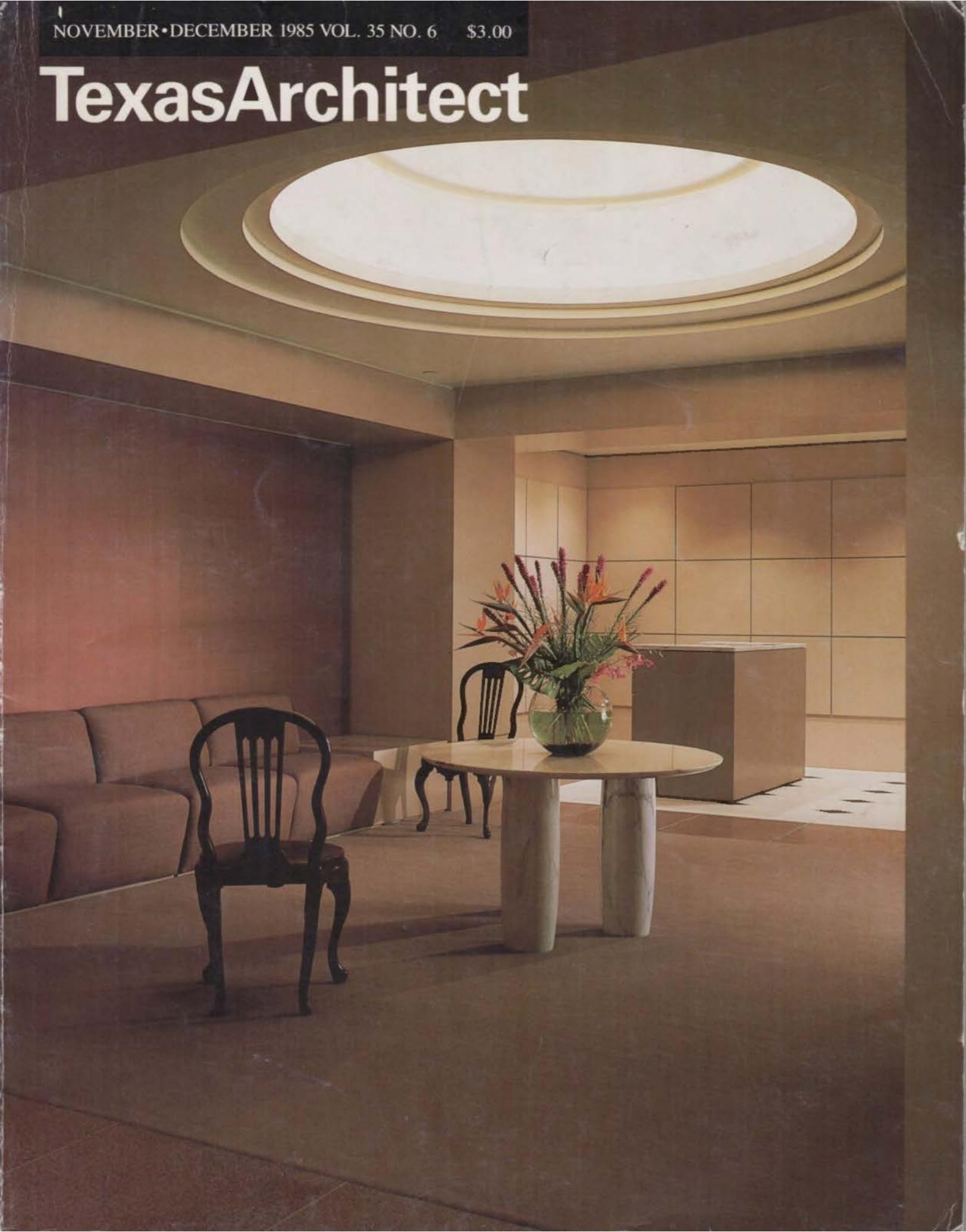


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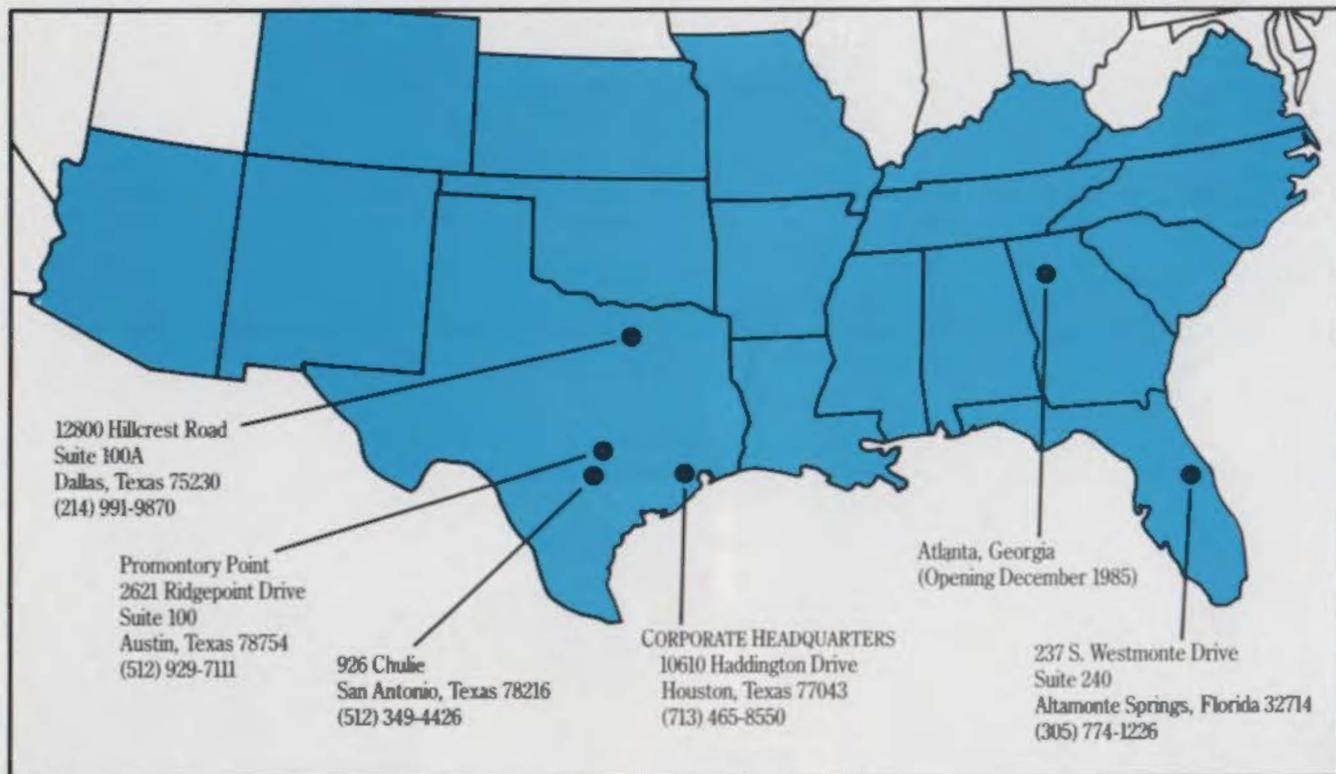


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IN THE NEWS 36

Dallas's Bryan Tower, less than a decade old, gets a facelift to improve its marketability; Mies's Brown Pavilion at the Museum of Fine Arts in Houston is changed to house permanent exhibits.

ABOUT THIS ISSUE 69

1985 DESIGN AWARDS 70

Editor Joel Warren Barna and Associate Editor Ray Ydoyaga profile the winners in the 31st Annual TSA Design Awards Competition:

Frost Building, Houston; Four Allen Center, Houston; Negley Paint Company, San Antonio; Woo Residence, Dallas; Village Square, Houston; LTV Center, Dallas; Benchmark, Tyler; River Crest Country Club, Fort Worth; Allen Doctors Building, Allen; Employers Insurance, Dallas; Addison Market, Addison; Trammell Crow Company Offices, Dallas; Robertson Building, Austin; Church of the Good Shepherd, Tomball; and Ferguson's Map and Travel Store, Houston.

TSA HONOR AWARDS 102

At TSA's 46th Annual Meeting three individuals and three organizations will be honored for their contributions to the quality of life in Texas.

CHECKING OUT H.E.B.'S ARSENAL 104

Attention shoppers: Leonard Lane takes an in-depth look at the new H.E. Butt Grocery Company headquarters in San Antonio.

BOOKS 110

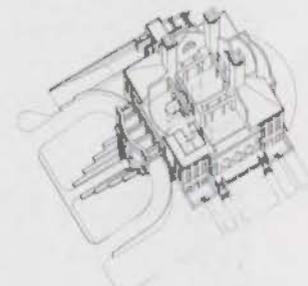
The Charlottesville Tapes, reviewed by Larry Good; and Portals at the Pass, reviewed by David Woodcock.

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DAVE BRADEN/MUSINGS 130

COMING UP: The January/February issue of Texas Architect will examine new demands and opportunities facing architects in the health-care industry.

ON THE COVER: The Trammell Crow Offices, Dallas, show the design strength and immaculate detailing that won Skidmore, Owings & Merrill's Houston office two TSA Design Awards this year. Photograph by Nick Merrick, Hedrich-Blessing.



RIVER CREST COUNTRY CLUB

86

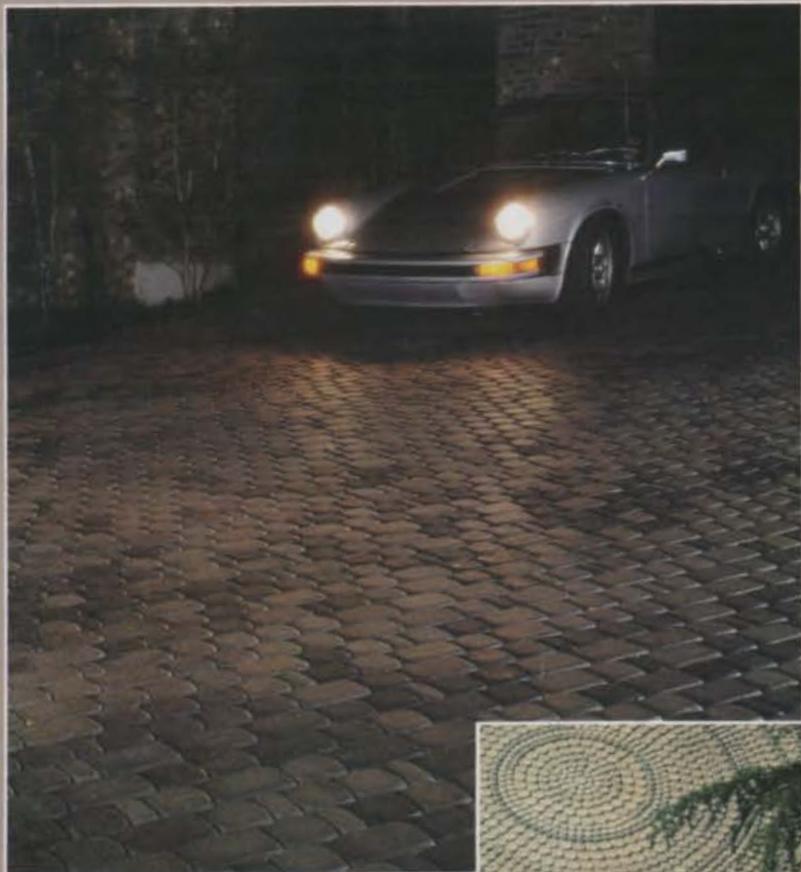


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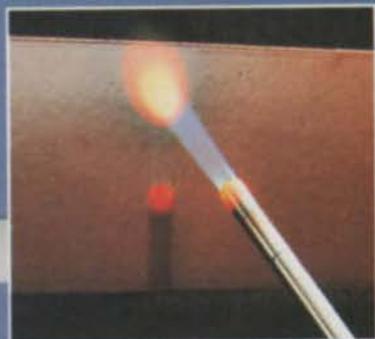
EDITOR: Congratulations to the *students* of the Texas schools on the clarity of their work (*Texas Architect*, September/October). The drawings communicate the emphasis of each school, despite the rambling and jargon of the narratives. The successful representation of each school hinges on the strengths of past and present student drawings and models, not the verbose imagery of educators. A similar condition exists *after school*.

David M. Farrell
Good, Haas & Fulton
Dallas

CORRECTION: In the September/October issue of *Texas Architect*, all photographs for the article on the University of Texas were by Debbe Sharpe and Fred Ballard; the project shown at the top of page 42 was designed by Michael Conners and Jun Iguchi; and the project shown on page 51 was designed by Bernard Bartzten, Samuel Braud, and Kenneth Weldon.

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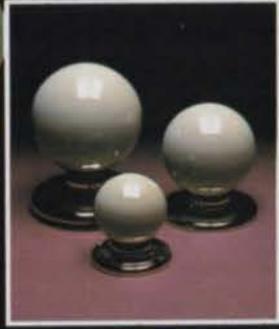
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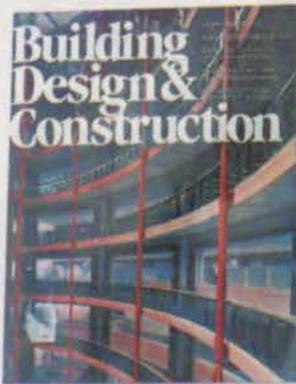
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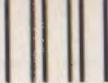
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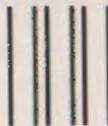
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Masonry Design Profiles

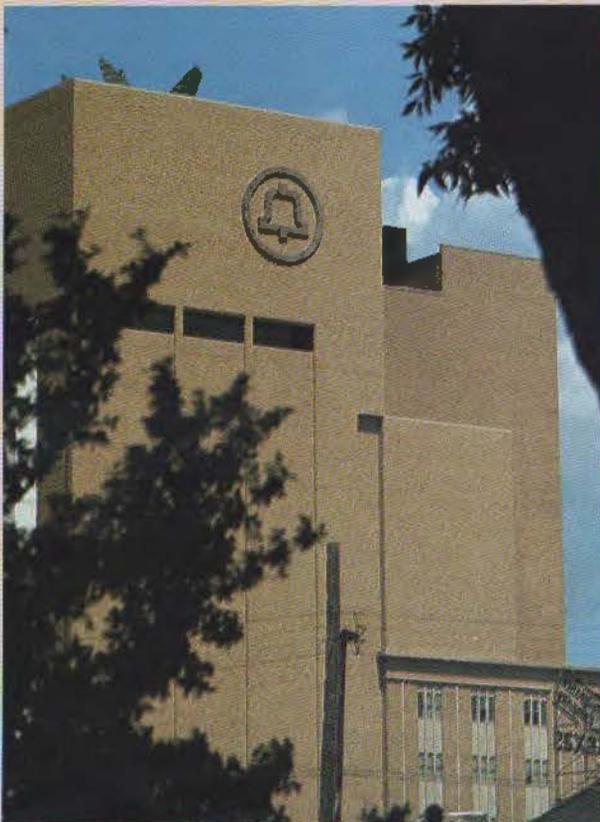
The flavor of Fort Worth architecture is liberally seasoned with the buildings of Albert S. Komatsu and Associates. Few other local firms have so sharply focused their attention on the use of masonry. The voluminous range of commissions completed by Albert Komatsu have all benefited from his attitude toward masonry. "Brick has been successful as a means for us to relate our designs to a pleasing human scale while also producing a surface that combines vibrant colors and rich textures seldom found in a single building material."



