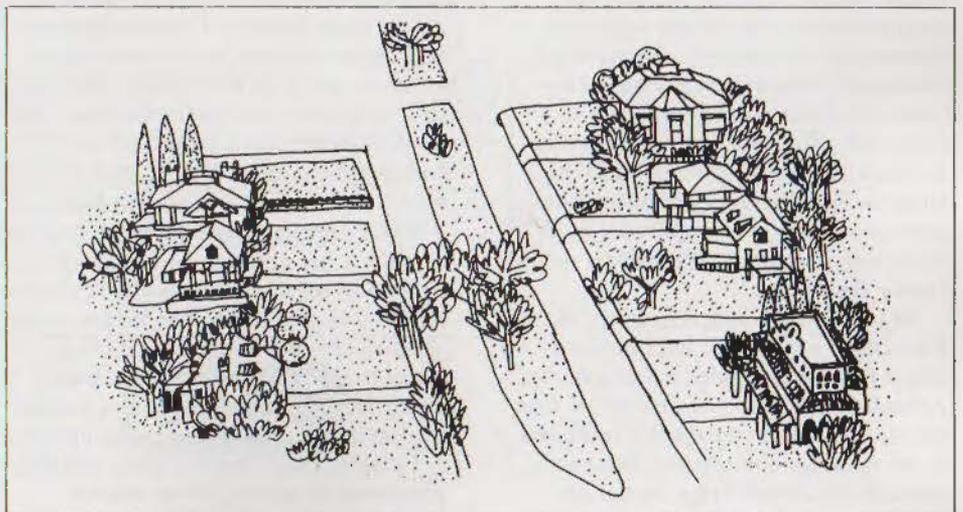
had lured away inner-city home buyers. The result was a downtown area that sat virtually vacant after 5:00 p.m. and inner-city neighborhoods were deteriorating.

In response, the objectives of urban design were to revitalize and conserve. The most notable achievement of this program was the Swiss Avenue Historic District. Today, Swiss Avenue is a key environmental asset of Dallas, the City's first historic district. Its eight blocks of landscaped boulevard are lined with stately and well-crafted mansions. The houses depict a period of grand eclecticism and prairie style elegance which characterized Dallas from 1900 to 1930.

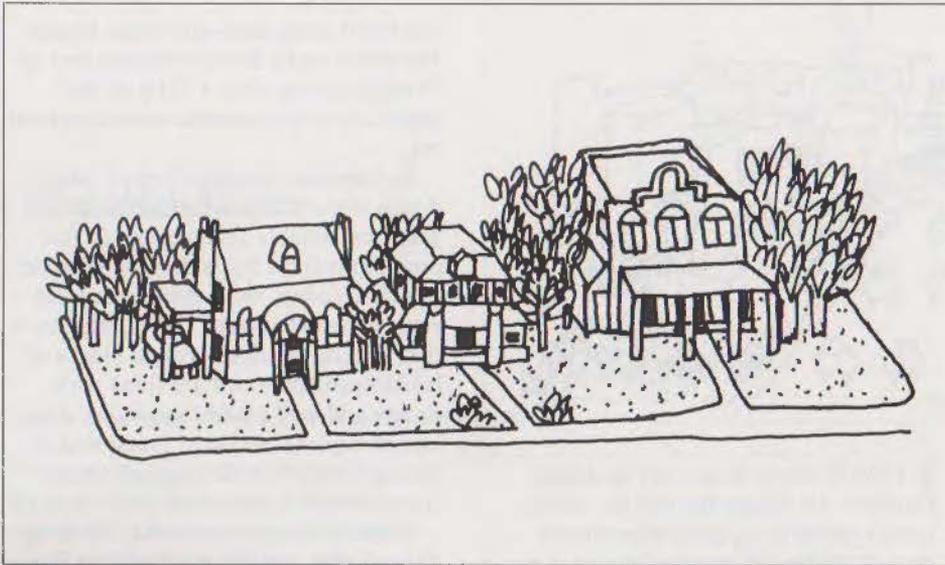
When originally conceived, the Swiss Avenue area was like most of East Dallas. The district had zoning that would permit high-rise apartment development. Fine old houses had been subdivided into smaller apartments. And the general condition of housing stock had fallen into a state of disrepair.

The design challenge was multi-faceted, requiring a financial, legal, administrative and political concept. What had to be done was to reverse a trend—a trend toward gradual abandonment of an inner-city neighborhood. To do this would require bringing together the commitment of local residents, money, and city authority to rezone property. Under the historic landmark designation process as established by Dallas ordinance in 1973, local residents and a neighborhood bank (Lakewood Bank & Trust) were able to join forces in seeking historic recognition for the street.

Historic designation of Swiss Avenue would require rezoning for single-family



Swiss Avenue.



use (and compatible small-scale commercial uses). Once the bank was assured, by zoning, that an individual's investment in restoration would not be lost to insensitive apartment development on adjacent properties, it committed one million dollars in loan funds for the Swiss Avenue district. With the stability of appropriate zoning, the quality protection of historic review, and available loan money, local residents were able to restore their houses and if need be sell them at a fair market price. Before historic designation in 1973, 4,000 square-foot houses were on the market for \$18,000. Today those same houses are selling for \$250,000.

Given the above market statistics and stately condition of Swiss Avenue, the historic district as originally conceived was a success. It did indeed reverse a trend of deterioration. The restoration process introduced on Swiss Avenue has spread to much of East Dallas. Other neighborhoods with similar initial circumstances (overzoning, deterioration, incompatible development) have followed the Swiss Avenue process and today are viable inner-city communities. Examples are Munger Place and Junius Heights. Some have sought historic designation; others have acquired simple backzoning—from apartments to single-family residences.

At one level of comprehension, the East Dallas experiment has become a major form-shaping element of our city. Articulate, aggressive neighborhood organizations and local leadership (nurtured in the revitalization process) have successfully challenged large capital improvement projects such as Roseland

Parkway in the interest of preserving neighborhood cohesiveness.

Like Turtle Creek and Central Boulevard, the historic program served as a public environment (a legal infrastructure) and private development (individuals restoring their homes) filled in the edges. As a major Dallas landmark, Swiss Avenue has also become one of our civic monuments.

At another level of comprehension, the dynamic of revitalization initiated with Swiss Avenue has resulted in a wave of speculation that in some respects parallels the example of Central Boulevard. Before revitalization, local and absentee landowners deferred expense for property improvement in anticipation of selling their land (not building) for apartment development. The property was a commodity, not a home. The same seems to be true today. Inflated property values due to intense market interest in East Dallas neighborhoods has encouraged a large number of "quick-sale re-dos." Many of these are cosmetic restorations which do not address essential structural areas such as foundations. The result is an attractive house, but the housing stock is no better off than before; it still sits on deteriorating piers.

Swiss Avenue originally was conceived as historic preservation and a demonstration of successful inner-city revitalization. It was intended to further the vision of inner-city redevelopment and true urban living. The results have achieved the former intent but the latter is becoming lost in the cycle of fast re-do, property inflation (high housing cost) and displacement of existing lower income residents.

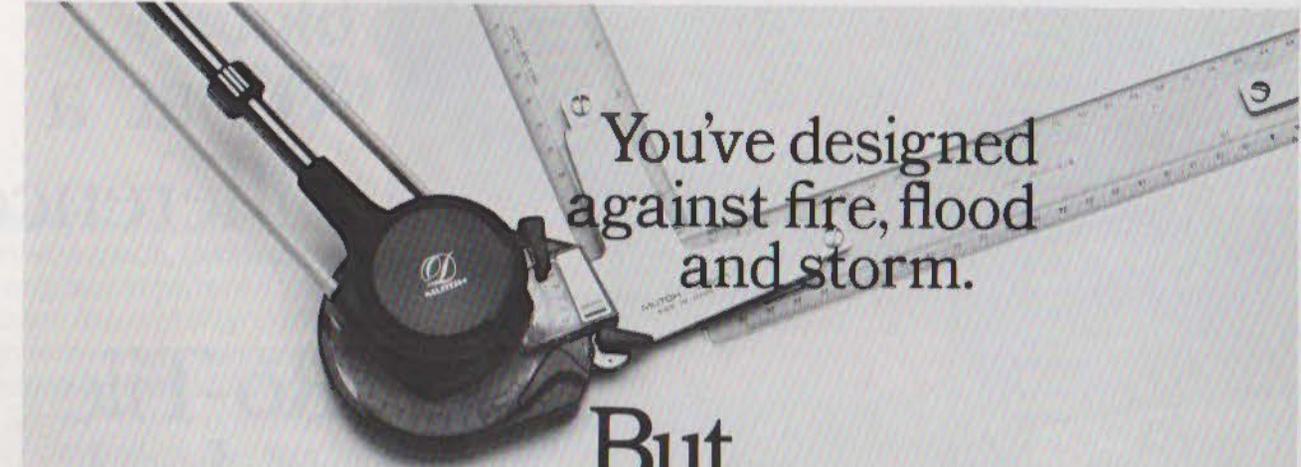
Kessler's grand design for Central Boulevard was intended to direct growth to the north but ultimately the boom of growth wiped out his grand vision. East Dallas redevelopment took off on the crest of a national real estate boom and stands to lose the vision of urban neighborhoods because few people can afford to buy, and what exists is not substantially improved in many ways.

At the outset we asked if Dallas was a city of vision or passing visionaries. The answer lies in the extent to which the Dallas public environment is shaped by a quality-oriented goal and design responsiveness at all levels of public decision-making. Design responsiveness at all levels of public decision-making means that sensitive consideration of quality issues must be incorporated into the institutionalized process of how decisions are made. These include zoning, sub-division, capital improvement allocation and others. The design is not a product but a framework (a strategy) and the vision is not an event but a long-term goal. To achieve this requires the designer to raise community awareness (to create a demand for quality) and to formulate the institutionalized processes that direct the authority of city government toward a design objective.

The grand ideas of visionaries will continue to shape the form of Dallas positively only if the trends they influence can continue within an overall design framework. In this way the projects—like Turtle Creek, Central Boulevard and Swiss Avenue—will give rise to active design programs that continue to give meaning to the resulting urban form.



Robin McCaffrey and Janet Needham-McCaffrey, graduates of M.I.T. in City Planning, both have worked in the City of Dallas Planning Department, where Robin was head of Dallas' Historic Preservation Program until 1976. Now he is head of planning, design and development for Jim Williams Jr. Fine Homes of Dallas. Janet, a consultant in planning and urban design, has exhibited drawings and graphics in several major exhibitions, the most recent being "Creation and Recreation: America Draws," at the Museum of Finnish Architecture in Helsinki.