▲ Overton Park Methodist Church, c. 1968
Fort Worth, Texas
▶ Shady Oaks Townhouses, c. 1972
Fort Worth, Texas

Much of the architecture of Komatsu and Associates incorporates warmth, richness and a handcrafted touch not often found during the era of the "Glass Tower." The Edison Dial Building exemplifies this human touch in the use of brick-phased additions, which, when completed, was one of the area's most elaborate brick matching projects.

Respect for scale is reflected again in Tarrant County Junior College Northeast Campus. The various masonry forms tie the buildings together in a friendly, cohesive campus



Albert S. Komatsu

atmosphere. In contrast, solid contemporary shapes were used at University of Texas at Arlington to maintain compatibility with the existing surrounding structures. High-rise buildings fulfilled the academic space requirements.



▲ University of Texas at Arlington
College of Business, c. 1977
Arlington, Texas
▲ Tarrant County Junior College, c. 1969-1974
North Richland Hills, Texas
◀ Edison Dial Building Addition, c. 1973
Fort Worth, Texas
▶ The Omni Theater, c. 1983
Fort Worth, Texas
▼ St. Andrews Catholic Church, c. 1972
Fort Worth, Texas



In other projects, The Komatsu Firm's designs use masonry as a textural element for a stunning interior wall treatment at Overton Park Methodist Church. The TSA Award winning Shady Oaks Townhouses prove that good design can be accomplished with a mundane material—painted common brick. In collaboration with Hammel Green and Abrahamson, Inc., the Omni Theater was conceived with strong, round forms and crisp coursing detail.

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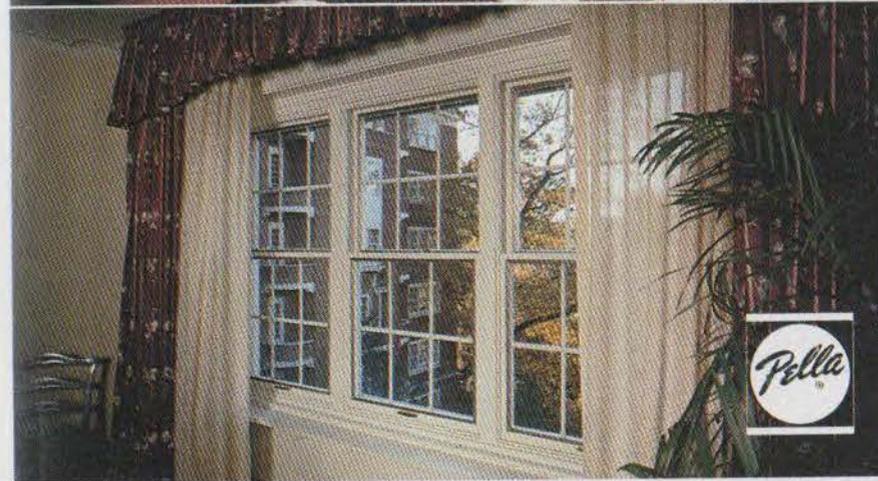
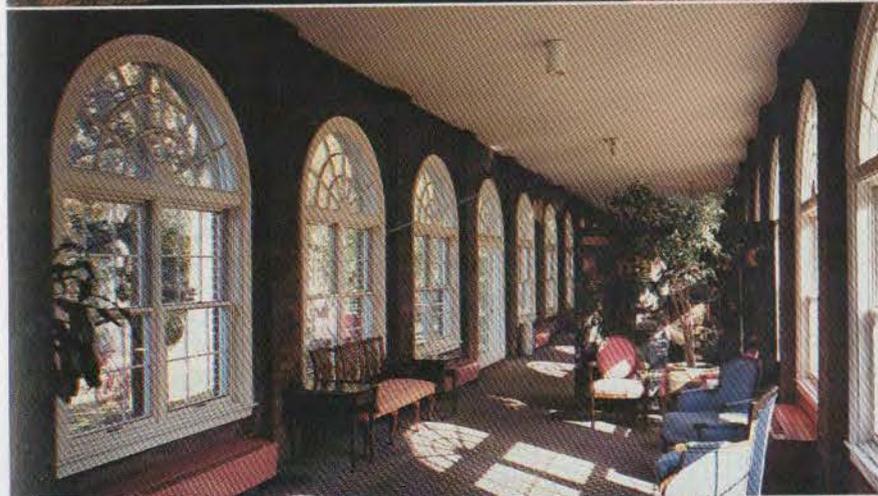
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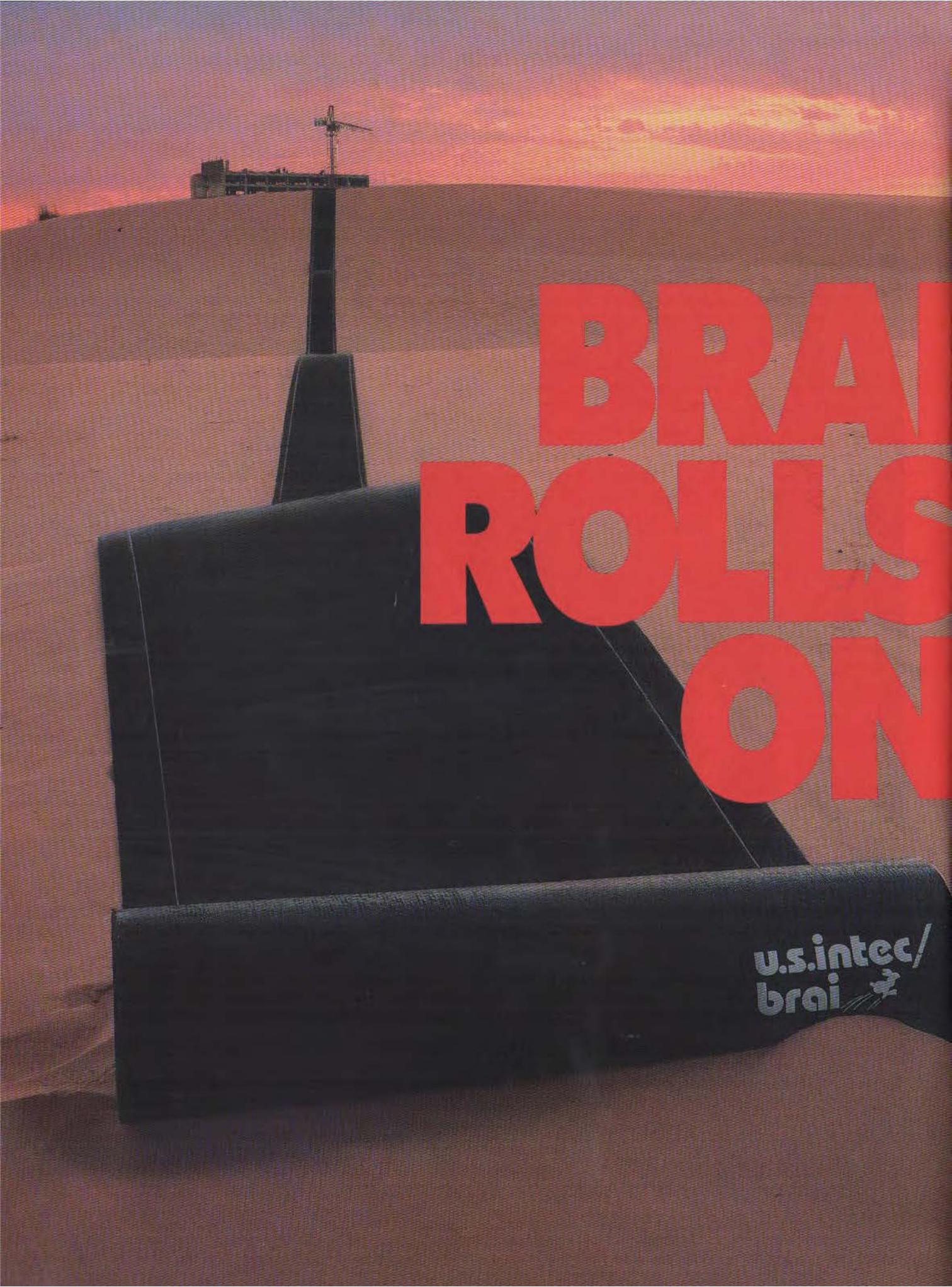
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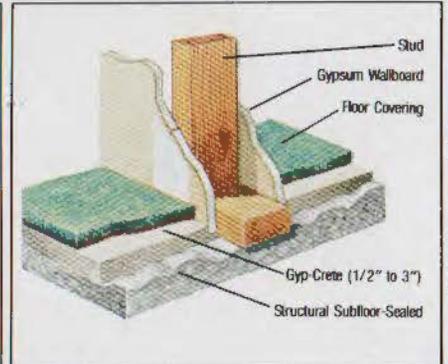
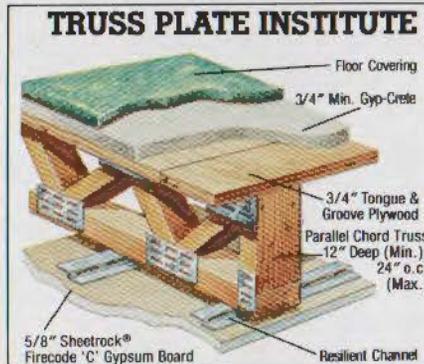
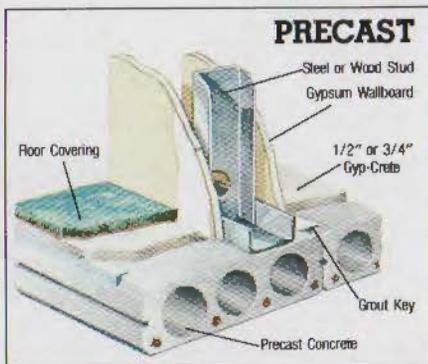
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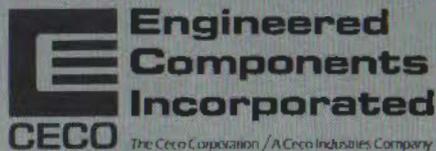
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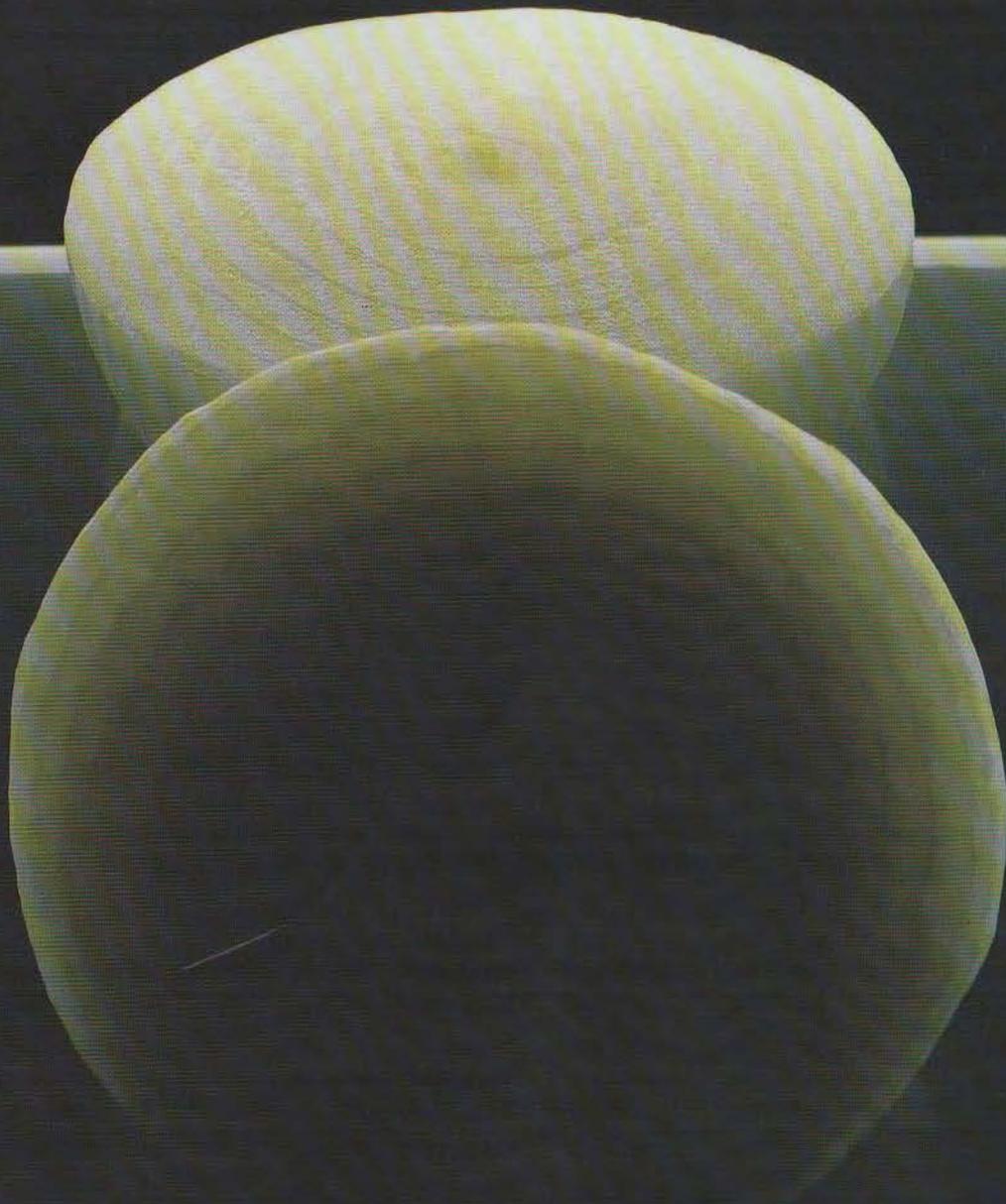


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Edited by Ray Ydoyaga



Will Modernist buildings like Dallas's Bryan Tower survive the Post-Modern age?

REHAB ORDERED FOR AGING MODERNIST FACADE

Ten years old and already in need of a face lift? Owners of many late Modernist buildings throughout Texas seem to think the answer is yes. The trend has begun to spread even to skyscrapers, once thought immune from seasonal alterations because of their high initial cost. Some have begun to wonder if the changes are necessary, or if we are witnessing the purge of a now unpopular architectural style.