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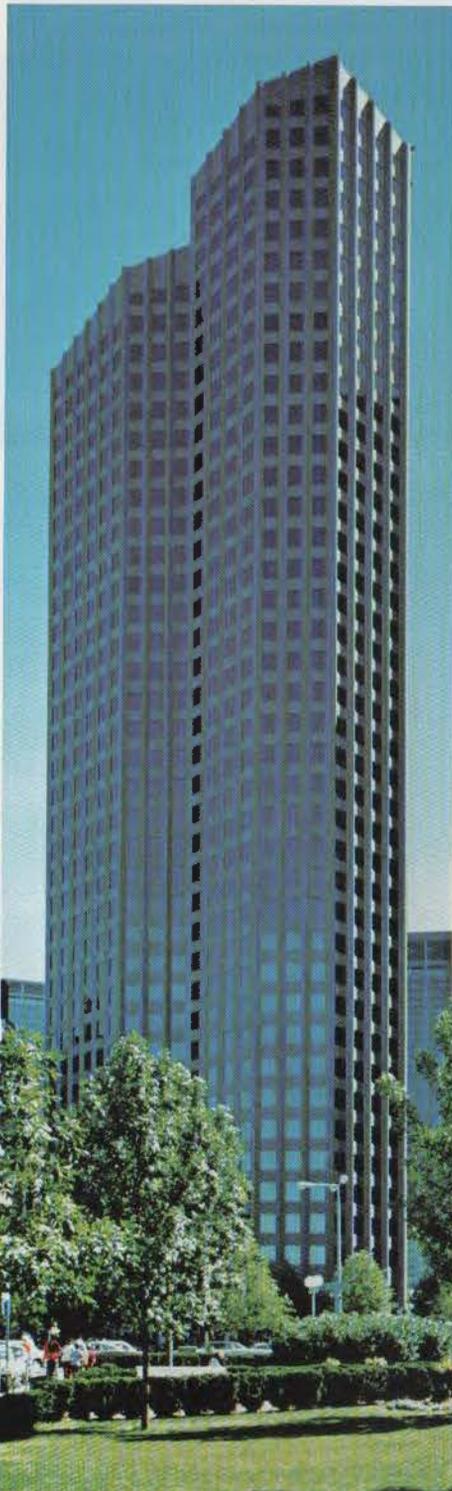
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Highland Park Village

A Bit of Barcelona

By Bill Blodgett



Recently overhearing a conversation in Dallas about a proposed shopping center in a Spanish style, I thought: "Why not? Everything else has been tried here in the last ten years." But I recalled that one such style was already in existence and had been for a long time—Highland Park Village. Here was an example of Spanish folk and early Renaissance architecture with excellent plateresque ornamentation (detail resembling the work of a silversmith) that existed long before our recent era of architectural eclecticism, or in many cases "cuteness."

The development of Highland Park Village is linked directly with the development of Highland Park itself. In 1906, John S. Armstrong bought 1,400 acres of "north" Dallas land at \$377.00 per acre for a residential development. Plans were temporarily interrupted by his death in 1907, but were later continued by his sons-in-law, Hugh E. Prather, Sr., and Edgar L. Flippen. The major impetus was to provide the Dallas area with an extremely high quality residential neighborhood complete with a nearby country club. For the overall site planning (streets, parks, and greenbelts), they hired the services of Wilbur David Cook, who

had planned Beverly Hills, California. No expenses were spared. To maintain the high quality aesthetics that have made a landmark of Highland Park, the developers used strict deed restrictions and allowed no commercial enterprises to spoil the residential landscape. This limitation posed inconveniences, however, since the major stores were all downtown. By the late twenties, Prather and Flippen decided to provide such services on a block of land to the west of Dallas Country Club and away from the bulk of the housing. They engaged James Cheek of the architectural firm of Fooshee and Cheek to design the project.

In reviewing the Village's chronology, it would be logical to assume that, because the style is Spanish, it was a natural continuation of the Spanish colonial revival and mission revival movements sweeping the southwestern United States at the time. (These revivals were outgrowths of the architectural styles used in the Panama-California Exposition of 1915, held in San Diego to celebrate the opening of the Panama Canal.) But the Village is not a direct derivative of this "regional" (or regionally-adopted) style.

In search of ideas for an architectural

style for Highland Park Village, Hugh Prather, Sr., and James Cheek traveled to the Barcelona International Exposition being held at Barcelona, Spain, in 1929. The many exposition buildings of widely varying styles provided the architect and client with an excellent range from which to obtain ideas. Although the styles ranged from romantic and quaint Spanish to the very sophisticated and now famous German Pavilion by Mies, the Highland Park developer and his architect were quite impressed with the former and not the latter.

As part of the exhibition, the Spanish government had built an idealized rural Spanish village. This "Pueblo Español"—a product of coordination between a Spanish traveller, an artist, and an architect—represented a summary of the various architectural styles found on the Iberian peninsula. That was it! Prather and Cheek went to work collecting data and small architectural detail samples in order to replicate partially the Pueblo Español's charm and character on a far-away vacant lot at the corner of Mockingbird and Preston. Photographs were taken, not only of the village but also of such time-revered Spanish architecture

as the Alhambra. Photos would enable duplication of architectural forms and details that could not be transported to the States, but whenever possible, they purchased actual small details such as *reja* grills for later duplication.

Plans were drawn and work began in 1931 on the Preston Road filling station complex and the southwestern-most building that backs onto Livingston Avenue. All curbing was installed initially and buildings that could not be built immediately were temporarily preceded by grassed lawns.

The fine plateresque detailing was cast in concrete from plaster molds. On the older, southern group of buildings, the detailing is "salt cast," meaning that the molds were first sprinkled with rock salt before the concrete was poured into them. After the concrete had cured and had been removed from the molds, the salt was removed from the concrete surfaces with high-pressure streams of water. This process left a rougher, more textured surface than concrete details on later buildings.

But perhaps more complex than replication of Spanish details were the economic conditions of the times. Since it was difficult to lease retail space to stores already situated elsewhere and barely making ends meet, the developers began using in the mid-1930s a leasing innovation that is now widely used by shopping centers and malls, the percentage lease. It offered a very low, fixed base rate of rent per month which would satisfy the lease requirements if a store's gross receipts were very little. During months when receipts were greater, the store paid a predetermined percentage of those receipts in addition to the low base rate rent. At first, even this arrangement was not enough to attract tenants, so both Hugh Prather, Sr., and Hugh Prather, Jr., offered prospects two to three months free rent during which the tenant could determine whether the location would be profitable. But despite the economy, space was leased and additional stages of building were completed until the center became what it is today.

In many ways, the Highland Park Village has been unique. Already mentioned have been its rise to success during the depression and its unusual marketing methods. Additionally, creative planning has provided excellent solutions to problems seldom resolved by today's developers. For example, a buffer strip of a stuccoed wall and planted foliage protects residences along Livingston Avenue

Bill Blodgett



Bill Blodgett



Salt-cast plateresque detailing.

Bill Blodgett



Smooth-cast plateresque.

from potentially unsightly trash bins and back entries on the Village's south perimeter. Few commercial developments have been so sensitive to their surroundings (either then or now). An underground garage for employee's cars was built early in the development's history, sheltering the cars from the elements while allowing customers to find convenient parking spaces most of the time.

These innovations would not have been so dramatic had there been scores of other shopping centers to serve as models, but in fact there were not. Preceded seven years earlier by the Country Club Plaza in Kansas City, Missouri, the Highland Park Village was only the second shopping center ever built in the United States. Hugh Prather, Sr., worked with J. C. Nichols, the developer of that center in Missouri, to solve mutual problems. Later, they founded the Urban Land Institute, which continues to publish papers on solving problems encountered by most developers.

Like the Urban Land Institute, the Highland Park Village remains to remind us of a developer's dedication to quality construction, innovative solutions, and aesthetic richness. Isn't it nice that, in 1929 at Barcelona, Hugh Prather and James Cheek were not attracted by Mies Van der Rohe's Bauhaus message that "less is more"?

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Bill Blodgett is a third-year graduate student and a teaching assistant in the University of Texas at Austin School of Architecture.

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Profile: George L. Dahl, FAIA

Dallas Designer, Innovator, Entrepreneur

By Michael McCullar

The door to his commanding ninth-floor suite in the Gold Crest apartment building on Turtle Creek is receptively ajar. Inside, Dallas architect George Leighton Dahl, 86, is securely in control of things. It's hard to imagine anyone thinking otherwise. Sitting alone in his study at his expansive walnut desk, Dahl looks up from his writing and leans over to see who's at the door. At first glance, Mr. Dahl does appear somewhat fragile, with a hearing aid in one ear, dressed in pajamas and a blue terry-cloth bathrobe and sitting in a wheelchair. He is recovering from recent hip surgery, in fact, which hasn't cramped his style at all. Thick, though stylishly large-framed, glasses refract his gaze somewhat, but his brow indicates attentive eyes that are still piercing and direct. Around him are working stacks of books and papers, a finely crafted globe, Rambouillet tapestry, innumerable objects of art, a leafy Corinthian column capital supporting a small table top. He beckons the visitor in with one delicate hand holding a smoking cigarette, motions to the couch and invites him to sit. The trappings of wealth and world travels are apparent in this room, one or four of five art- and memento-packed living spaces in which he and his second wife, Joan, are now living happily and graciously. (His first wife, Lillie, died in 1957.) And the trappings of recent surgery do little to hide the pride and vigor of a man who loves to talk about one of the most prolific and profitable careers in architecture that Texas has ever seen.

George Dahl was born on May 11, 1894, in Minneapolis, Minn., the son of Norwegian immigrants, the grandson of a Norwegian sea captain. (He spoke only Norwegian until the age of seven.) His father, a tool-maker and agricultural machinery distributor, wanted his only son to be a mechanical engineer, but when Dahl arrived at the University of



George L. Dahl.

Minnesota as a freshman in 1912 he decided to become an architect. Before he completed his studies World War I intervened, and Dahl joined the Army to become an officer in the fledgling Army Air Service. His hitch introduced him to Texas, landing him at Kelly Field in San Antonio. Before he could get his wings, however, the needs of the service made him a First Lieutenant in the Air Service Signal Corps, in which he was put in charge of airfield construction and maintenance in Houston; Long Island, N.Y.; St. Paul, Minn.; and Washington, D.C., for the duration.

The Armistice came and Dahl got out of the Army to complete work on his bachelor's degree in architecture. The Army had invited him to stay on as a captain, he says, "but the war was over and I didn't want to be a failure in architecture." He received his degree from the University of Minnesota in 1920, worked for Minnesota state architect and engineer C. H. Johnston, and married Lillie Olsen in 1922. That same year he took Harvard up on a graduate scholarship offer, receiving his master's degree in architecture in 1923, along with a two-year Nelson Robinson travelling fellowship. Returning to the United States in 1925 with his arms full of measured drawings of classical European and North African architecture, Dahl decided that

the best place to begin a career in architecture was California—"the land of promise," he called it in 1925.

Meanwhile, prominent Dallas architect Herbert M. Greene was looking for a good young designer. Herbert M. Greene Company was an established Dallas firm, having designed many of the city's first "high-rise" downtown department stores in the early 1900s. Greene also had secured a lucrative contract with the University of Texas in Austin, after the discovery of oil on UT land in West Texas in the mid-'20s which had enriched UT and A&M's joint Permanent University Fund for campus construction. Greene contacted Harvard for suggestions, and Harvard told him where he could find one George Dahl, in Los Angeles working for prominent L.A. architect Myron Hunt.

Dahl came to Dallas ready to work. "I was 32, full of energy, with a good frame, and I could take it," he says. "I loved to work."

It was a good thing; there was plenty of work to be done with Herbert M. Greene Company, which became Herbert M. Greene, La Roche and Dahl in 1928. The junior partner had his hands full. Between 1926 and 1933, Dahl was involved in the design of the Volk Brothers Building, Titcher-Goettinger Building, expansion and renovation of the Neiman-Marcus Building; and in Austin, among other projects, UT's Littlefield Dormitory, Power Plant, and the Engineering, Architecture, Home Economics, Physics, Geology and Administration Buildings.

Thoroughly schooled in classical architecture, Dahl was to embrace the emerging tenets of modernism with surprising fervor, and his arrival in Dallas in 1926 marked a turning point in his development as a modern architect, though the transition wasn't an easy one.