Richard Keating, director of the Houston office of Skidmore, Owings & Merrill, says economic necessity is responsible. Keating believes the most important factor

leading developers to alter their buildings is that "tenants' perceptions have changed."

Keating's office was recently commissioned by Harlan Crow of the Trammell Crow Company to remodel the Bryan Tower in Dallas. Built in 1972 but not occupied until 1980, the 40-story Bryan Tower was designed by Houston architects Neuhaus + Taylor. Keating says the Bryan Tower has to change to be profitable.

"When you have a very good building, acclaimed for its quality like LTV, it attracts clients," Keating says, referring to the LTV Center in Dallas, designed for Trammell Crow by Keating's office (see page 82). "Everyone who can afford it wants to move into these kinds of spaces.

The LTV Center is leading the pack in Dallas and the other buildings can no longer claim they are the best."

Keating has received widespread favorable publicity for the LTV project, the first high rise in the Dallas Arts District and a dominant addition to the skyline. He believes that expensive buildings like LTV are possible only because a glut of rentable space has made the office market in Dallas increasingly soft. As a result, developers believe they can compete only if they have a building that offers design quality and other amenities once dismissed as extravagant luxuries.

"The driving force of the 1970s (in Texas)—the concept of building for a throw-away city—is now starting to

erode," Keating says. "The next cycle of buildings will be designed in a manner devoted to giving back to the city what it has lost in bad development."

He points out that buildings like Bryan Tower were built for about \$20 per square foot, while LTV Tower, also a Trammell Crow development, cost approximately \$60 per square foot. The difference in price is due in part to inflated real estate value, but also because developers see the need to spend larger sums on construction and architectural fees so that projects can stand out in an oversupplied market.

Although Keating likes the Bryan Tower and its functionalist architecture, he was quoted in an interview with the *Dallas Morning News* as saying that the building is from a time when building design was evaluated according to "how cheap you could make it work."

Bryan Tower's significance as the first reflective-glass building in Dallas was obscured as dozens of other mirrored buildings popped up on the Dallas skyline. In remodeling the building Keating sees an opportunity to enhance the architect's original concept, which was, he suggests, perhaps diluted because of a tight budget.

"It used to be that you'd cover up good old buildings just because they weren't fashionable any more," he says, referring to the 1950s and 1960s, when architects blocked turn-of-the-century facades with historically incompatible metal panels or brick. "We now live in more respectful times," Keating says, adding that the absence of a single pervasive architectural dogma permits architects to work more freely in styles responsive to different periods.

"We are approaching these buildings as if the original architect were the designer," says Keating. He says that the Miesian Bryan Tower should have been set on *pilotis*, "to give a pedestrian scale and to form an arcade," but that because of a tight budget "a curtain wall that comes down to the ground" was used.

Adds Keating: "I want to work to get it back to a Chicago School language that attempts to solve the human-scale and urban-design problems." SOM will most likely work to increase the narrow dimensions of the ground floor entrance and enhance the building's relationship to the street. Keating plans to use a stone veneer on the building's base. He also hopes to

talk the developers and the city into using an adjoining surface parking lot as an open public space.

The redevelopment of Bryan Tower may set a precedent for other developers and architects contemplating the remodeling of Modernist high rises in an increasingly competitive Texas office-space market. As soon as SOM finishes Bryan Tower, the firm will begin design work on three other Modernist buildings in Houston, Dallas, and Denver. But if Keating is true to his word and other architects follow his lead, Modernism will not vanish under a Post-Modernist veil.

"The times have changed," Keating says, "but that doesn't mean we have to bow to current fashion."



Mies Van Der Rohe's Brown Pavilion acquires a new use.

MIES PAVILION CHANGED TO HOUSE PERMANENT EXHIBITS

The Brown Pavilion, Ludwig Mies van der Rohe's celebrated addition to Houston's Museum of Fine Arts, reopened September 21 after being closed six months for construction that radically altered the space Mies had designed.

Previously used for traveling shows, the renovated Brown Pavilion will house the museum's permanent European collection.

The decision to renovate the Brown Pavilion arose from long-term changes at the museum and problems that had developed since the pavilion was built in 1973. The permanent collections had doubled in size, making space scarce throughout the rest of the museum. Critics pointed out that few traveling shows were large enough to use the Brown Pavilion's

23,000 square feet of open exhibition gallery and the larger shows required scores of walls and partitions for display space which took months to build. The space, critics said, seemed always to be closed to the public, and the constant construction was expensive. Mies's huge expanse of curtain wall, with its 244 windows, complicated matters further; visiting curators feared that priceless artwork would be damaged by ultraviolet light.

Faced with these problems, the museum's recently appointed director, Peter Marzio, studied new uses for the Brown Pavilion. He became convinced that the very success of the pavilion's massive traveling shows had caused the public to ignore the museum's permanent collections. Marzio theorized that if the functional distribution of galleries was

reversed—the Brown pavilion serving as a permanent home for European art and the older rooms of the museum as traveling-exhibit spaces—more people would come to appreciate the museum's collection, while the costs of mounting and installing traveling exhibits would decrease.

To make sure the change would fit in with Mies's original concept, Marzio studied the architect's writings on architecture. Marzio recommended redesigning the pavilion using Mies's notion of *baukunst*: *bau* meaning the static structural form, and *kunst*, the free creative force at work within the structure.

"Mies saw his buildings as high-tech envelopes that would continually adapt to change," Marzio wrote in his proposal. So as long as the basic structure of the space was left exposed, the partitions kept small in relation to the space, and the expansive wall of windows turned from a liability

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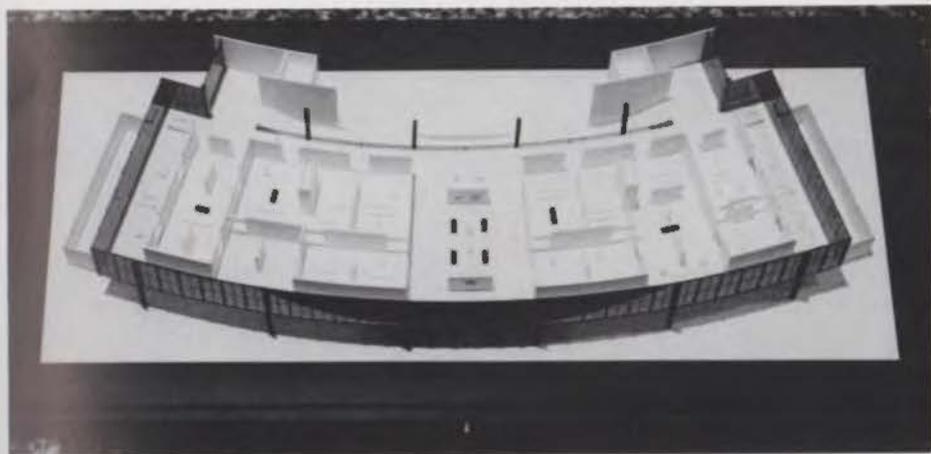
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Model of fixed walls at the Brown Pavilion

into an asset, Marzio felt, the changes would be in keeping with the spirit of Mies's design.

Full-scale mock-ups of walls were built based on designs by staff members Celeste Adams and Jack Eby and New York designers Clifford LaFontaine and Stuart Silver. Substantially shorter than ceiling height, the 12- and 15-foot-high walls with recessed corners are arranged to break down the vast space into carpeted galleries of various sizes, which provide intimate environments for viewing art. These new

spaces are arranged symmetrically to permit a chronological display of European art from antiquity to the beginning of the Modern era.

The color scheme uses tones of gray ranging from neutral to blue and rose tints. Various wall colors are used in the new galleries to designate different periods. A circulation spine follows the edge of the pavilion's curtain wall and will act as a gallery supporting major sculptures. Solar veils and ultraviolet-blocking film have been installed on the windows of the pavil-

ion. Especially sensitive paintings will be housed in recessed enclosures away from the windows.

The chief attraction of the new space is probably its central Grand Hall. Left uncarpeted and housing large 17th- and 18th-century pieces, the hall permits formidable views of downtown. Nearby, cases designed for works on paper line the exterior walls of the galleries; the space is like a loggia overlooking Cullinan Hall, the museum's two-story interior, also designed by Mies. A new lighting system doubles the former capacity, while a new acoustical-tile ceiling will reduce the sound level in the pavilion. The new galleries are accessible from all directions with limitless options for viewing.

The former European galleries will house traveling exhibits and temporary shows from the museum's inventory. Other rooms of the older building have been left intact and will continue to house non-European portions of the permanent collection.

Although it is still too early to say how museum patrons will react to the changes, local newspapers have already given them raves.

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**STUDY RECOMMENDS
REDEVELOPMENT
FOR SAN ANTONIO'S
CATTLEMAN SQUARE**

A private consultant has recommended that the City of San Antonio join a public/private venture to redevelop the Cattleman Square area, a large area on the western edge of downtown San Antonio that includes the unused Missouri Pacific rail station.

The recommendation was part of an \$82,000 study released in September by

American City Corporation, a subsidiary of the Rouse Company. The study was commissioned by the City of San Antonio and downtown merchants. The redevelopment plan would cost an estimated \$43 million, with San Antonio contributing \$6.5 million—an unusually low ratio of public participation for a public/private venture of this kind.

The following changes were recommended:

- Renovation of the Missouri Pacific rail station at Commerce and Medina Streets, owned by Orah Wall Investments. The

study recommended using the building to house municipal courts, but suggested possible use as a dance hall or museum.

- Remodeling the 71,000-square-foot Farmers' Market, adding lighting, sales booths, and an eating area; replacing jail-like safety bars with windows; removing an exterior elevator and bridge; and extending "produce row" through the structure as a gateway to Cattleman Square, at a cost of \$2.3 million.

- Adding ornamental brick paving to link Farmers' Market with Cattleman Square, at a cost of \$214,000.

- Transforming a warehouse on Medina Street into a high-volume factory retail outlet. According to the American City study, this could generate \$18 million in annual sales.

- Creating a Cattleman Square Improvement District with taxing power.

- Constructing a number of city-owned parking lots.

Most of the area studied by American City is in the Vista Verde North Urban Renewal Area. The city is currently considering expanding the borders of the urban renewal area to include the rest of the area covered in the American City study.

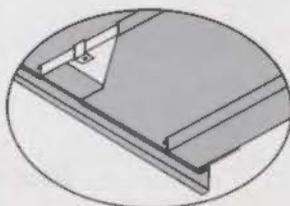
The project first received interest in the late 1970s when Richard DeMunbrun, now with the architecture firm Johnson & Dempsey, was commissioned by the San Antonio Development Agency to study the history of the district.

According to DeMunbrun, the name Cattleman Square is said to derive from the area's first boom as stopover feeding grounds for cattle herds traveling north on the Chisholm Trail. Although some now dispute this claim, the name has stuck. In 1881 the first Cattleman-Square-area railroad station was built and the boost in the economy attracted a substantial number of immigrants, including many Italians, making Cattleman Square San Antonio's first Italian neighborhood. The old wooden rail station was demolished and replaced by the larger, more elaborate International & Great Northern Station of 1907, which was later renamed the Missouri Pacific Station, and which has been listed on the National Register of Historic

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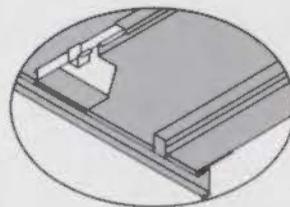
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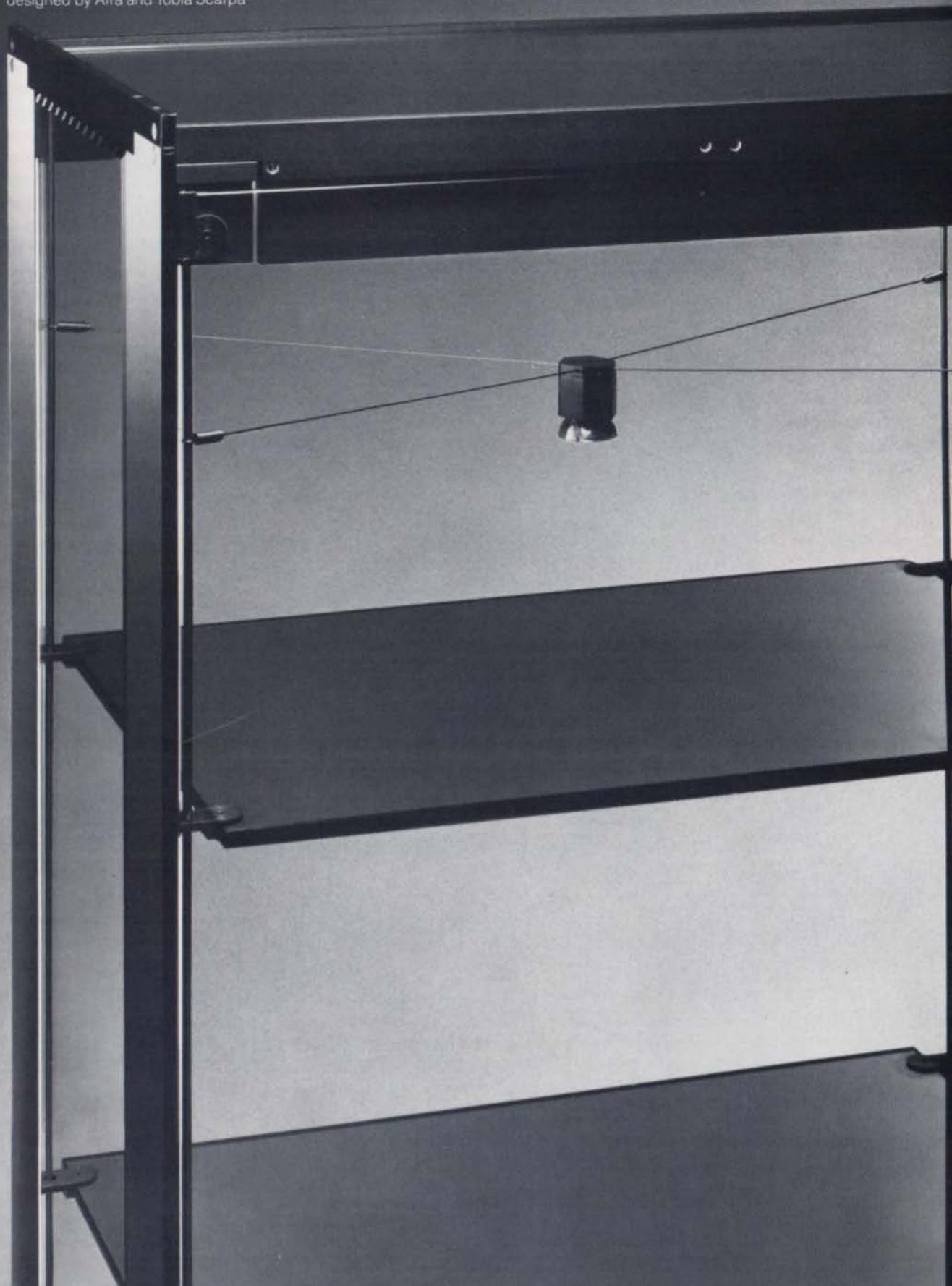
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Places since 1975. This Mission-style, domed station, designed by Harvey Page, helped to promote the city as a gateway to Mexico, generating so much nearby street traffic that its adjoining intersection was the site of the city's first traffic light.