"I arrived in Dallas to practice archi-



Centennial Building at Fair Park in Dallas.

ecture at a time when architecture was beginning to change," he says. "I was educated and trained in the architecture of the past, and all the work I had done was predicated on that kind of architecture." But Dahl believed in progress, he says, and he wanted to break out of his classical mold. As it turned out, Dallas wasn't very receptive to the idea at the time. Working on the Titcher-Goettinger Building in 1929, he tried to talk his client into "doing something a little more modern, that's more expressive of our civilization." But the client still wanted a "Florentine Palace," he says, so he gave him a *good* Florentine Palace, "12 stories high with a facade all in stone." Even at UT, where Dahl cut his teeth as a Texas architect, the Mediterranean style established by Cass Gilbert with his library in 1908 was the campus motif that regents wanted to prevail, Dahl says. "So my hands were tied."

Client frustrations notwithstanding, Dahl was gaining a firm footing in Dallas architectural practice. Greene's health was failing when Dahl arrived in Dallas, so Dahl assumed business management as well as design responsibilities with the firm from the outset. Greene died in 1933, and the firm became La Roche and Dahl, Architects and Engineers (with former A&M Architecture Dean Edwin La Roche, who had joined the firm in 1925).

Despite the common economic maladies of the era, Dahl says, the firm fairly prospered in the '30s, due in part to continuing work at UT (University High School in 1933, Gregory Gyn and Clark Field in 1939) and ongoing projects in Dallas (many of which were spawned by emerging, or improved upon, technologies: WFAA Radio studios, Parkland Hospital, Singer Sewing Machine Building, and warehouses and manufacturing plants). Work was so good, in fact, that, unlike many businesses, the firm's staff grew rather than diminished during the Depression, numbering 125 by the end of the decade. Says Dave Braden, former employee, associate, and now principal in the Dallas firm that is Dahl's legacy: "Dahl never fired an employee for lack of work. He was very proud of that."

Speaking in reverent awe of his former mentor, Braden also maintains that "George was involved in everything before anybody else was." It is widely acknowledged in Dallas, to support that view, that Dahl is responsible for designing the "first drive-in bank facility in the world," Hillcrest State Bank in Dallas, circa 1938. Dahl freely credits his client, Cooper Wyatt, for coming up with the idea. "He was just a plain old country banker from around here somewhere," Dahl says, "but he had a vision, and I got sucked in on it."

It is also said that Dahl pioneered the "fast-track" method of design and construction with the Ling, Temco, Vought (LTV) Aerospace Center in Dallas in 1968. Dahl recalls: "Jim Ling called me on New Year's Day and said he wanted to build a \$22 million plant, and that he had to have it within the year. Then he said he wanted to start work right away. He didn't ask anyone else. 'It's your job,' he told me, 'so do it for me right now.'"

The 1.3 million-square-foot facility was completed and operational in nine months, due in part to Dahl's getting the jump on the necessarily mammoth steel order for the project, knowing how much to buy in the first place, and having the excavations and foundations ready to receive it when it came.

Even the residential vantage point from which Dahl can view the city he had so much hand in shaping—the Gold Crest apartment building—is a Dahl original. In 1964, Dahl recalls, a friend came to him one day and proposed putting up a luxury apartment building on Turtle Creek Boulevard, which at the time was lined mainly with one- and two-story single family dwellings. "I thought it was a good idea in a place like this," Dahl says, "close to town." So Dahl and his friend designed and owned the Gold Crest together, one of the first residential high-rises in town. Dahl sold the building in

1977 and reportedly made \$2 million on the deal.

There is no single building in Texas that bears the Dahl trademark of design and project management, however, more than Dallas' Fair Park, the site of the Texas Centennial Exposition in 1936. Plans were underway in 1933 for a Texas Centennial bash that would make a world's fair look like a county livestock show. A Texas centennial committee combed the state for an appropriate site, finally settling on Dallas largely because of the 50-acre state fairgrounds there. Dahl had attended the successful "Century of Progress" exposition in Chicago in 1933, studied it for 10 days, was duly impressed, and had rekindled a possible working relationship with Philadelphia architect Paul Cret, with whom he had worked on some projects at UT. Once Dahl heard about plans for a centennial exposition in Texas, he figured he was the man for the job, and that Cret would be an invaluable consultant for the modern "Art Deco" extravaganza, which Dahl was convinced would rival anything Chicago had to offer. "I knew what an exposition was," Dahl says, and he set out to impart that knowledge to the centennial committee.

Some 100 state and local centennial supporters gathered in the Baker Hotel in 1935 for Dahl's presentation. Mounted on easels were dozens of colorful renderings depicting the Texas Centennial Exposition. According to Dahl, "sort of a fantasy," he says. His colorful vision sold, and Dahl was appointed chief architect, engineer, technical director and coordinator of all exhibits and construction for the \$25 million project, with Paul Cret as design consultant. (When Dahl submitted his original list of possible consultants to the committee, they wanted to know why he had left out Frank Lloyd Wright. Dahl said that he and his associates had considered him, but concluded that Dallas "could either have an exposition or Frank Lloyd Wright," not both.)

Work began on the Texas Centennial Exposition on a fairground site expanded to 157 acres in July 1935 and was completed in June 1936. Exposition structures, all designed and built to last only two years, Dahl says, included six museums, some eight exhibit halls, an administration building, and a restaurant, not to mention maintenance shops, roads, utilities, grandstands, and a replica of the Alamo. And most of the buildings, built of concrete foundations, steel columns and trusses and stuccoed masonry walls



George L. Dahl in 1936.

for nine to 11 cents a cubic foot, are still standing and in use today.*

Dahl's all-consuming work on the Texas Centennial Exposition required his taking a de facto leave of absence from his firm, which was a well-oiled architectural machine by the late '30s. During that time, Dahl also was involved in such extra-practice affairs as campaigning for a state licensing law for architects, enacted in 1937 (his Texas registration number is 301), and working to form the Texas Society of Architects, which officially coalesced in 1939. That done, Dahl turned with his firm to the war effort, designing Army ordnance depots, tank repair facilities, warehouses, and base housing statewide.

**The Hall of State, a Fair Park landmark, today houses the Dallas Historical Society. According to Dallas architect and former Dahl employee Terrell Harper, however, the building was not inexpensive. In fact, at \$1.3 million it was at the time the most expensive building per square foot ever built in Texas. And Dahl had little to do with its design. He had prepared drawings, he says, "but a dozen other architects in the state wanted to get in on it." The Legislature finally chose the design of Houston architect Donald Barthelme, who collaborated with architects Ralph Bryan, DeWitt & Washburn, Flint & Broad, Foosee & Cheek, T. J. Galbraith, Anton Korn, Mark Lemmon, Walter Sharp, Arthur Thomas and H. B. Thomson, all of Dallas; and Adams & Adams of San Antonio.*

In 1943, the firm La Roche and Dahl dissolved, and George L. Dahl, Architects and Engineers, came into being. The firm picked up where La Roche and Dahl left off, continuing work at UT with Memorial Stadium in 1947 and the Undergraduate Library in 1961, as well as a host of new Dallas landmarks, including the *Dallas Morning News* Building in 1948, Memorial Auditorium in 1956 and the First National Bank Building in 1965. Dahl's work in the new consumer-era '50s, with a firm by then the largest in Dallas, included some 30 Sears and Roebuck stores in Texas, Oklahoma, New Mexico and Louisiana, and some of the earliest—and most-needed—improvements of the Texas Department of Corrections prison system in East Texas.

Dahl retired in 1973 at the age of 78, merging his established name with two other Dallas architectural firms to form Dahl, Braden, Jones & Chapman (now Dahl/Braden/Chapman), and having produced, according to one accounting, some 3,000 projects, for a total of \$3 billion worth of construction.

"It's a very harassing business," he told Dave Braden when asked why he retired so young, "and I thought I'd slow down a bit."

Dahl's steps have slowed, but his tracks are still vivid. Aside from his architectural accomplishments, he is famous all over Dallas for his lavish, Gatsbyesque parties; his fedora worn jauntily with one side of the brim flopped down, like an Aussie bush hat; his collections of art and exotic curios from the world over. He worked hard and played hard and amassed a personal fortune in the process. "He was a tremendous artist and designer," Dave Braden says, "and in the 1950s he put all that creativity into the management end of it. Not too many people make a million dollars in architecture. But he did. I think he's a man who would have been a success no matter what he did."

Mr. Dahl opens a dusty volume of his measured drawings from his Harvard travelling fellowship in the '20s. Pressed flat on one page, with yellowed tape, is a brittle, pale green acanthus leaf, the kind the Romans used as a model for the leaves on their ornate Corinthian capitals. He picked it himself in Rome 55 years ago. Despite its rather fragile condition, however, the beauty in its form and detail—and influence—is readily apparent.

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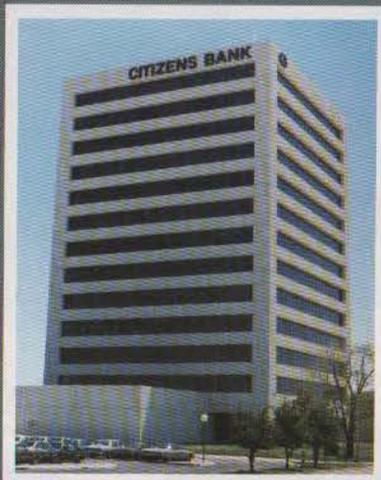
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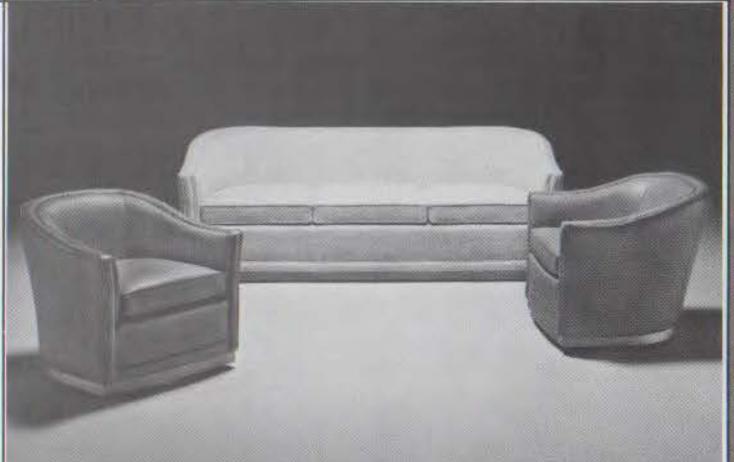
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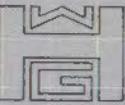
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Recognizing the Pursuit of Quality as its Own Reward

In part to reaffirm its own professional commitments to the quality of life in Texas, and to recognize those groups and individuals who have shared in those commitments, the Texas Society of Architects each year presents Honorary TSA Memberships to non-architects, Citations of Honor to organizations, Flowers Awards to journalists and Design Awards to architects who have demonstrated a genuine and effective concern for environmental quality as its own reward.

On the following pages are brief introductions to this year's honorees: seven individual and organizational recipients of TSA Honor Awards, selected by TSA's Honors Committee from chapter nominations from across the state; five winners of the 1980 John G. Flowers Memorial Award*, chosen by leading experts in the various media; and 15 Texas architectural firms whose 18 cited projects, chosen by a jury of three leading out-of-state architects, represent some of the best current architectural design in the state.

Texas Architect commends the honorees for their exemplary accomplishments, which will be formally cited Nov. 8 during TSA's 41st Annual Meeting in Dallas.

Honor Awards

Amy Freeman Lee San Antonio Honorary Membership



Dr. Amy Freeman Lee, chairman of the board of trustees of Incarnate Word College in San Antonio, is awarded Honorary TSA Membership in recognition of "her

dedication to excellence and her tireless efforts toward enhancing the quality of life for all Texans."

She is the first layperson ever elected to the college's board chairmanship and has served in that position for eight years. An accomplished artist, critic and author, she has delivered over 1,400 speeches throughout the United States and Mexico (including the keynote address at TSA's 39th Annual Meeting in San Antonio in 1978).

A founding member of the Texas Watercolor Society, her artwork has been represented in over 400 exhibitions worldwide and selected for inclusion in 14 permanent public collections.

She also serves on the board of directors of the Humane Society of the United States and is a member of the International Art Critics Association in Paris, France.

*The John G. Flowers Memorial Award was established in 1968 following the death of former TSA Executive Vice President John G. Flowers. It is awarded each year to journalists, in both print and broadcast media, whose reporting has best served as a means of "intensifying public demand for a better built environment."

Frank C. Smith, Jr. Houston Honorary Membership



Frank C. Smith, Jr., who recently completed terms this year as president of both the Bayou Preservation Association and the Rice Design Alliance in Houston, is cited for

"his active involvement in serving the needs of the Houston community and his numerous commitments to preserving and enhancing the natural and built environment."

Smith attended Williams College in Massachusetts from 1939 to 1942 and received his bachelor of science degree in aeronautical engineering from the California Institute of Technology in 1944. After holding various positions in the electronics and geo-science industries, he formed his own firm, Data Marketing Associates, in 1969. The firm acts as a manufacturer's representative to the electronics and computer industries.

As a founding member of the Bayou Preservation Association, Smith has led the group in adopting more stringent regulations for managing Houston's flood plain and in gaining approval of the Federal Flood Insurance Program for Harris County. He began a year's term as chairman of the Harris County Flood Control Task Force in August.

Some of the programs he has helped initiate through his presidency of the Rice Design Alliance are "The House in America" lecture series, a two-day symposium on housing inside the Loop 610 freeway cosponsored with the Houston Museum of Fine Arts; and Inside/Outside," a lecture series featuring interior designers of note from across the

country. (See *Texas Architect*, July/August 1980.)

Smith also is a member of the Philosophical Society of Texas and the board of directors of Goodwill Industries of Houston.

Arleigh B. Templeton El Paso Honorary Membership



Recently retired as president of the University of Texas at El Paso, Dr. Arleigh B. Templeton will receive Honorary Membership "in honor of his distinguished career in education and his many contributions to the communities he has served through the University of Texas System."

Templeton's one year term (1963-64) as Executive Director of the Governor's Committee on Education Beyond High School saw, among other achievements, the creation of the Coordinating Board of the Texas College and University System.

This directorship was followed by a six-year term as president of Sam Houston State University in Huntsville (1964-70), where Templeton had earned his bachelor's degree in education in 1936; a two-year term as the first president of the University of Texas at San Antonio (1970-72); and his eight-year presidency of the University of Texas at El Paso, from which he retired in July.

Templeton also is a distinguished alumnus of both Sam Houston State and the University of Houston, from which he received his master's and doctorate degrees.

The Bayou Preservation Association Houston Citation of Honor

Houston's Bayou Preservation Association is cited for "its ongoing efforts toward the preservation and non-structural management of Houston's bayou network."

The group was formed in 1966 in response to the flooding problems of the bayou area and was instrumental in blocking an Army Corps of Engineers Flood Control project which would have



Houston and its bayou.

channelized the flood plain with concrete waterways.

In promoting an analysis of various structural and non-structural flood management techniques, the association has compiled an unparalleled body of information on the topic which it has made readily available for public study.

The association also coordinated the effort to purchase 2,020 acres of wilderness land in the flood plain of Armand Bayou, which is now managed by the nonprofit Armand Bayou Nature Center, Inc., and enjoyed by over 300,000 visitors so far.

The BPA also sponsors workshops and seminars throughout the year.

Myrick-Newman-Dahlberg & Partners, Inc. Dallas Citation of Honor

The Dallas landscape/planning firm Myrick-Newman-Dahlberg & Partners receives a Citation of Honor in recognition of "its continuing record of civic involvement and leadership in the areas of education and the environment and its considerable additions to the beauty of the Texas urban landscape."



Myrick-Newman-Dahlberg & Partners.

Such involvement includes the efforts of Richard Myrick, FASLA, in instituting an accredited program of landscape architecture at the University of Texas at Arlington on both graduate and undergraduate levels. He presently serves as a

professor in the department and was awarded a Certificate of Special Recognition in August from the Council of Educators in Landscape Architecture at its annual conference in Madison, Wis.

Walter Dahlberg currently serves as chairman of the City of Dallas' "Get Involved" Environmental Committee as well as a member of the "Goals for Dallas" program study group. He was director of the Historic Preservation League (which won a TSA Citation of Honor last year) from 1977-79.

The firm's urban design and master plan of the Lower Waller Creek district development in Austin received a Citation Award from *Progressive Architecture* magazine. The firm also has received a Merit Award in national competition from the American Society of Landscape Architects for its work at the Dallas/Fort Worth Regional Airport.



The San Antonio River Walk.

The San Antonio River Association San Antonio Citation of Honor

The San Antonio River Association is recognized for "its efforts in building and maintaining cooperation between the business community and the design profession, resulting in one of the most successful urban areas in the country."

The group originated as a small advisory committee appointed by the San Antonio Chamber of Commerce to develop the downtown river area, a project of the WPA in the 1930s, yet protect it from overcommercialization.

The group joined with the city council-appointed River Walk Advisory Commission in obtaining the services of the San Antonio Chapter AIA for the long-range planning of the river corridor.

In 1964, the Chamber committee became autonomous and named itself the Paseo del Rio Association (the name was changed to the San Antonio River Association in 1978) and was instrumental in the passage of a \$30 million bond issue to implement the ideas of the AIA plan as well as add an extension to the river

for the upcoming 1968 Hemisfair.

An article in the July 1979 *AIA Journal* stated, "A strong sense of place, appropriate to the region, came out of the WPA project that employed only local people, used only local materials and responded only to the sensibility of local history and culture. We can only hope that the future of design along the river will recognize and respect these same regional influences."

Texas Heritage, Inc. Fort Worth Citation of Honor

Fort Worth-based Texas Heritage, Inc., receives a Citation of Honor "in recognition of its leadership in the cause of historic preservation in the Fort Worth community."



Thistle Hill.

The organization was originally named Save the Scott House, Inc., because of the group's efforts to purchase the Winfield Scott home, an example of Fort Worth's cattle-baron legacy. The three-story, 18-room mansion, a 1903 Georgian Revival design by Sanguinet and Staats, was erected by cattleman W.T. Waggoner as a "wedding cottage" for his daughter Electra. Winfield Scott purchased the house in 1910 for \$90,000, then proceeded to spend an additional \$100,000 on lavish furnishings and landscaping.

Through the organization's fund raising efforts, the house was purchased in 1976 and renamed Thistle Hill, Electra Waggoner's original name for it. Although the group was aided by two grants from the Texas Historical Commission, the majority of the support came from individual donations of \$10 or \$20.

While the restoration of the house is currently in progress, the group, now named Texas Heritage, Inc., has gone on to coordinate volunteer efforts in establishing the North Fort Worth Historic Survey. The group also provides information and guidelines in establishing other preservation projects while encouraging community support in restoration areas and providing employment for area youth.

Flowers Awards

Ann Holmes Houston Newspaper Category



1980 marks the fourth occasion of the TSA Flowers Award in the newspaper category being awarded to Ann Holmes, fine arts editor of the *Houston Chronicle*.

Her winning portfolio, judged by Wolf Von Eckardt, architecture critic of the *Washington Post*, consisted mainly of reviews and critiques of Houston architecture which appeared in her Sunday "Spotlight" column.

A self-described "inveterate city watcher," Holmes also serves on the Fine Arts Advisory Council for the University of Texas at Austin and on the executive committee of the American Theater Critics Association, in addition to her editorial duties.

She has studied at Whitworth College in Mississippi and the Southern College of Fine Arts in Houston in addition to spending a year in Europe on an Ogden Reid grant from the New York *Herald Tribune* studying theater design and operation. She made a similar study of arts operations in major U.S. cities on a John Simon Guggenheim grant.

David Dillon Dallas Magazine Category



"Why is Dallas Architecture So Bad?," which appeared in the May 1980 issue of *D* magazine, won senior writer David Dillon his second consecutive Flowers Award in the magazine category. Print judge Wolf Von Eckardt called it, "a hard hitting critical piece that shows the kind of soul-searching and hard thinking we need more of."

Dillon, who is also a contributing editor of *Texas Homes* magazine, studied English literature at Boston College, earning his bachelor's degree in 1963. He received his master's and doctorate degrees in the same subject from Harvard in

1965 and 1970, respectively. In 1963 he was a Texaco Foundation Fellow, and in 1970 a Rotary International Fellow, studying at the University of London. From 1970 to 1976 he taught English at Southern Methodist University, receiving the Mortar Board Award in 1973 for outstanding teaching.

Currently, Dillon is planning a study trip to New York and Paris as part of his National Endowment for the Arts Critics Fellowship. (See page 56 of this issue of *Texas Architect* for another incisive Dillon piece on Dallas architecture.)

Gary James/Ray Miller/ Bill Springer Houston Television Category



James
Springer



Miller

"The Eyes of Texas," which has become one of the most successful regionally syndicated television shows in the country, is the recipient of the Flowers Award in the television category.

Ray Miller, one of the originators of the show, has won the Flowers Award three consecutive times, 1975-77. He is included, along with producer Gary James and contributing editor Bill Springer, because he was a guest moderator on two of the five segments submitted. Miller retired from KPRC in June of 1979. He currently spends a great deal of time traveling across the state researching his regional editions of "The Eyes of Texas" in book form. The first one, *The Eyes of Texas: Gulf Coast Edition*, sold over 50,000 copies.

Gary James also is one of the charter members of the show's staff. A Big Spring native, he is assistant news director at KPRC. As the producer of various news documentaries, he has been nominated twice for television's Emmy Award, received six National Press Photographer's Association awards and re-

cently received the George Foster Peabody Award for meritorious service to broadcasting for a documentary entitled "The Right Man." The Peabody Award is given by the Grady School of Journalism at the University of Georgia.

Contributing editor Bill Springer is working on his fourth year with the show. He has been associated with KPRC since September of 1967. Since Ray Miller's retirement, both he and James have been writing the program's scripts. Springer was co-recipient of the first place award in the Headliner's Club Television Journalism competition in 1972.

Design Awards

18 Projects Cited In TSA's 1980 Design Awards Program

Eighteen architectural projects—12 in one general design category, two interiors and four adaptive reuse projects—emerged as equal winners from a field of 271 entries in TSA's 1980 Design Awards Program.

The winning projects represent the work of some 15 firms from Houston, Dallas, Austin, Fort Worth and San Antonio.

In the general design category, the winning firms are:

Houston

Howard Barnstone, Architects, for the Encinal condominiums in Austin and the Schlumberger-Doll Research Center in Ridgefield, Conn.; Wm. T. Cannady & Associates for Eastwood Park in Houston; Albert C. Martin and Associates for the Grogan's Mill Village Center expansion in The Woodlands; and Rapp Fash Sundin/Incorporated for the Kinsmen American Lutheran Church and the St. John Vianney Parish Activity Center, both in Houston.

Dallas

EDI/Cape Hopkins Clement Guthrie, Inc., for Northlake College, Dallas County Community College District, in Irving; Harwood K. Smith & Partners, Inc., for the Reunion Arena in Dallas; and JPI Architects for the Texas Tech recreation center in Lubbock.