Many small houses in the area were demolished and replaced with warehouses and other commercial properties as the area began to decline shortly after World War I. Most of the buildings extant today were built between 1900 and 1920.

The work of another San Antonio resident contributed to recent interest in redeveloping Cattleman Square. Gary Vazquez was one of a number of Texas A&M architecture students who studied the area under the supervision of Professor Jesus Hinojosa. His project interested local merchants and the city. When American City was commissioned to do a study, Vazquez was hired as a consultant. He now serves as Executive Director of the 42-member Cattleman Square Association and is working on the first rehabilitation project, called Vaqueros Square Joint Venture.

Vazquez claims that Cattleman Square is unlike other public/private ventures in San Antonio. "We aren't really aiming at



American City proposal for remodeling San Antonio's MoPac Station

tourists," he says. "Instead we are hoping to make the area better for the residents." The area's residents include many poor people and a large number of transients. The San Antonio Ministries, a religious service organization, recently opened a 21,160-square-foot shelter on Commerce Street serving 250 homeless people. In addition, illegal aliens are known to gather at one intersection, a place where prospective employers can find cheap day laborers.

The key in revitalizing the area is redevelopment of the MoPac station, according to Vazquez. He hopes to talk the city into moving the municipal courts, which badly need room to expand, to the building. Such a move would bring 350,000

people a year to Cattleman Square, Vazquez estimates, and significantly boost sales in the area. City officials have said, however, that moving the municipal courts to Cattleman Square would interfere with efforts to centralize government services in the downtown complex two miles away. In addition, the courts would have trouble connecting with the city's main computers downtown—cable connections would be too expensive and policy prohibits transmitting court records as radio signals.

San Antonio Mayor Henry Cisneros has suggested renovating the train station for use as a fish market. However, representatives of Orah Wall Investments, the owner of the property, say the building is too



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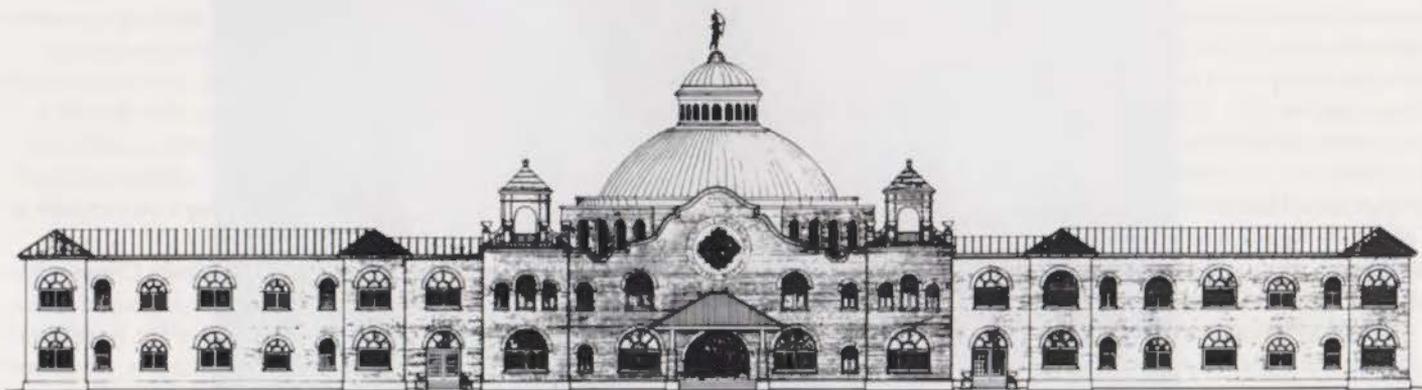
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small to work as a fish market. Company spokesmen say only a public institution could make the grand railroad station, with its large ceremonial spaces, a profitable venture.

Further political and business developments are anticipated. Members of the San Antonio City Council are expected to debate the proposals while merchants try to sell the idea to investors.



Orah Wall's proposal for MoPac's first floor



Orah Wall's proposal for converting MoPac station into San Antonio Municipal Courts building

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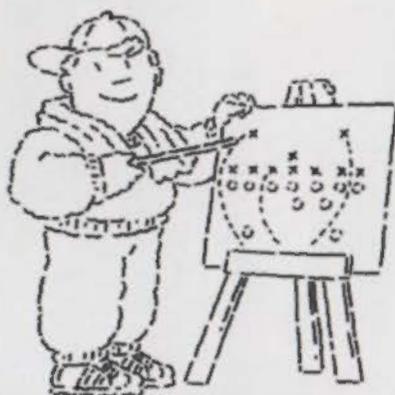


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**PACIFIC REALTY SKYSCRAPER
COMPETITION FOR DOWNTOWN
DALLAS**

Pacific Realty Co. of Dallas held a design competition in July to determine the design of a new high rise along Ross Avenue. Four firms were invited to submit proposals for a 50- to 60-story downtown skyscraper.

Pacific Realty chose a design by the joint venture team of Taylor-Hewlett Architects, Dallas, and Hellmuth, Obata and Kassabaum, St. Louis. Their design for a 56-story stone and glass tower has a triple-tiered, sharply-peaked roof. A high-rise parking garage with ground-floor retail space fronts the tower. The 1.4-million-square-foot tower is sheathed in blue Swedish granite, cobalt-blue mirrored glass, and stainless-steel trim. If built it would be the first downtown tower to use blue reflective glass, a recent development.

FCL of Chicago presented a Chicago-style tower with exterior X-bracing and a rectangular form. It departs from a number of X-braced buildings in using pink glass and aluminium panels.

Shepherd and Partners proposed a 53-story building surfaced in red and white masonry, with a highly intricate metal and glass top. The architects were quoted as



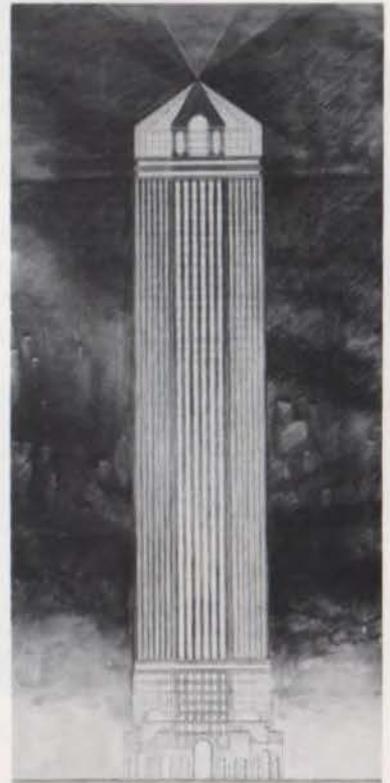
Taylor-Hewlett's and HOK's winning scheme for Pacific Realty tower



FCL scheme



Shepherd and Partners scheme



Sinclair Hui scheme

saying their design attempts to "put past and present together in an unexpected and unconventional kind of architectural assemblage."

Sinclair Hui proposed an eight-sided neo-classical tower. Its all-glass pointed top was designed to be illuminated at night.

Pacific Realty has said it will wait to start construction on the winning tower design until it is 25 to 30 percent leased. The developers estimate that won't happen until summer 1986.

LEASE AGREEMENT MAY SAVE HOUSTON'S PILLOT BUILDING

The fate of the Pillot Building, one of Houston's few remaining pre-Civil War structures, may finally be resolved. Its owner, the Harris County Commissioners Court, had wanted to demolish the building, which adjoins the County Offices in downtown. After years of protests from preservationists, an agreement was reached by which the county consented to



After a long battle to save it, the Pillot building may become a dinner club.

lease the building.

Preservationists had long maintained that tax incentives available for the building, which is listed in the National Register of Historic Places, would make rehabilitation economically feasible for

private investors. County officials decided earlier this year to ask for development proposals but warned that if no acceptable offer was made, the issue would be closed for debate and the building would be demolished.



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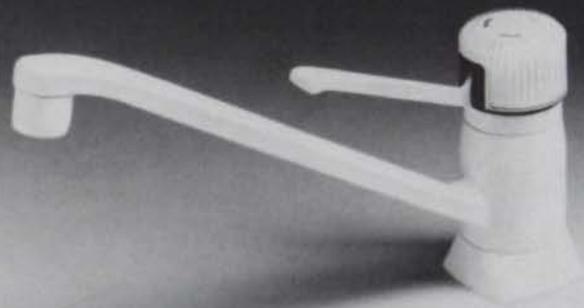
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Fumihiko Maki at UT Austin

four millimeters thick, tended to buckle. Handling it and constructing the Gymnasium's intricate structural system required elaborate and unusually close cooperation between architects and construction personnel, to an extent remarkable in Japan, a country where, Maki said, architects retain much more control over projects than is common in the U.S. The team met daily at a large-scale model of

the Fujisawa project to work out details "that were too complicated to communicate in architectural drawings," according to Maki, and only the extraordinary craftsmanship of the workers made it possible to achieve the tight finish on the skin.

Maki said in a later interview that he doubted such cooperation and such craftsmanship would be possible in the U.S. "It's not always found in Japan, and it's dying out," Maki said. "The traditional respect for architects in Japan is also eroding under economic pressure, as it is here. We are losing ground, not gaining."

An exhibition of recent work by Maki and his contemporary, Arata Isozaki, organized by New York's Japan House Gallery, was on display throughout September and October at the Rice University Farish Gallery.

—Joel Warren Barna

AUSTIN OFFICIALS VOTE CHANGES IN CITY HALL

Although the Austin City Council is not expected to reach a final financial agreement with developers and architects on the new city hall project for several months, the council has voted to make significant changes in the competition-winning design for the city-hall complex.

The city-hall architects, Black Atkinson & Vernooy, and developers, the Watson-Casey Co., both of Austin, were picked by the Austin City Council after two separate national competitions. The new city hall, the first public-private venture development in the city, is to be sited on three-and-three-quarters blocks of downtown lakefront property. In an innovative financial arrangement, the developer is paying for construction costs of the city hall on one-and-one-half blocks in exchange for a ground lease of two-and-one-quarter blocks where the developer plans to build a hotel, an office building, shops, and restaurants. The city would receive a percentage of the profits during the time of the contract and, after its expiration in 66 years, would retain ownership of all buildings and land.

Black Atkinson & Vernooy originally planned a two-level plaza in front of the proposed city-hall building that would contain shops and restaurants, designed as a gathering place for city workers and visitors. The council chamber would be located across Second Street from the plaza inside the new city hall building. BAV also requested that Second Street be narrowed to allow more buildable land for the city hall, to enhance the relationship between the plaza and city council by reducing the distance between them, and to reduce the amount of traffic in the area while encouraging pedestrian activity. The city staff recommended traffic be rerouted along Third Street.

While the intricate plans were being developed, however, a new mayor and two new city councilmembers were elected to office. These councilmembers wanted the city hall design to incorporate ideas presented in other schemes considered in the earlier competitions, especially from a proposal by Austin architect Law-

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NEWS, continued on page 56

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the Best Kept Secret

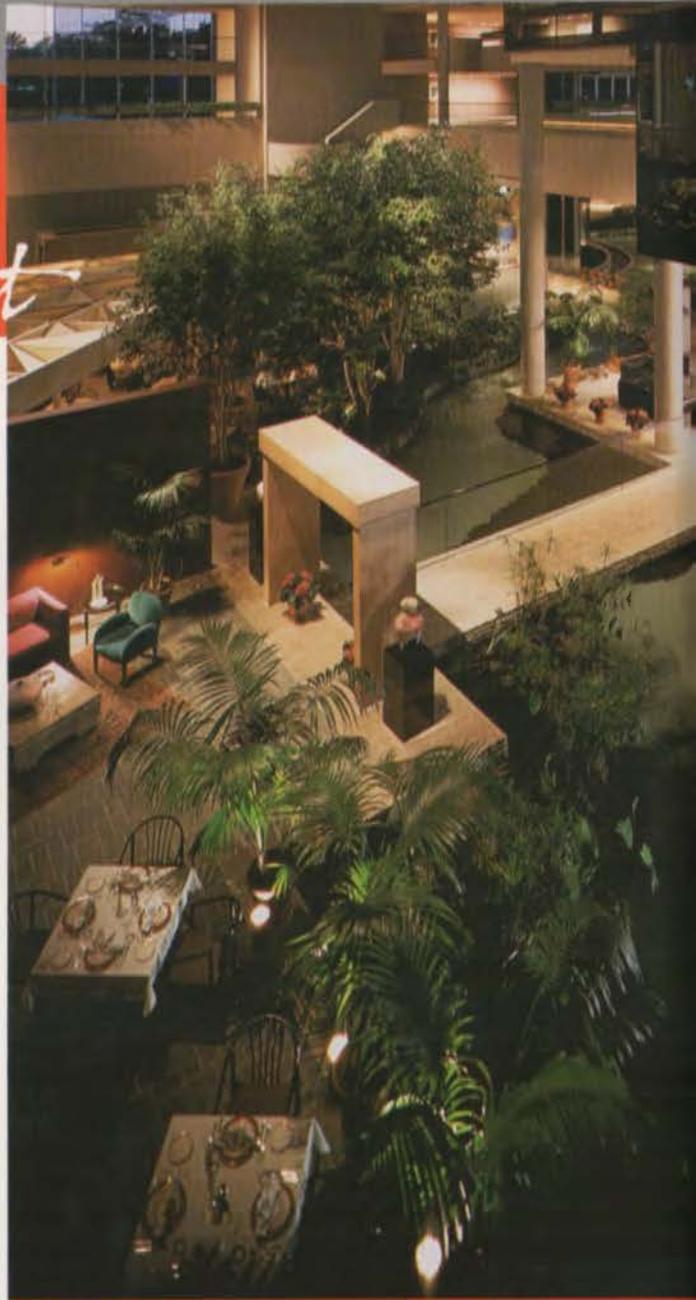
the Best Kept Secret

Like a shimmering oasis the iridescent Hyatt Regency West rises from amidst a maze of low-rise corporate office structures 25 miles west of downtown Houston. Surrounded by a man-made lagoon, the five-story hotel is a tropical isle nestled within a hub of commerce.

Six mirrored wings extend gracefully from the focal point of the structure — the enclosed lobby-atrium. Gently flowing waterfalls dance upon the 60-foot mirrored walls as glass elevators appear to ascend from the interior lake. From the gentle glow cast by the round post lamps at the entrance of the hotel grounds to the verdant lobby, every detail of this 10-acre complex bespeaks a comfortable elegance.