Austin

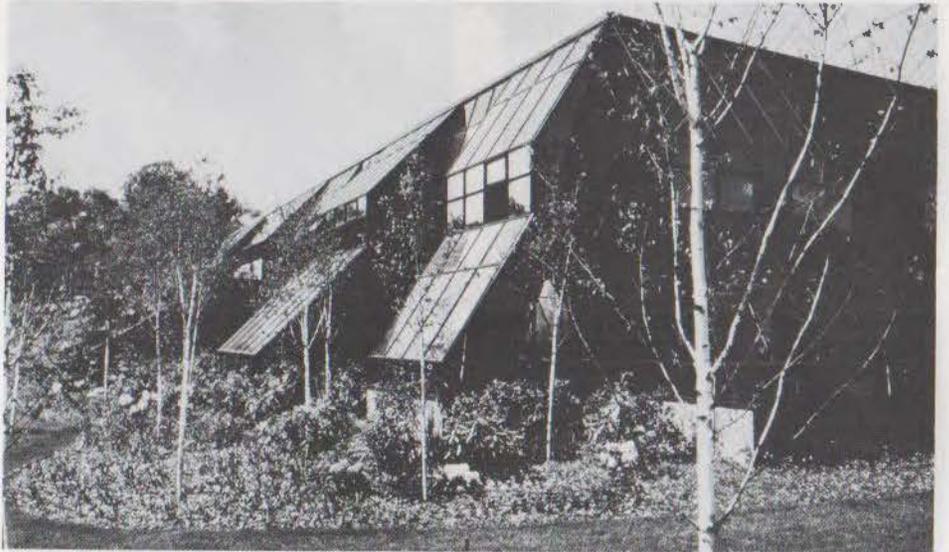
Roland Gommel Roessner, FAIA, and Roland G. Roessner, Jr., associate, for a weekend retreat near Austin.

Fort Worth

Kirk, Voich and Gist, Architect-Engi-



Encinal condominiums in Austin.



Schlumberger-Doll Research Center, Ridgefield, Conn.



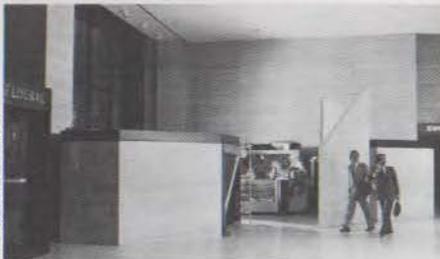
Eastwood Park in Houston.

Paul Hester



Donald Rapp

St. John Vianney Parish Activity Center in Houston.



Doug Tomlinson

2001 Shop in Bryan Tower, Dallas.



Richard Payne

U.S. Postal Service facility, San Antonio.



Grogan's Mill Village Center, Woodlands.

neer, for architects' offices in Fort Worth.

San Antonio

The Marmon Mok Partnership and Phelps & Simmons & Garza for a U.S. Postal Service general mail and vehicle maintenance facility in San Antonio.

The two winning firms in the interiors category are: JPJ Architects, Dallas, for the 2001 Shop in Bryan Tower, Dallas; and Pierce Goodwin Alexander, Houston, for the Galleria Bank in Houston.

And the three winning firms in the adaptive reuse/restoration category are: Ray B. Bailey Architects, Inc., Houston, for the Heights Branch Library in Houston; Taft Architects, Houston, for the Hendley Building in Galveston; and The Pierce Partnership, Inc., Dallas, for the Kirby Building in Dallas and the Dome Building in Chattanooga, Tenn.

The awards jury, which met in Austin Aug. 15-16, consisted of Fred Bassetti, FAIA, Seattle; John Desmond, FAIA, Baton Rouge; and Theodore Musho, FAIA, New York.

See the upcoming March/April 1981 issue of *Texas Architect* for more in-depth coverage of TSA's 1980 Design Awards Program.



Weekend retreat near Austin.



Richard Payne

Galleria Bank in Houston.



Maurice Miller

Kinsmen American Church, Houston.



Heights Branch Library in Houston.



W. D. Smith, Inc.

Architects' offices in Fort Worth.



Dome Building, Chattanooga, Tenn.



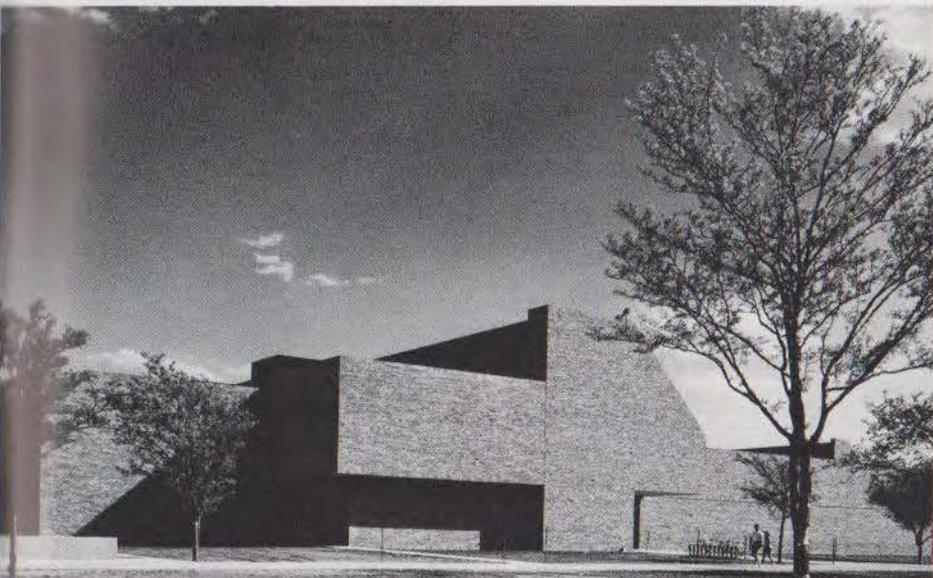
Kirby Building, Dallas.



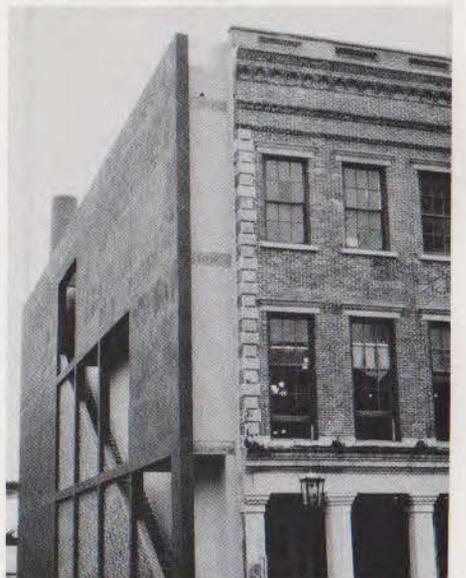
Northlake College in Irving.



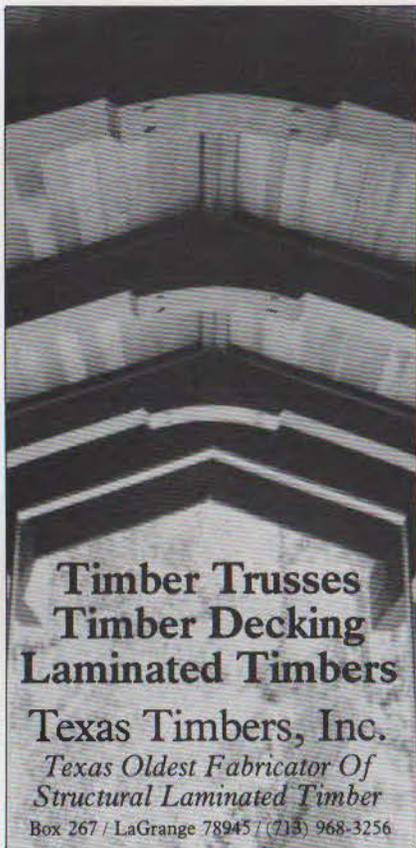
Reunion Arena in Dallas.



Texas Tech Recreation Center in Lubbock.



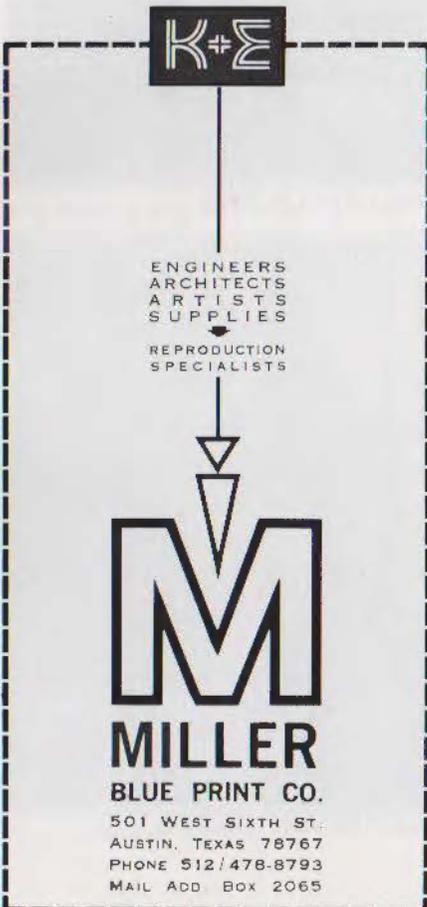
Hendley Building, Galveston.



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Medical Towers Building, Houston.

Award-Winning Medical Towers Building in Houston Now being Renovated

The Houston firm Jason Frye and Associates, architects and planners, has been retained to modernize the award-winning Medical Towers Building at 6608 Fannin in the Texas Medical Center in Houston.

After the 200,000-square-foot building was completed in 1957, AIA cited it as being one of the nation's best designed buildings of the year. The original architects were Skidmore, Owings & Merrill and the Houston firm Golemon & Rolfe.

The modernization and remodeling will be in three phases. Phase I, now nearing completion, involves the remodeling of commercial space on the first floor as well as paving and landscaping around the building.

Phase II will be replacement of the green aluminum skin on the parking garage. The final phase will be the replacement of windows and external metal sheathing on the tower proper.

CRS Design/Build Project Under Way in Saudi Arabia

A joint project by Houston-based CRS Group, Inc., and Redec Daclim Saudi Arabian Company Limited, won in an international design/build competition, is now under way at Arabian American Oil Company's (Aramco) international headquarters in Dhahran, Saudi Arabia.

Two office buildings, computer facilities and a landscaped plaza will be built adjacent to Aramco's existing administration building. Exploration and petroleum

engineering offices and conference facilities will occupy one building, with an annex housing a computer center. Engineering offices will occupy the second building.

Aramco's need for early occupancy of the facilities calls for the use of fast-track construction techniques. Instead of the concrete construction prevalent in the Middle East, the complex will feature structural steel faced with granite quarried in the Jeddah area and silver reflective insulating glass.

The complex centers on a landscaped plaza. Landscaping also extends down below ground level, running alongside an underground mall which connects the buildings. The glass-walled mall will be used as a gallery for exhibits of art and photography.

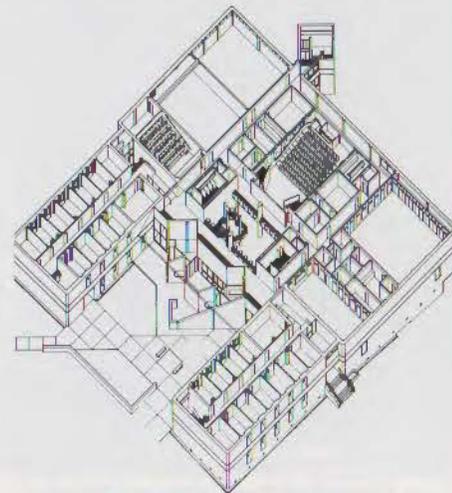


CRS Aramco project in Saudi Arabia.