Designed by Lockwood, Andrews & Newnam, the Hyatt Regency West is a meticulous blend of load-bearing concrete masonry and glass. Standardized rooms on the second through fifth floors inspired a structural system of load-bearing masonry to achieve a restrained beauty while maintaining a practicable budget. To allow for flexibility of the support spaces poured-in-place structural columns were used with a poured-in-place slab on the ground level.

structure: Hyatt Regency West Houston
owner: Criswell Development Corporation
architect: Carl V. Daniel, Jr. — Lockwood, Andrews & Newnam
general contractor: Michael Cook — Linbeck, The Builders
masonry contractor: Charles C. Danna — Lucia, Inc

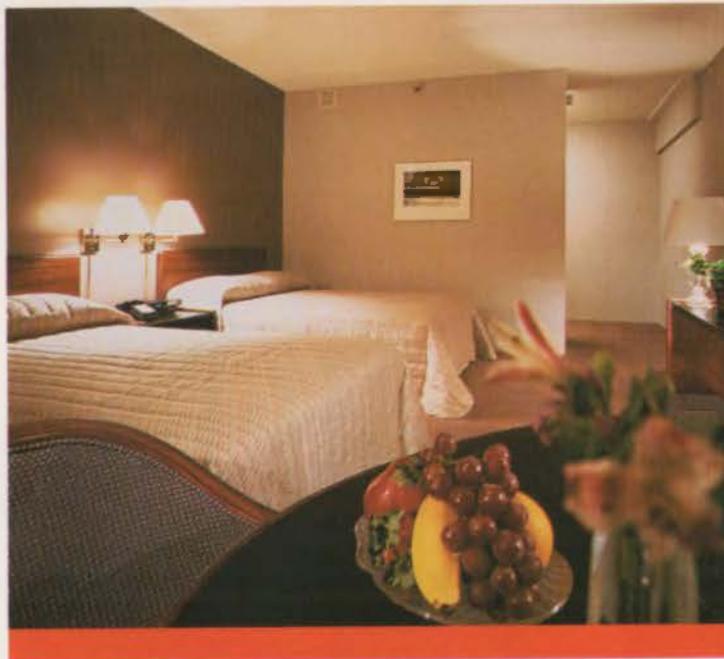




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"By using load-bearing concrete masonry with a precast concrete floor we were able to save over a million dollars. Additionally, we achieved sound and fire controls between the rooms and the floors at no added expense. There is no doubt in my mind concrete masonry was the wise choice."

Carl V. Daniel, Jr.
Lockwood, Andrews & Newnam
Architect



"The Hyatt Regency West Houston was definitely a challenge. What began as a 17-month schedule changed to 14 months when it was learned the opening of the hotel was to coordinate with the opening of a major corporation's new world headquarters across the street.

The Best Kept Secret

"Original plans for the hotel called for a steel structure, but when we realized the time limitations of steel we investigated concrete masonry. As it turned out with the load-bearing masonry walls all that was required was to lay the masonry units and fill the cells with concrete, a process which saved us time and money and allowed us to build the Hyatt Regency West Houston faster than any other hotel built for the Hyatt Corporation. **In fact by using concrete masonry we were finished with the structure before the steel could even have been delivered.**"

Michael Cook
Linbeck, The Builders
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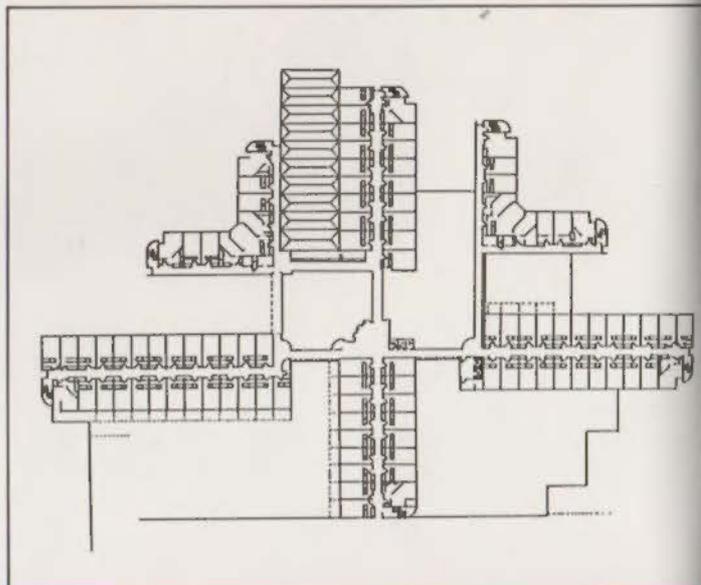
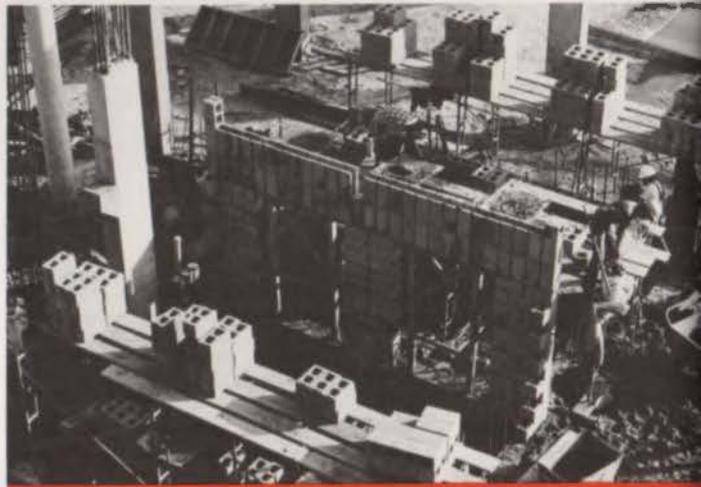
"The layout of the six five-story wings was ideal for load-bearing construction. We worked on a schedule of a four-day turnaround per floor and completed over 300,000 square feet of floor space in 12.8 weeks. Had a steel frame structural system been chosen the schedule could not have been met.

"Even when Hurricane Alicia occurred in August 1983 and did considerable water damage to the interior finish of the partially completed building we were three months ahead of schedule, which enabled us to open on time in the fall."

Charles C. Danna
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Finishing details of the 400-room structure were accomplished by a granite over-layer on concrete, ensuring the rich design of the hotel and making concrete masonry the best kept secret of the Hyatt Regency West Houston.



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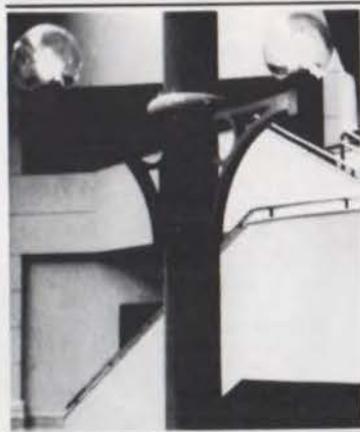
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rence Speck. He had designed a separate council chamber and placed it symbolically on a public plaza, which was at street level and free of commercial operations.

In the months after the election, a debate arose as to what the city should build. The arguments revolved around whether the plaza should be active or passive, and whether it should serve as a civic symbol or as a "people magnet."

The winning architect and developer contended that a street-level plaza would simply be a "static" space with little life or activity, while a two-level plaza with shops and restaurants would attract city employees and visitors. The developer argued that although profits generated from a two-level plaza would be minimal, it would be an important amenity that would attract patrons and make the adjoining hotel-office complex more profitable.

The new councilmembers, on the other hand, wanted an old-fashioned town square: they argued that using a public plaza for extensive commercial uses would detract from its symbolic importance. In addition, they liked the idea of enhancing civic symbolism by placing the city council chambers on the plaza to make it appear more accessible to citizens.

The new councilmembers also argued against narrowing Second Street, for two reasons. In a nonbinding referendum election on an unrelated issue, voters narrowly defeated the idea of a First-Third Street thoroughfare. Some councilmembers argued that narrowing Second Street would amount to ignoring the wishes of the citizenry. The councilmembers also voiced their concern that the developer stood to gain most from the heavier traffic on Third Street, since Watson-Casey owns several undeveloped blocks of land bordering the street.

Despite the fact that the Austin AIA Chapter, the city staff, and the project's administrative consultants all supported Black's ideas, councilmembers voted in a 4-3 decision in mid-September against narrowing Second Street, and for a plaza on one level with freestanding council chambers.

The council has not totally discarded the idea of allocating some of the plaza for commercial uses. It is possible that the council-chambers building to be located on the plaza may include some retail spaces, and the council has encouraged the placement of kiosks on the plaza for use by vendors.



Civic plaza design by BAV goes back to the drawing board.

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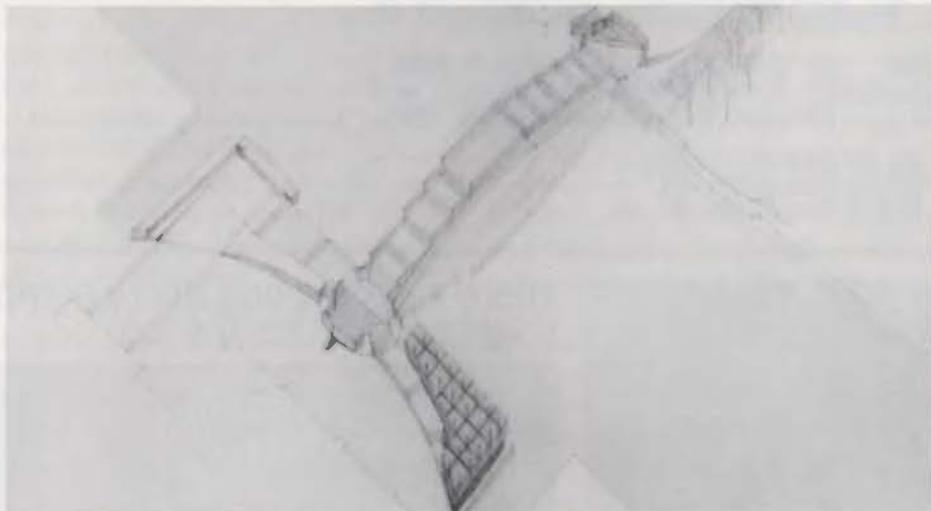
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At the Biennale: Lance Tatum's bridge over the Grand Canal

**UT PROFESSOR'S DESIGN
CHOSEN FOR VENICE EXHIBIT**

Lance Tatum's design of Il Ponte Dell' Accademia, a major pedestrian bridge over the Grand Canal in Venice, has been selected by a panel of international jurors to be exhibited at the 1985 Venice Biennale.

The competition program for the bridge

sought design schemes for the bridge and adjacent urban spaces, to link a series of landmark buildings and pedestrian paths on either side of the canal. The competition was open to architects around the world.

Tatum is principal of the Austin firm of Lance Tatum, Architect and is professor of design at UT Austin's School of Architecture.

**ARQUITECTONICA SHOW AT
HOUSTON'S BLAFFER GALLERY**

Those *enfants terribles*, Bernardo Fort-Brescia and Laurinda Spear, otherwise known as Arquitectonica, are now the subject of a major retrospective—not bad for a firm in business for only seven years. Organized by the Center for Fine Arts, Miami, and curated by its director, Jan van der Marck, the exhibition will be on view at the University of Houston—University Park's Blaffer Gallery November 10 through December 15 before continuing its nationwide tour.

Praised by some critics for “unconventional designs that sometimes humorously subvert the notion of building itself as serious and important stuff,” and damned by others for “faux-naive kindergarten-kit architecture of pure geometric blocks brightened by poster-paint primaries,” Arquitectonica has come very far in a short time. The exhibit follows the work of the firm from its inception as a five-person

NEWS, continued on page 112

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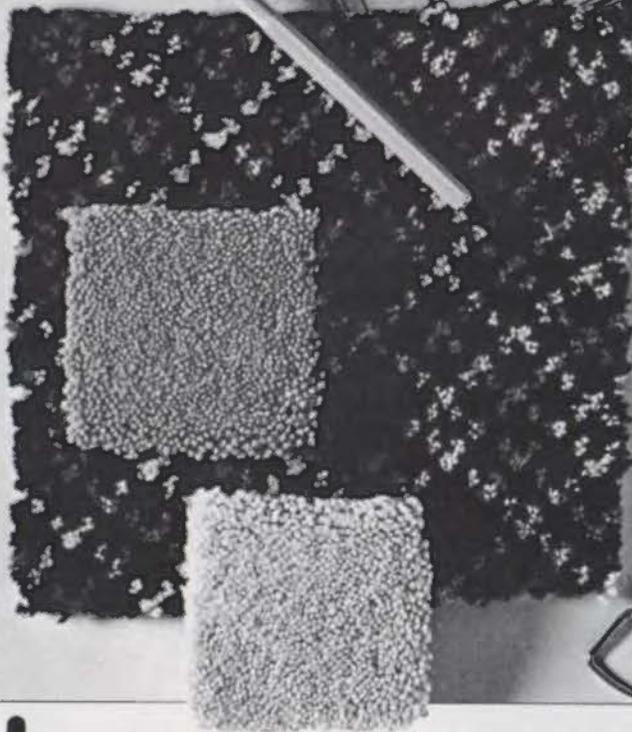
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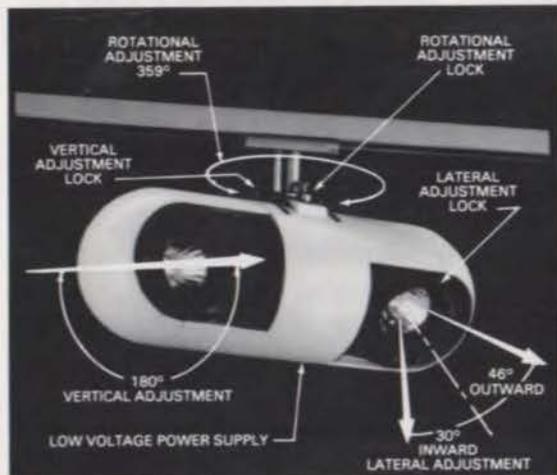
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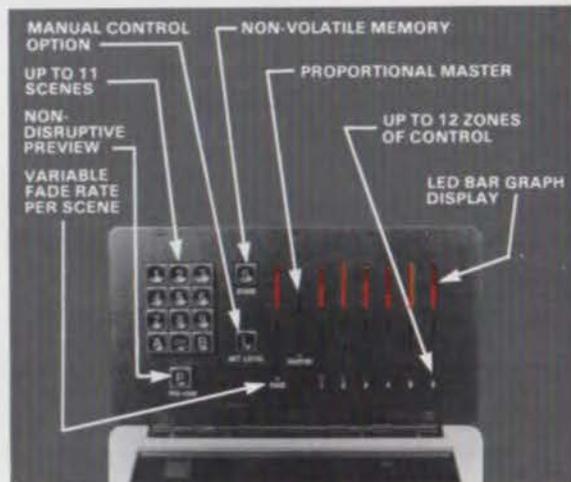


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Circle 68 on Reader Inquiry Card

As is traditional for the issue of *Texas Architect* coinciding with the Texas Society of Architects' Annual Meeting, we devote most of the following pages to the winners of the 1985 TSA Design Awards, 15 projects in general design and interior architecture chosen by nationally known juries.