Construction Under Way On Gym Renovation At Southwest Texas State

Construction is now under way on a \$4 million renovation of Strahan Gymnasium at Southwest Texas State University in San Marcos, scheduled for completion in 1981 as a 74,000-square-foot facility to house the university's growing music department.

According to plans of the Dallas firm



STSU Music Building axonometric.

Harper, Kemp, Clutts and Parker, the gym will be stripped to its bare structure and rebuilt to include individual and group study areas, rehearsal and performance areas and an atrium to serve as a "light-flooded hub of circulation."

Externally, the new music building will be fitted with metal wall panels to afford an updated appearance as well as contextual harmony with existing campus buildings.

Books

Architecture 1970-1980: A Decade of Change, by Jeanne M. Davern. McGraw-Hill, New York, N.Y., 265 pages, \$29.50.

A compendium of "what architects were actually doing" during the 1970s, says McGraw-Hill, "instead of what critics, commentators and historians were saying." *Architecture 1970-1980* depicts the architectural trends of the decade in response to such emerging issues as pollution control, energy conservation, and "changing life-styles." Some 150 buildings are featured, illustrated in black-and-white and color with photographs

which appeared in *Architectural Record* during the '70s. Davern, now a freelance architectural journalist and editorial consultant, is former managing editor of the *Record* and served as publicity consultant for TSA's "Texas: The Quality Life" program in 1978.

New books on architecture from Rizzoli International Publications in New York include **American Architecture Now**, by Barbaralee Diamonstein; **Architecture of the Western World**, edited by Michael Raeburn; **Skyscrapers-Skycities**, by Charles Jencks; and **Mackintosh Architecture**, edited by Jackie Cooper.

American Architecture Now, with an introduction by *New York Times* architecture critic Paul Goldberger, is a collection of interviews with 14 prominent American architects conducted at the New School of Social Research/Parsons School of Design in New York. The result is a commentary on the architecture of the day as an art, science, business and instrument for social benefit. Interviewees include Edward Larrabee Barnes, Michael Graves, Charles Gwathmey, I. M. Pei, Cesar Pelli and Robert A. M. Stern. Illustrated with 70 black-and-white pho-



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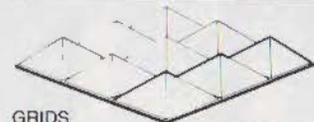
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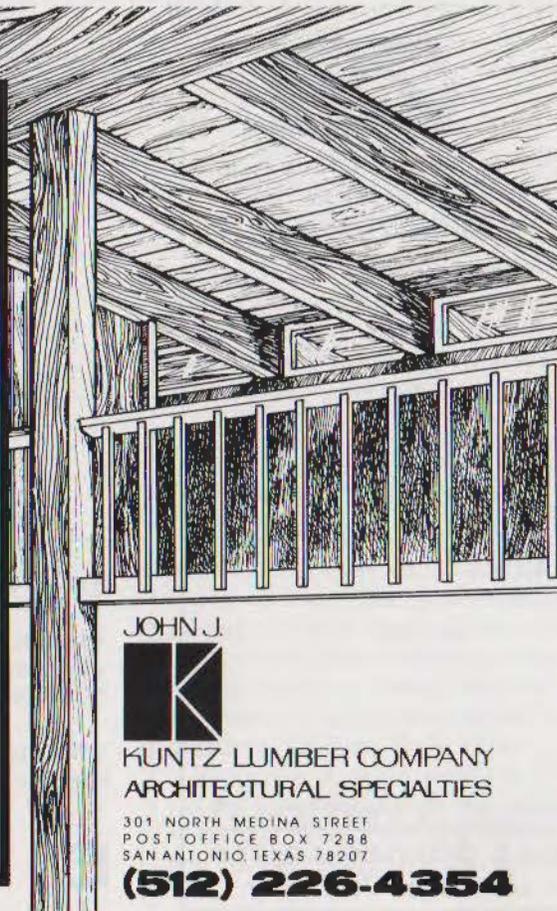
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tos, 256 pages, \$14.95 (paperback).

Architecture of the Western World, an overview of architecture in the West, from classical Greece to post-modernism, "makes architecture a gripping story and an integral part of history," according to *Publishers Weekly*. Illustrated, 304 pages, \$37.50.

Skyscrapers-Skycities, in the author's own words, is a "photo-essay on tall buildings" and somewhat of a history of their evolution, organized into three general categories: "skyprickers" (the UT-Austin Main Building Tower by Paul Cret is one example Jencks cites, though perhaps not the best); "skyscrapers" (Post Oak Central in Houston by Johnson/Burgee is another Texas example); and finally "skycities" (Johnson/Burgee again with Penzoil Place in Houston, among others, along with the Hyatt Regency Reunion in Dallas by Welton Beckett Associates). Illustrated for the most part with slides from Jencks' private collection, 80 pages, \$12.50 (paperback).

News of Firms

J. Herschel Fisher, FAIA, chairman of the board of **Fisher and Spillman Architects Incorporated**, has retired from active practice after 36 years as a Dallas architect. A UT-Austin graduate and MIT valedictorian, Fisher has been in partnership with Pat Y. Spillman, FAIA, since 1962. Among the many projects of the firm is the Dallas Public Library/Central Research Library, currently under construction. In conjunction with his retirement, Fisher and his wife Betty have been hired as international travel consultants and will organize and lead travel groups on various world tours.

Ford, Powell & Carson, Architects & Planners, Inc., San Antonio, has announced the relocation of its offices to 1138 East Commerce St., San Antonio 78205. The phone number is unchanged.

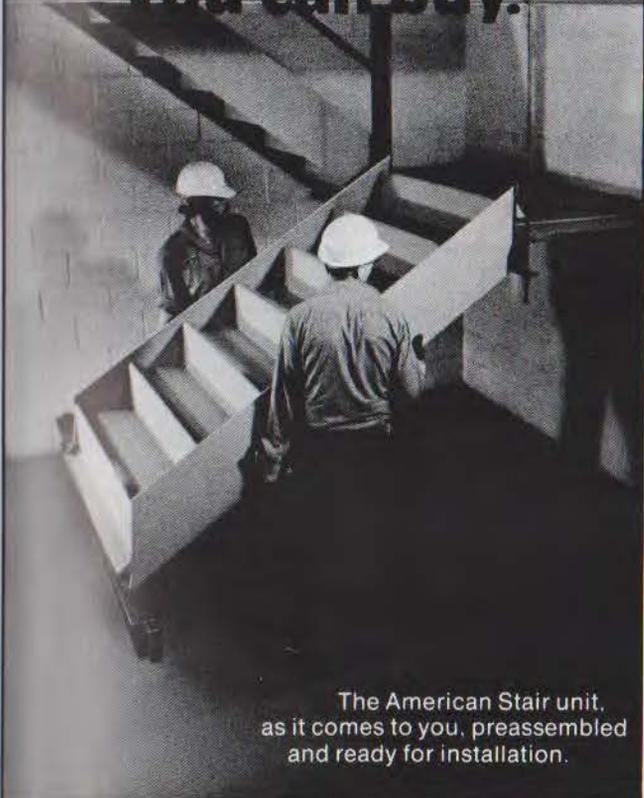
Houston's **Blackstone Partnership** has relocated to 909 Wirt Road, Suite 301, Houston 77024. Telephone: (713) 681-5664.

The Beaumont office of the **White Budd Van Ness Partnership** has moved to 87 I-10 North, Suite 200, Beaumont 77701. The phone number remains the same.

Hugo V. Neuhaus, Jr., FAIA, has moved his office to 4500 First International Plaza, Houston 77002. Telephone: (713) 757-7312.

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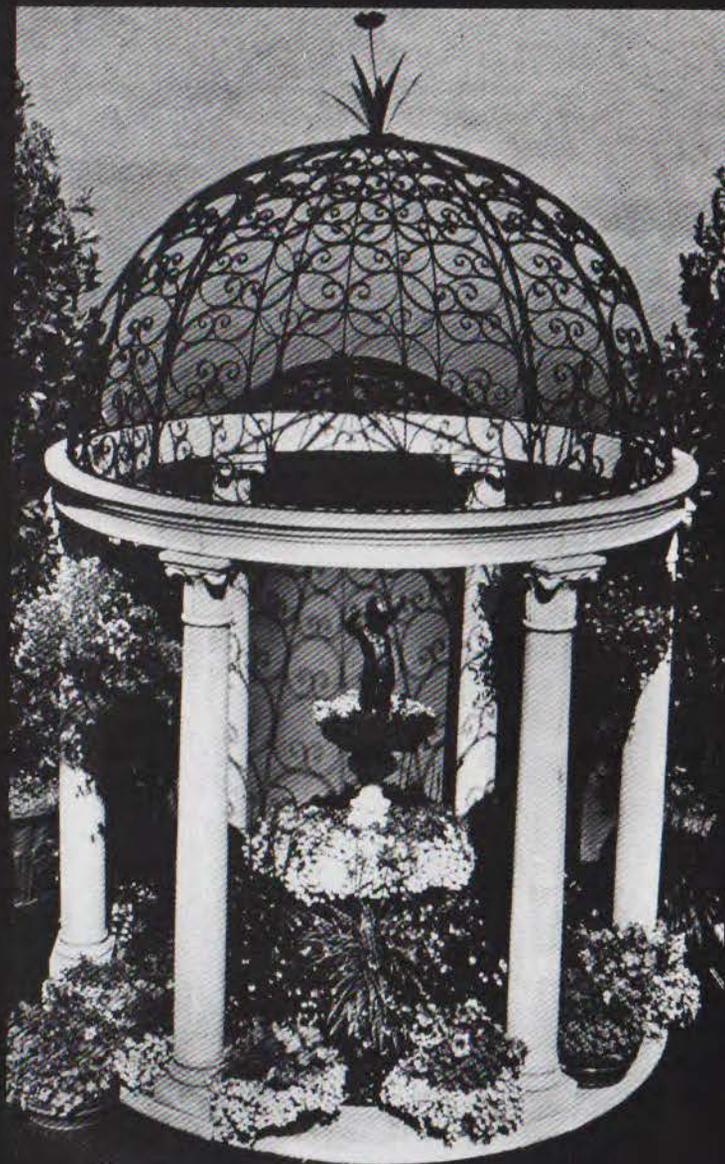
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ciates, AIA, has relocated to 1234 Bay Area Blvd., Suite G, Houston 77058. Telephone: (713) 488-5333.

JPJ Architects, Dallas, has announced the following advancements: Donald E. Jarvis, FAIA, to chairman of the board; Bill D. Smith, president; Richard E. Morgan and William H. Workman, principals; and Walt J. Viney, associate architect.

Clyde W. Jackson has been appointed vice president of the Houston firm **Gensler and Associates**. Richard C. Maxwell has been named senior associate and Rita A. Burgess and David E. Wilson have been named associates.

Ray B. Bailey Architects, Inc., Houston, has announced that William H. Merriman has been named vice president and partner. R. Daniel Holt and Ray D. Leiker have been named associates.

Industry News

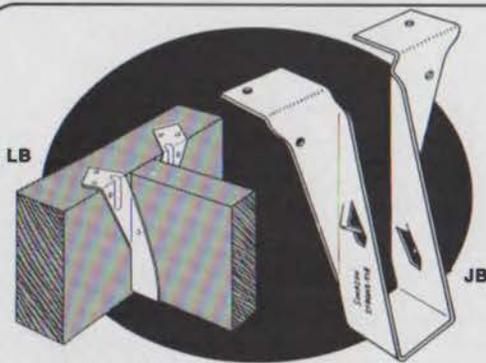


"Offenburg" chair by Kröin.