The juries met in two separate conference rooms in Austin for two full days of intense concentration and discussion, evaluating hundreds of pages of documentation for projects, viewing thousands of slides. At the end of the process, the jurors praised the winners—their comments are quoted with each of the features that follow—and they had praise for some of the projects that didn't win.

But the members of both panels also expressed frustration with many of the projects they saw. In particular, they said that the way many of the projects were presented did more harm than good.

Too many projects, said one juror, skimped on what should be a mandatory minimum of information provided; he suggested stronger rules covering the types of photographs submitted. "If we see the facade three times and no plans, the jury has to get suspicious," he said.

The other general-design jurors agreed. One said: "People are not submitting their projects in the best way. No one is saying 'This is the main idea that we've hung the project around.' [Submissions should] challenge the jury to see the idea underlying the project carried through into execution."

The interior-architecture jury made many similar comments. "When we see a project that comprises 40,000 square feet and there are only five slides of one or two views, we get suspicious," said one juror.

"I think the important thing is to have an idea expressed throughout the project," said another. "What we have seen instead [are projects concerned with] the applica-

tion of finish, the invention of refined detail, and the selection of tasteful furniture. The making of architectural space was almost uniformly absent. We saw only four projects where we were able to discuss the plan as an organizational concept, and we gave awards to three of those four."

The interior-architecture jury complained that among the projects they saw, lighting was inconsistently or unimaginatively handled, and that furniture selection was not consistent with the development of the spaces seen: "Most of the interiors looked as if the architects thought the furniture was going to win them an award, and the exact opposite happened."

The interior-architecture jury also expressed disappointment that in several categories the entries were so scarce. In particular, they decried the fact that so few residential interiors were entered. "Perhaps people think that unless you are doing corporate or commercial interiors you can't win," said one juror.

While not disagreeing with the frustrations this year's jurors expressed, TSA Design Awards Committee Chairman Frank Kelly, FAIA, says that such comments have been made by members of each jury with which he has ever been involved. Says Kelly, "A lot of the frustrations are probably inherent in the jury process, where you have to cover so much information in such an artificially constrained way and in such a short time."

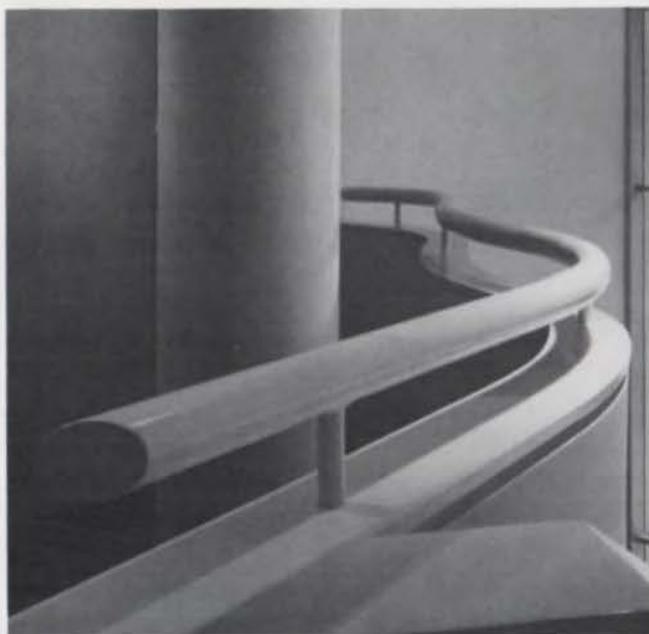
The lesson for architects to learn, Kelly says, is that they need to try to think of the jury's perspective in presenting projects. A little more care in presentation, he says, could help boost the number of winners next year.

—Joel Warren Barna

31st ANNUAL TSA DESIGN AWARDS

Each year since 1955 the Texas Society of Architects has honored the distinguished architecture of its members. The 15 projects that emerged as the winners in the two categories of general design and interior architecture in this, the 31st year of the competition, appear on the following 30 pages.

The winners were chosen by six nationally known jurors from outside Texas. For general design the jurors were William Lacy, FAIA, President of the Cooper Union in New York City; Charles Redmon, FAIA, principal of Cambridge Seven Architects, Cambridge, Mass.; and Mark Mack, principal of Mark Mack & Associates, San Francisco. For interior architecture the jurors were Ed Mills, FAIA, principal of Voor-sanger and Mills, New York City; Margo Grant, principal-in-charge of the New York firm of Gensler and Associates; and Stuart E. Cohen, FAIA, an associate professor of architecture at the University of Illinois at Chicago.



Open to all TSA architect-members, the competition drew 350 entries from 136 firms in 18 cities throughout Texas. In the general design category 271 entries were submitted (an increase of 6.7 percent over last year), and in interiors, 79 entries were submitted (a decrease of 1.3 percent). Entries were made in slide carousel presentations. The identity of the firm submitting each entry was concealed from the judges.

The 15 winning projects represent the work of 12 Texas firms—three firms won two awards each. One project, the Woo House, was cited by both the general-design and interior-architecture juries—the first double category winner in the same competition.

The judges chose a broad variety of projects, which range in size from a skyscraper to a small showroom; in style from lean Modern to pedimented Post Modern; in type from a contextual country club to a palace for paint cans; and in philosophy from urban flash to rural panache.

ABOVE: Detail of lobby balcony from Benchmark (see page 84);

FACING PAGE: Facade detail from Frost Office Building (see page 72)





Entrance tower by night

Photography by Paul Hester

FROST OFFICE BUILDING

by Ray Ydayaga

Located in a transitional neighborhood between downtown Houston and the Galleria area, the Frost Office Building tries to bridge the gap between neighboring two-story saltbox duplexes and nearby high-density residential and commercial developments. The program for the project called for a mixed-use building containing 7,500 square feet of office space and 1,400 square feet of housing space, designed for a tight residential-sized lot.

The architects placed a one-bedroom apartment on each floor. These apartments, located on the western side of the building and adjacent to the neighborhood's older duplex residences, express their function through their sloped roof and small window pattern.

Office space, zoned to the east

and south sides to maximize office identity and to allow views of downtown, is expressed with green awnings that shade a broad expanse of windows.

The building's articulated base hides the ground-floor parking garage and breaks down the scale of the building. The southeast corner of the building is expressed as a "porch," providing a shaded transition between cars and offices, and presenting an inviting image to the major thoroughfare one block to the east. The rose-colored stucco and green awnings together create an active, noncommercial image. The three-story building respects the scale and image of its residential context, while the expression of the corner tower creates the prominent identity the owner sought.

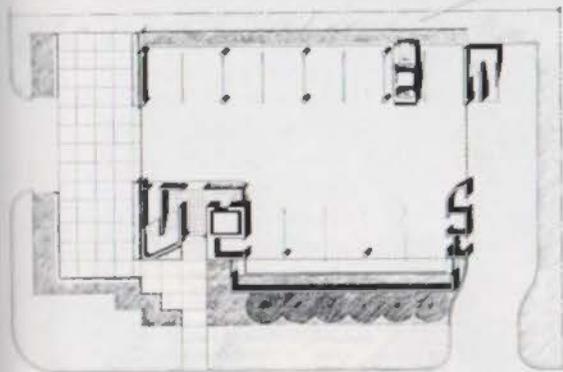


ABOVE: Frost serves to mediate the scale between areas of homes and skyscrapers. FAR RIGHT: Second-floor landing RIGHT: Apartment interior

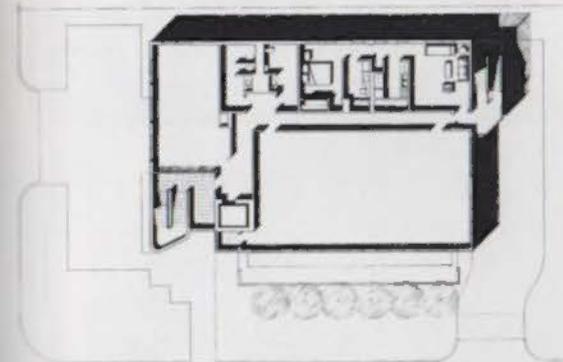




Green awnings and rose stucco coupled with Corbusian massing form a complementary commercial building in a zone of salt-box homes.

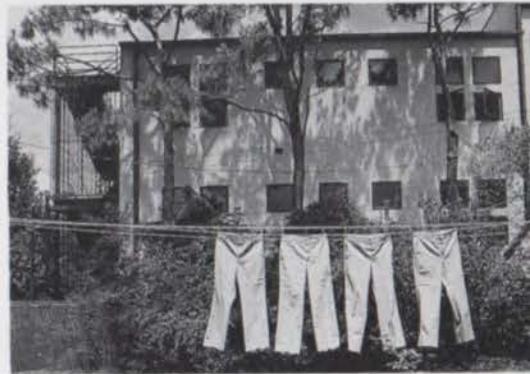


First floor plan



Second floor plan

PROJECT: Frost Office Building,
Houston
ARCHITECT: Ray Bailey
Architects, Inc., Houston;
William Merriman, Partner in
Charge; Donald Rakoski, Project
Architect; Matthew Starr, Project
Designer
CLIENT: J.M. Frost III
CONSULTANTS: Haynes-
Whaley Associates, Inc.
(structural), David W. Day
Associates (mechanical,
electrical, and plumbing)
CONTRACTOR: Gierhart/
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FOUR ALLEN CENTER

by Ray Ydoyuga

In designing a new speculative office tower for a 21-acre development on the western edge of downtown Houston, Lloyd Jones Fillpot Associates faced a challenge: giving the building a vigorous presence among the taller new structures crowning the city's skyline. The building needed a clear relationship at ground level to three other towers in the complex, with their pedestrian bridges and landscaped plazas. In addition, a historic church adjacent to the site had to be preserved.

The firm's solution, a 50-story, 1.3-million-square-foot, rounded building sheathed in a continuous silver reflective-glass curtain wall, is unlike any of the surrounding structures. Banded at each floor with white panels and finished in white paneling

and columns at ground level, Four Allen Center is sleek and modern. The building's curtain wall reflects magnificent images of the church and other neighbors. Its glazed exterior elevator and pedestrian bridge afford pleasant views of the park surrounding its elevated granite plaza and the surrounding skyline. Below-ground retail areas connect to the first-floor lobby and to the central business district's tunnel system. The building is topped by a white parapet, accented with neon lighting that glows at night like a cool halo.

The design jurors said: "Four Allen Center is one of the best buildings we have seen—a new contribution to the high-rise fashion show. Very elegantly detailed, consistently restrained,

never overusing materials, it has taken the technology to another level that hasn't been seen before. The rounded ends give an interesting, almost kaleidoscopic view of the buildings around it—the effect is even hotter than the John Hancock building. And any building that has a halo has to be pretty good. Brilliantly executed minimalism."

PROJECT: *Four Allen Center, Houston*

ARCHITECT: *Lloyd Jones Fillpot Associates, Houston; Bob Fillpot, Principal in Charge; Arthur Jones, Project Designer; Duane Bradshaw, Project Director*

CLIENT: *A joint venture of Century Development Corporation, Centennial Equities Corporation (a subsidiary of Metropolitan Life Insurance Company), and American General Realty Company*
CONSULTANTS: *Ellisor & Tanner, Inc. (structural), I.A. Naman + Associates (mechanical, electrical, and plumbing), SWA Group, (landscape)*

CONTRACTOR: *McGregor Construction Company, Inc.*



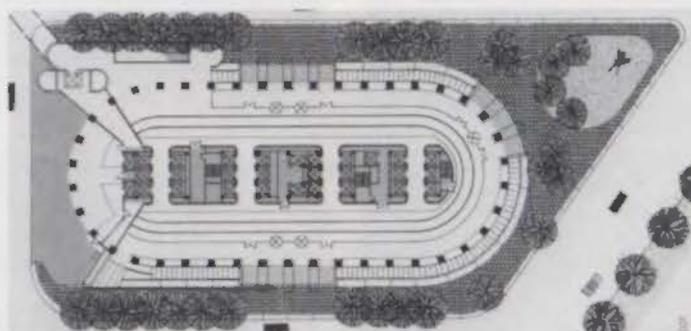
Building entrance



Entrance porch



Lobby



Site plan

Paul Hester





NEGLEY PAINT COMPANY

by Ray Ydoyaga



Stairwell foyer with sales counter in bright yellow



They say the neon lights are bright . . . in the accounting department!



Secretarial station, second floor

FACING PAGE: The corridor separating the research lab, left, from the outside sales office, is a brilliant study of form and color—a permanent advertisement of the company's product.

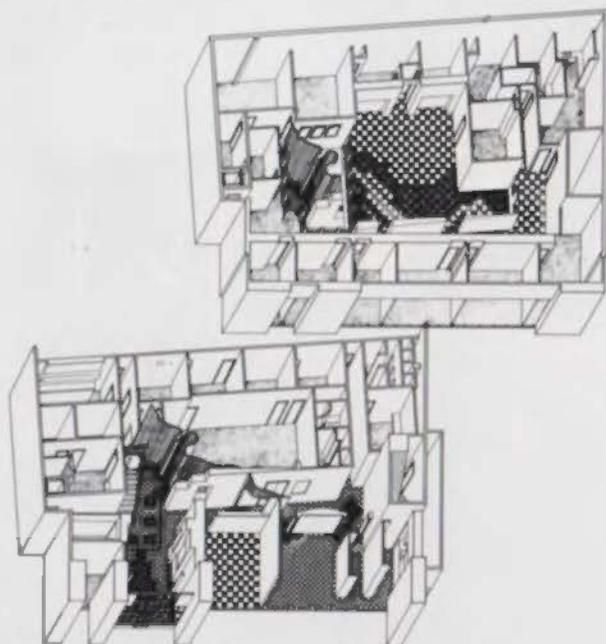
The Negley Paint Company wanted its new corporate headquarters and manufacturing facility on the Austin/San Antonio corridor to express its recent expansion into the statewide market, to appeal to the growing architectural/interior design market, and to show its emphasis on research.

Chumney/Urrutia developed an organization based on dualities in the company's products and operations. A circulation zone unites the front administration and sales offices with research and manufacturing in the rear. Where these two areas meet in the circulation zone, two distinctive grids emerge. A subdued gray is used for administration and sales, pure intense hues for research and manufacturing areas. An undulating corrugated metal wall, a neon-outlined curved ceiling symbolizing a river of paint, and a meandering floor-tile pattern join the dispa-

rate parts. Surfaces throughout the facility are either painted or refer to the nature of paint through the use of pattern and color.