TSA's 41st Annual Products Exhibition: A Sampling

The carnival-like hub of activity during TSA's upcoming 41st Annual Meeting Nov. 6-8 at the Hyatt Regency Reunion in Dallas, like the 40 before it, will be the exhibition of products, organized to acquaint the annual aggregate of architects under one roof with the latest in building design, construction, equipment, and furnishings technology.

Following is a sampling of the products which will be displayed at this year's annual meeting, representing over 150 companies in what has come to be one



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Kroin/Architectural Complements will display its "Offenburg" series of stacking chairs, designed by H. Wirth and developed for the Munich Olympics in 1972. The series includes benches, stadium, seats, chairs, tables and lounges. Kroin/Architectural Complements, Box 168, Lincoln, Mass. 01773.



Lavatory by *Wellslake Industries*.

Wellslake Industries will be exhibiting its collection of hand-crafted, hand-rubbed bath furnishings. The lavatory/countertop pictured above, designed by Parwer Foise, is made with oak parquet and solid brass. Wellslake Industries, 7600 Sovereign Row, Dallas 75247.

Jim Wylie and Company will be exhibiting selections from its line of contract and residential carpets, rugs and wall-coverings. Jim Wylie also has scheduled an open house and carpet and fiber seminar in its new World Trade Center showroom Nov. 6, from 6:30 to 8:30 p.m. Jim Wylie and Company, 9015 World Trade Center, Dallas 75258.

Landscape Forms, Inc., will be exhibiting "The Trestle Group," a new line of site furniture inspired by the decorative wrought-iron benches of Europe's parks and plazas. The group includes benches, tables, kiosks and trash receptacles. Landscape Forms, Inc., Route 3, Kalamazoo, Mich. 49001.



"Trestle Group" by *Landscape Forms*.



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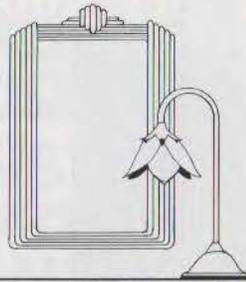
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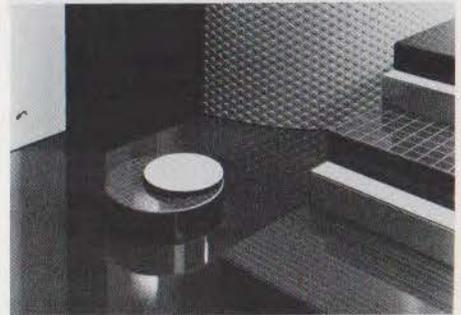
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Advanced Coating Technology, Inc. (ACT), a subsidiary of Worthington Industries, will introduce its latest "state-of-the-art" reflective-glass vacuum technology for the building industry. These products are currently available for monolithic, insulated or spandrel applications and come in silver-on-clear or tinted, with various light transmission levels and performance factors. ACT has sales offices in Dallas and Houston. In Dallas, contact Doug Schmult at (214) 739-6331. In Houston: Roger Campbell at (713) 350-4104.



"Design Concepts" by Formica Corp.

Formica Corporation will introduce a new group of decorative laminate designs called "Design Concepts," the result of a liaison between Formica Corp., a raw materials manufacturer, and the design community through a design advisory board. Design Concepts is available in five dimensional designs and six basic colors. Formica Corporation, 1245 Vice-roy Drive, Dallas 75247.



Glazing by PPG Industries.

PPG Industries will be introducing a new architectural glazing concept designed to give window areas the appearance of a continuous glass ribbon. The new "EFG Cladding System 601" allows architects to design low-rise buildings with glass panels jointed edge to edge so that support members do not interrupt the clear glass lines. PPG Industries, Box 35966, Dallas 75235.

Great Southern Supply will be exhibiting handmolded brick from Alwine Brick Co., Whitacre-Greer architectural pavers and architectural terra cotta and ceramic veneers manufactured by Gladding, McBean. Great Southern Supply, Box 14507, Houston 77021.

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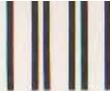
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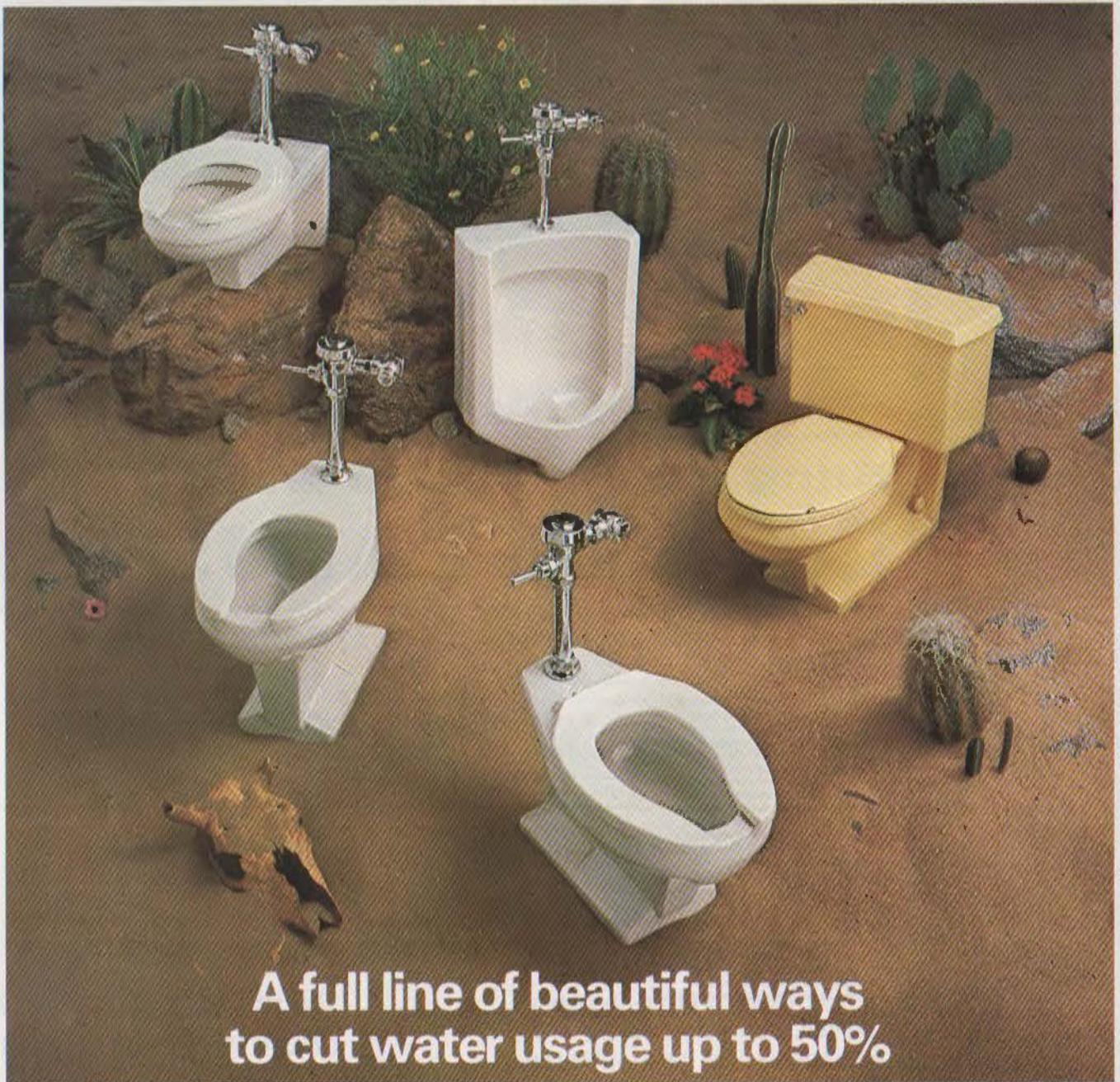


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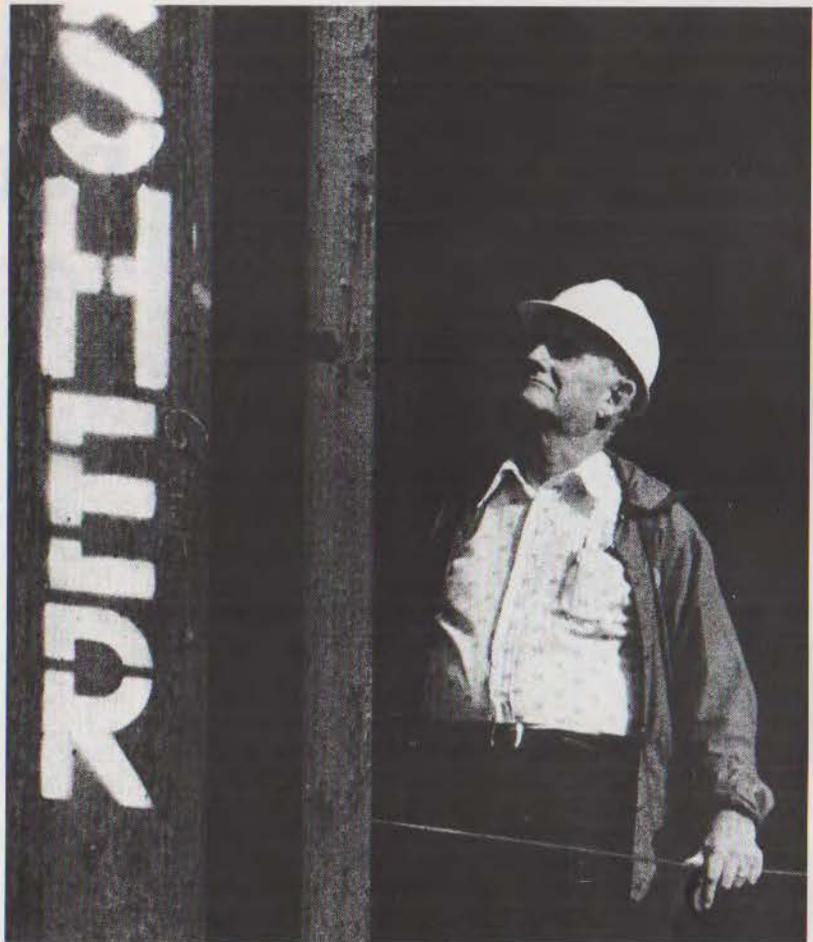
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One of the newest additions to downtown Houston is 3 Allen Center, a 50-story tower using more than 16,000 tons of steel.