TSA's interior architecture judges said: "Out of 700 slides we saw, one image from this project was easily the best. There's a great subtlety throughout in the way vinyl asbestos tile is combined in wonderful patterns with excellent lighting and nice details. The architect seems to be attempting to find a language appropriate for the job instead of a forced personal language. This is the most exciting project we have seen."

PROJECT: *Negley Paint Company, San Antonio*
ARCHITECT: *Chumney/Urrutia, San Antonio; Patrick S. Chumney; Judy Urrutia, James Keane*
CLIENT: *Negley Paint Company*
CONTRACTOR: *Guido Brothers Construction Company*



Axonometric plans: left, first floor; right, second floor



WOO RESIDENCE

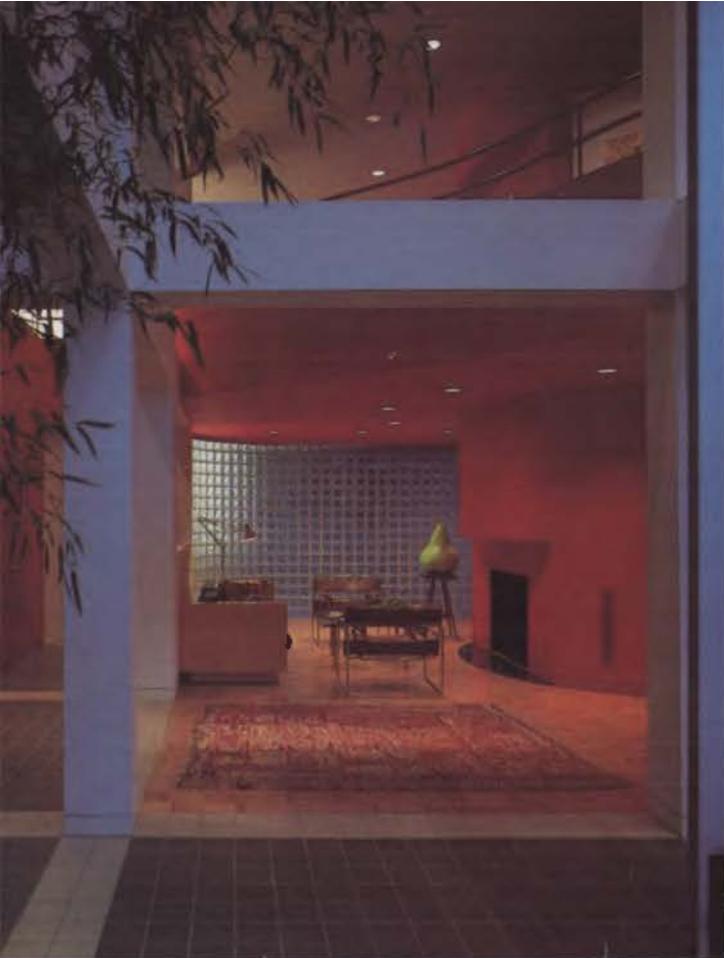
by Ray Ydoyaga

A two-story clapboard house in an established Dallas neighborhood was renovated and expanded for a growing family. To keep the house addition amicable with its neighbors, the basic facade and scale of the house facing the street were left unchanged, except that a modest-looking curved glass-block wall was added. Using a spacious grid system, the addition encloses and greatly expands the former house while retaining its integrity.

New functions are grouped around a central courtyard and swimming pool. A circulation corridor between the courtyard and the house doubles as a gallery space. The house's bold color scheme is derived from local plants: azalea red for the social spaces; St. Augustine green for the family spaces, bluebonnet blue for the master-bedroom suite; and sunflower yellow is used as an accent color. The colors also serve as keys denoting where the old house meets the new.

The judges said: "The whole lot is used but it doesn't wreck the scale of the neighborhood. The colors are very demanding. If you showed up for dinner wearing the wrong clothes, you'd be very uncomfortable. But these bright colors are a nice change from the pastels everyone else is copying. It takes a lot of courage to use red, and the architect here uses it very effectively, to reinforce the conceptual understanding of the house. The old parts of the house are integrated so well that, if it weren't for the color coding, you wouldn't be sure of what's new and what isn't."

PROJECT: *Woo Residence, 3636 University Blvd., Dallas*
ARCHITECT: *Woo James Harwick Peck, Architects & Planners, Inc., Dallas*
CLIENT: *Mr. and Mrs. George C. T. Woo*
CONSULTANTS: *Stephanie Mallis (interiors), Dickey's Landscape*



Color-keyed living room



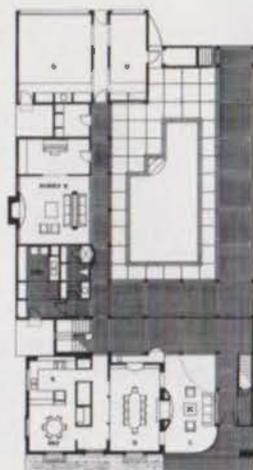
An amicable neighbor, the Woo residence only hints at its interior surprises.



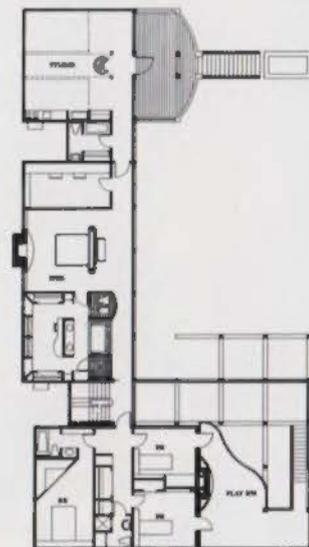
At poolside, the house's grid system becomes evident.



Gallery corridor



First floor plan



Second floor plan

FACING PAGE: The courageous use of azalea red reinforces the distinction between the new and the old.

Photography by Balibuzar Kovach, courtesy of House and Garden





A tawdry corner becomes a neighborhood asset.

VILLAGE SQUARE

by Joel Warren Barna

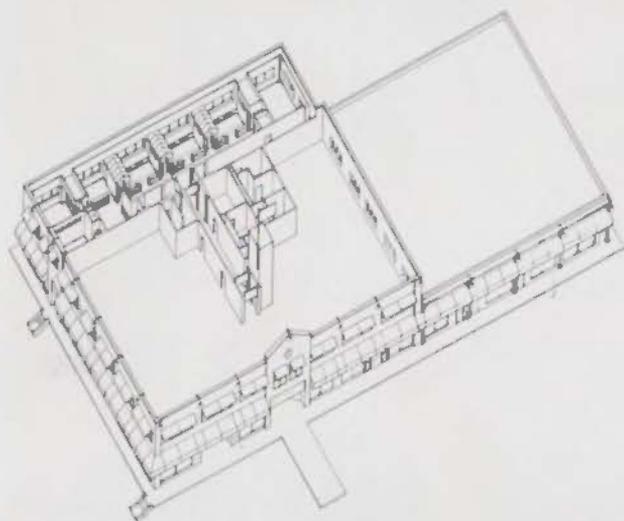
Several buildings on a central corner in the Village, Houston's first suburban shopping center, needed revitalization. Though structurally sound, they stood all but vacant and suffered from badly proportioned and poorly detailed exteriors.

Parking and landscaping were reorganized and expanded. The exterior elevations were altered by painting the brick, enlarging the narrow upper-story strip windows, stuccoing over the tile and stone panels, and adding pediments over the entries. The composition was unified by the use of horizontal black awnings over the sidewalks, that contrasted with two light-yellow entry pavilions. The interior was gutted. Public areas were reorganized to emphasize sequences of move-

ment. Lease spaces were given high ceilings, with expressed steel and concrete structure.

The jurors said: "With restraint and minimal means, this has turned a tawdry corner into a real asset for the neighborhood. It uses awnings and shades to change the shape of what we see, making organized elements out of a building that before was a mess."

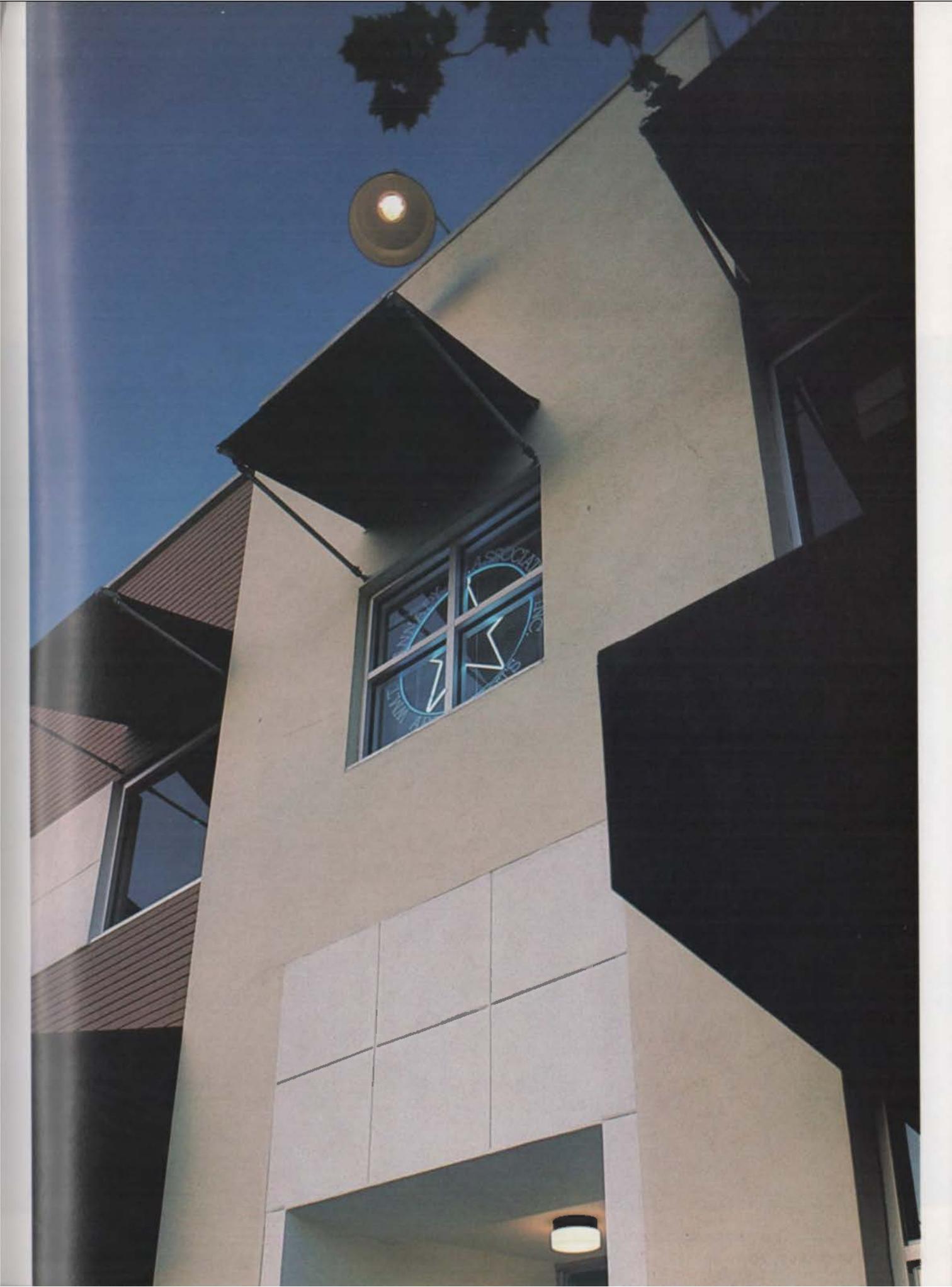
PROJECT: *Village Square, Houston*
ARCHITECT: *Wm T. Cannady & Associates, Inc., Houston*
CLIENT: *David K. Gibbs, Wm. T. Cannady*
CONTRACTOR: *The Bremond Company*



Axonometric



Awnings, stucco, and reorganized spaces transform "a mess" into a new hub for an old shopping center.





LTV CENTER

by Joel Warren Barna

As the first commercial development in the Dallas Arts District, the 50-story LTV Center was designed to set the tone and quality of architecture and public space for the emerging cultural center of one of the Southwest's most vibrant cities. The tower's cruciform shape and classic composition of base, shaft, and top reinforce its position as the campanile of the arts district. An integrated site and building concept enhance the pedestrian focus of the district and its central boulevard. To encourage pedestrian activity, the building was designed at street level to relate to the Museum of Fine Arts across the street.

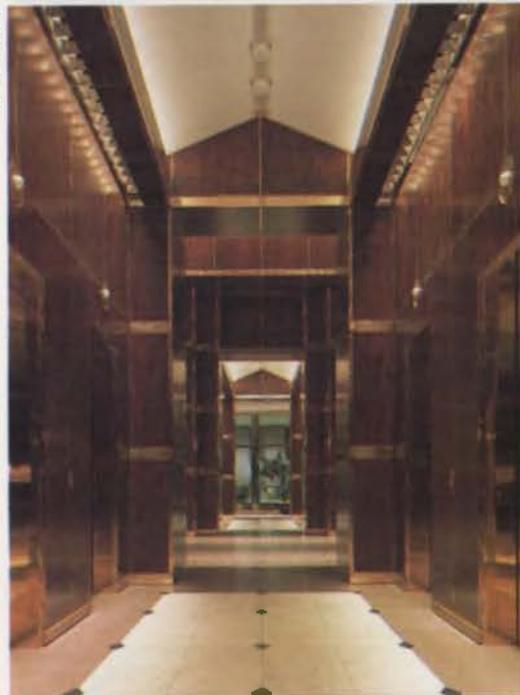
A two-story skylit pavilion stands separate from the tower; it contains shops, restaurants, and exhibit space. A cascading fountain on the lower level of the pavilion marks a dramatic entry from Flora Street to the plaza and tower. The lobby of the tower, with its impressive three-story rotunda of white marble, serves as a display case for a masterpiece of sculpture by Auguste Rodin. The remainder of the lobby, which reflects the axial symmetry of the cruciform floor plan, has walls clad in rich bronze-cased panels of West African rosewood, patterned marble paving, and a ring of glass-walled shops around the perimeter.

The design jurors praised this immaculately detailed, flawlessly executed project, and called it "one of the most thoroughly worked-out buildings" they had seen; "a new standard of architectural style for high rises."