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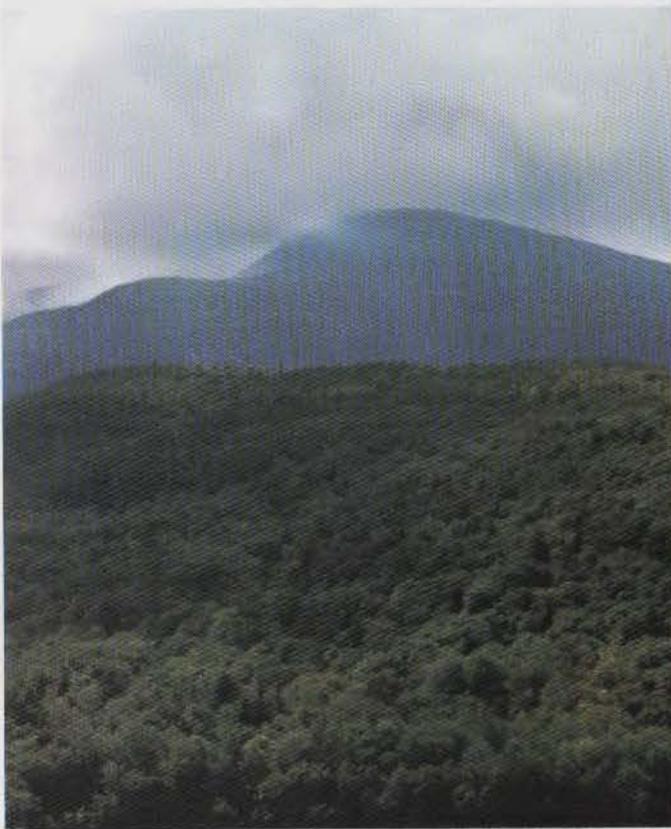


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At the very top of Mount Washington, the State of New Hampshire is building a new meteorological observatory and visitors center.

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The second problem is the cold. The temperature has gone as low as -47°F.

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

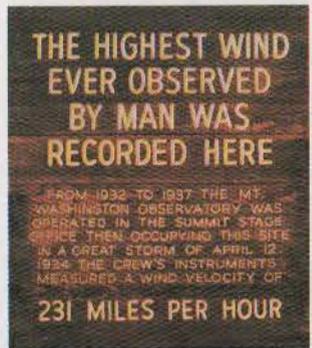
Company of Manchester, N.H., and applicator Associated Concrete Coatings, also of Manchester had their jobs cut out for them. About the only problem they didn't have is deciding what product to use to coat and protect the \$3.4 million structure, "... from the worst weather in the world."

So just before the furious winds of late Fall began anew, the concrete building was covered, top to bottom, with a trowel coat of Thoroseal Plaster Mix (mixed with Acryl 60 for enhanced bonding and curing).

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Big D (littleadoublelas)



Humor by Braden

In most of the great cities of the world, the birthplaces of important people are carefully preserved in park-like surroundings which the public may visit upon presentation of a monetary stipend. On the hallowed ground where I was born in Dallas, Texas, 56 years ago, there is now a swingles apartment complex designed by Craycroft & Lacy. This tells you something about Dallas, and something about me; but you will have to figure it out for yourself.

With the exception of time out for war, pestilence, famine and education, I have spent my whole life, both man and boy, in Dallas. And I am pleased to share her (yes, Dallas is a lady) with all of you who are here for the Texas Society of Architects 41st Annual Meeting.

I was not here when our first resident, John Neely Bryan, built his cabin and whiskey still on the banks of the Trinity River. I have visited the cabin—it's on the Courthouse Square—but have not tasted his whiskey. I am sure some County Commissioner drank it up long ago. Visit John's cabin to see how far we have come since those days of yore. And the Trinity is still here, rerouted and polluted. But those of us who live here still love it. After all, there's a little bit of all of us in it!

Dallas is a place of change. I was born in Oak Lawn, when it was a middle class WASP community. It is now a Gay neighborhood, which is the reason we moved out. We couldn't qualify. South Dallas, which used to be Jewish and affluent, is now black and mostly poor. West Dallas, in its early days Bonnie & Clyde territory along with the poor and black, is now a predominantly Hispanic barrio. Old Oak Cliff and Inner North Dallas have drawn in their boundaries and become our most integrated areas. East Dallas is both old and new and diversified in its assortment of poor, old, young, middle class and semi-affluent populants. A trip the full length of Greenville Avenue will give you a complete perspective. Far North Dallas is so far out it may some day strangle on its umbilical cord, the Central Expressway.

The Village has one airline stewardess for every 24 stockbrokers, while Addison has one restaurant for every 24 inhabitants (but no single-family dwellings). The stewardesses moved from Bachman's Lake, followed by the stockbrokers. Then the East Texas and Oklahoma "new people" moved to Bachman. This has created an entirely new principle in City Planning called the "Stewardess Cycle."

Only the Park Cities remain the same: stable, affluent, beautiful and serene. Highland Park is so refined that chittlin's are pronounced chitterlings. During the '74 recession, a down-and-out corporate executive was found in a Highland Park gutter grimly clutching a brown paper bag containing a half-empty bottle of Chateau Lafite Rothschild '59.

Dallasites support the Democrats, vote Republican, and communicate through two major newspapers, five television news programs, and "D" Magazine. If you read the Dallas Morning News you are labeled a mini-quasi-psyudo liberal. Both the *Herald* and the *News* are excellent newspapers, and somewhere in between there is the truth. The TV stations abound with negative investigative reporters, all of whom suffer terribly from post Watergate-ism. They remind you of children playing with matches. If you develop a hang nail while you are in Dallas, chances are Channel 8 will call for an interview. "D," the magazine of Dallas, recently gave us a shot with a lead article entitled, "Why is Dallas Architecture So Bad?" Conclusion: nobody in Dallas, including "D" Magazine, knows anything about architecture except architects. And nobody asks them!

Dallas is a gourmet's paradise. We have restaurants whose names you can't pronounce, and whose prices you can't compute, like Jean Claude's, Le Boul Mich, Antares, Bagatelle and the Mansion. Approximately 50 dining establishments which serve bad food die every week and are immediately replaced by 60 new ones which serve bad food. The best food and longest line of blue-haired little old ladies in Dallas is still at the



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Highland Park Cafeteria. If you want Tex Mex, look up Napolito's, Rosita's or the Guadalajara. For you Chinese food freaks who need gas, we have the Lunch Box Texaco on Ross Avenue with the best egg roll east of Hong Kong. Downtown harbors Austin Alley, where the standard fare is a tub of Shanghai Jimmie's Chili rice and a bowl of Hannah's potato soup washed down by lemonade.

Entertainment we have in abundance—dinner theatre, real theatre, road shows, rock shows, the Rangers, the Mavericks and America's Team—the Dallas Cowboys. The "Fine Arts" Theatre at Snyder Plaza is really a porno house, while Saturday nights at midnight the high-camp, low-drag "Rocky Horror Show" cult movie plays at the Village Theatre in the newly refurbished Highland Park Shopping Center. I mention this for those of you who brought your garter belts and stiletto heels.

Even if you drive a Harley Hog, we would suggest you avoid Oak Lawn's leather bars. Instead, trip into a wine bar like La Cave, St. Martin's or the Wine Press and order a bottle of Ripple and a 6-pack to go. Also available are fern bars, Joe Miller's bar, cowboy discos, straight discos, and gay discos and afternoon tea dances at Union Station. Avoid cocaine and members of the opposite sex who wear jeans that look as if they have been laminated to the lower halves of their bodies.

There was a time when Dallas was DULL. No longer so. It is true that everyone who attends SMU looks exactly alike, but it would not be unusual to find a banker in a three-piece suit and stereo headphones roller skating at high noon in the One Main Place Plaza. It only bothers you when it's *your* banker.

Television has given "Dallas" international exposure. Ewing Oil Company is a reality, but J.R. is from Weatherford, not Dallas, and the "ranch" is in Plano. A real Dallasite doesn't care as much about who shot J.R. as he does about the fact that somebody finally did!

Have a fun time while you're in our town, conventioners. We've only scratched the surface of what is here. And if you get lost, we'll meet you under Big Tex.

You're in Big D, my oh yes. Big D (littledoublelas).

Dave Braden is a partner in the Dallas firm Dahl/Braden/Chapman, Inc.

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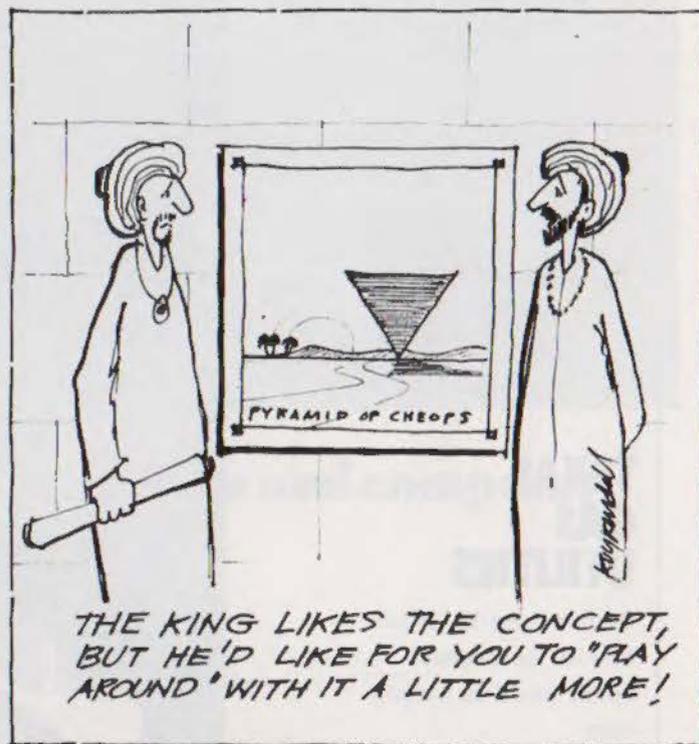
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Letters

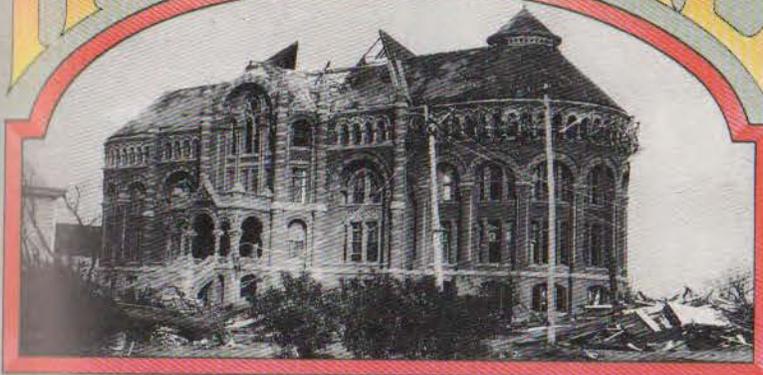
Editor: Having had two unsatisfactory settlements in arguments with design award juries, and one fist fight outside the UT-Austin Architecture School jury room, and;

- having had a classmate win a First Mention Award Medal for his project by using *my* pen-wipe to depict his marble wall, and;
- having been tickled pink over a jury's award for one of my paintings—only to find that they had hung it upside down; and;
- having had to make the acceptance speech while my wife sat in the audience looking choked and holding her sides (she had watched me paint the damn thing), and;
- having later been on a jury myself, and mysteriously (at the time) been voted down on my choice by the other jurors, only to find out afterwards that my recommendation was a broken easel, and;
- having for years passionately pursued and refined you-know-who's philosophy that "form follows function," only to be brusquely informed by a *Bathroom Beautiful* jury that my submittal for an outdoor toilet (the ultimate extension of the philosophy) was not considered, and;
- having had finally to abandon said philosophy in face of starvation and an irate developer's command to, "Forget that damn function stuff, you idiot, jus drawer us a gawdam pictur of a outside!"
- And now, having read Dave Braden's "For Every Queen Anne Front . . ." (*Texas Architect*, July/August 1980), I can smile about it all.

George D. Akins, AIA
 Dallas



HURRICANE



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.

Today, Galveston is once again a thriving resort community. And Old Red, restored to its original grandeur, still stands. . . a Galveston landmark built of masonry.



To find out all the facts about masonry's durability, its sound and fire control capabilities and its lasting beauty, call or write the Masonry Institute of Houston-Galveston.

A landmark should be built to withstand more than time.

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