PROJECT: LTV Center, Dallas
ARCHITECT: Skidmore, Owings & Merrill, Houston;
 Richard Keating, Design Partner; Robert A. Halvorson, Structural Partner
CLIENT: Trammell Crow Company
CONSULTANTS: Foster & Meir, Architects, Inc.; Claude Engle (lighting), Cerami & Associates (acoustical), CMS (fountain), Purdy-McGuire, Inc. (mechanical, electrical, and plumbing), Myrick Newman Dahlberg (landscape), Pran, Inc. (audio), Rolf Jensen & Assoc., Inc. (fire protection), Mason Johnson (soils)
CONTRACTOR: Avery Mays Construction Company



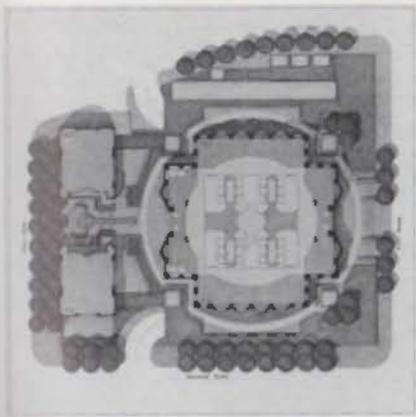
TOP and ABOVE: LTV Center's inviting public spaces



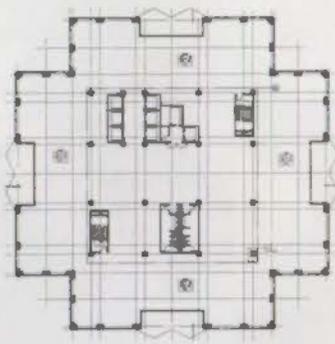
Richly detailed lobby



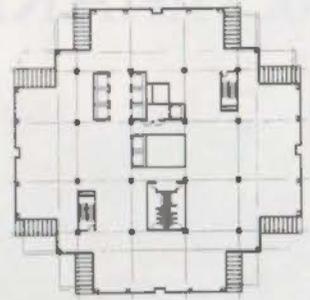
ABOVE: The three-story marble rotunda houses a Rodin sculpture. FACING PAGE: LTV Center sets "a new standard of architectural style for high rises," said the jurors.



Ground-floor plan



Middle-floor plan



Upper-floor plan

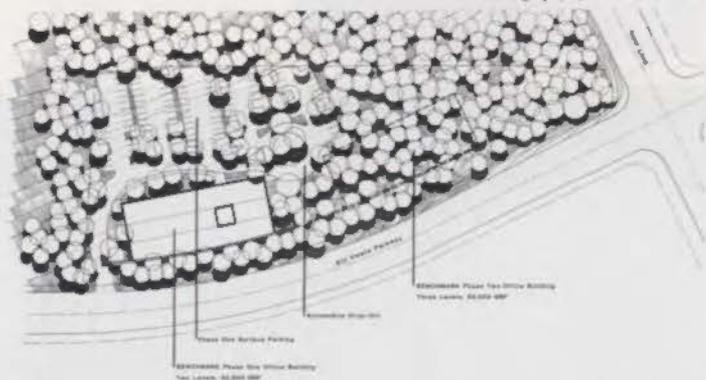
Hedrich-Blessing



BENCHMARK

by Ray Ydoyaga

Photography by James F. Wilson



Site Plan

Set in a beautiful East Texas forest alongside a new roadway one mile from downtown Longview, the Benchmark office building needed to reconcile conflicting goals. It had to be highly visible to potential tenants without obtruding on its natural surroundings. The architects conceived of a brick wall facade—an abstract ruin reminiscent of an ancient aqueduct—that looks older than the surrounding trees. The wall continues beyond the sides and top of the office mass to enlarge the project's scale and make it visible on the roadway.

Behind the wall a reflective-glass building seems to disappear into the trees, with only the grid of its thin mullions marking the site. The lobby, entered from a low porch, is essentially a two-story picture window looking out into the forest. Interior finishes are colorless except for the brick

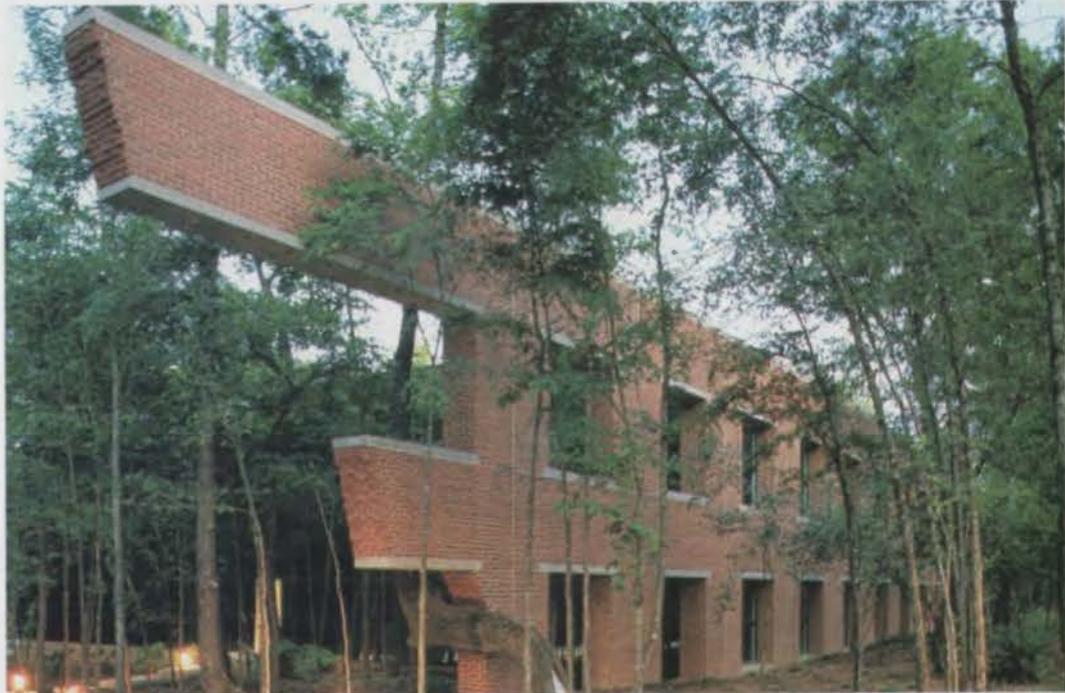
lobby floor and the dark-green corridor carpet. The extraordinary care taken to blend in with the site is shown in the fact that the architect hand staked both the building area and the site work.

The design jury praised the quality of the Benchmark's detailing and said: "Of all the projects we looked at, this is the one with the strongest concept. It tries to create a very sensitive posture for a building nestled into the wilderness. Rather than making a decision either to blend or contrast with nature, the architect has decided to do both, and, surprisingly, succeeds in showing us this duality. Mirror glass is used in the brilliant way Saarinen first used it—as a way of blending in with nature. It also uses a symbolic element, the ruin, to let us know that something manmade was added to the environment and that the manmade can fit in."



Two-story "picture window"

PROJECT: Benchmark, Longview
ARCHITECT: Gary M. Cunningham Architects
CLIENT: Luedtke Aldridge Pendleton
CONSULTANTS: Ellisor and Tanner (structural), Steve Dunn & Partners (mechanical, electrical, and plumbing)
CONTRACTOR: Denson Construction, Tyler



Brick wall "de-constructs" at entrance approach.



ABOVE: Pristine, almost colorless, entrance lobby; RIGHT: Rear facade



FACING PAGE: In a forest, an office building designed with a dual nature: an invisible mass with a sartorial ruin for a facade.



RIVER CREST COUNTRY CLUB

by Joel Warren Barna



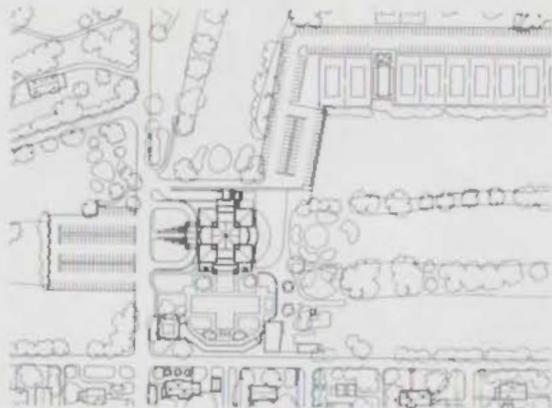
"Handsome" exterior detailing

When the 80-year-old clubhouse of a 170-acre country club in Fort Worth burned down, the club members wanted its replacement to reflect the character and Colonial style of the old building. Site constraints necessitated a compact vertical organization for the 54,000-square-foot building.

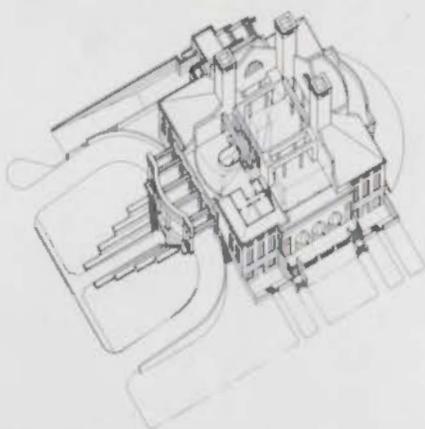
In deriving the three-level scheme, Taft Architects took advantage of the cross axis

formed by established treelined fairways and the swimming-pool area. Public functions are related to these axes, culminating in the third-level ballroom with its grand vaulted space allowing views all the way to downtown Fort Worth. The four chimney-like stacks emphasize the cross-axial organization, define the central grand-ballroom space and the service kitchen on the main level, and contain elevators, exhausts, and other mechanical and electrical equipment. The lower level, expressed as a rusticated concrete plinth articulated with ceramic tile, supports the building, with its brick and terra-cotta bands.

TSA's general design jury commented: "You can look at this project and tell that it's in equilibrium. It's one of those rare cases where the architect and the budget were just right for each other. It has real exuberance. It's serious enough to be accepted but playful. The detailing of the outside is wonderful, with a handsome marriage of lighting and the banding of the brick. The oak and brass interiors are more conventional but just as thoroughly detailed." —



ABOVE: Site plan; RIGHT: A rare project in equilibrium



Axonometric





Four stacks emphasize cross-axial organization, define the central space and contain service equipment.



PROJECT: River Crest Country Club, Fort Worth
ARCHITECT: Taft Architects, Houston; John J. Casbarian, Danny Samuels, and Robert H. Timme, Partners; Suzanne Labarthe, Larry Dailey, Project Assistants; Charlie Thomas, Natalye Appel, Michael Underhill, Janet O'Brien, Josephina Diaz de Leon, Randy Gay, Support Team
ASSOCIATE ARCHITECT: CRS Sirrinc, Inc.; Charles W. Nixon, Project Director; John R. Moore, Project Architect
CLIENT: River Crest Country Club

CONSULTANTS: CRS Sirrinc, Inc. (structural, mechanical and electrical), HRI, Inc. (kitchen), Mark Hampton, Inc. (interiors), Variable Acoustics, Inc. (acoustics)



Galleries eliminate space-wasting interior corridors and provide daylight to offices.

ALLEN DOCTORS BUILDING

by Joel Warren Barna

In Allen, a Dallas suburb, the client wanted a new medical office facility that would cover the maximum building area allowed on a 60,000-square-foot site—15,000 square feet.

Good, Haas & Fulton turned the constraints of a limited program into the elements of an elegant spatial organization. Eliminating the need for space-wasting interior corridors, the architects arrayed the project's three gray-brick-clad buildings along an exterior gallery. Faced in a clean white glossy tile, the gallery is topped by a light monitor that provides reflected natural light to the adjacent offices. Oriented to the north and

west, the light monitor allows prevailing breezes to cool the gallery even on the hottest days. Windows with different sill heights set a visual rhythm and accommodate the diverse needs for light and privacy in each of the offices, characteristics that are expressed also in banding on the elevations with two shades of gray brick.

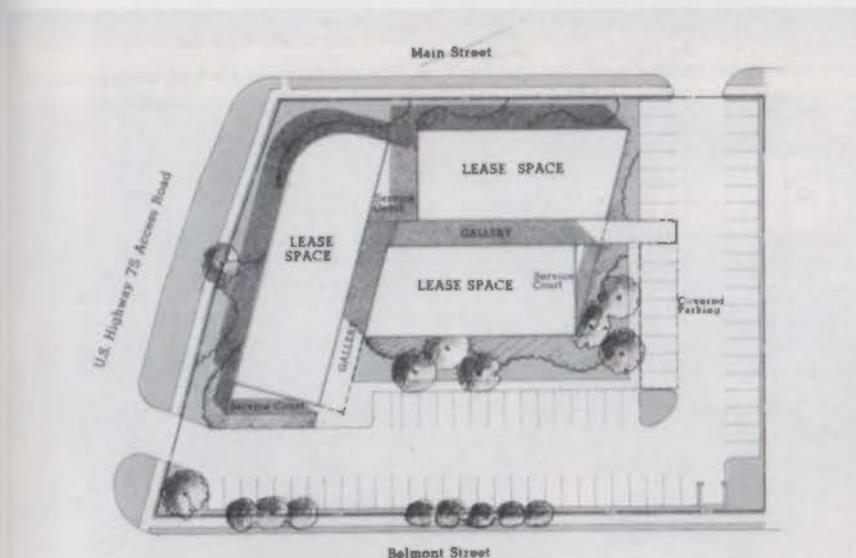
The design jurors praised the crispness and lightness of the Allen Doctors Building's detailing and the rhythmic interplay of the facade. According to the jury: "The rainspouts recall old-fashioned doctors' shingles. The subtle banding makes a nice pinstriped office building; it's appropriate for doctors."



PROJECT: *Allen Doctors Building, Allen*
ARCHITECT: *Good, Haas & Fulton, Dallas; Stan Haas, Partner in Charge*
CLIENT: *The Brosseau Company*
CONSULTANTS: *Interfield Engineers (structural, mechanical, electrical, and plumbing), Lawrence A. Cates & Assoc. (civil), Linda Tycher & Assoc. (landscape)*
CONTRACTOR: *C.D. Henderson*



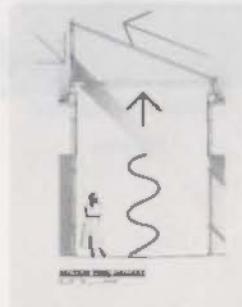
Crisply detailed, the facade is "pinstriped" and uses rainspouts as "doctors' shingles."



Site plan



ABOVE and BELOW: Galleries draw breezes.



EMPLOYERS INSURANCE

by Ray Ydoyaga

ABOVE and BELOW: Photo sequence shows phased construction and remodeling of Employers Insurance over a two-year period.



Photography this page, Larry Rhodes

The client, an established insurance company, wanted to remain in its existing location—a strategic site facing Dallas's City Hall Plaza and Convention Center Park. But the company needed both more space and an updated corporate identity. Burson, Hendricks & Walls, Architects was to design an addition to be constructed without interrupting business operations, to be unified with the existing building, to be compatible with the City Hall and other downtown structures, and also to project its own identity as the new home office of a well-managed, successful insurance company.

Using what the design jury praised as "a bold strategy," the addition by Burson, Hendricks & Walls was built while the clients continued working next door. The clients then moved their

offices to the new space, and the existing building was renovated to make it part of the whole.

The finished building—13 stories high, comprising 500,000 square feet—is faced in precast concrete and glass. The towering atrium, with its white tubular steel trusses, looks out over the civic plaza and park. Balcony corridors running the length of the atrium connect new offices with existing offices and give workers wide views of the city.

Said TSA's jurors: "This is a very bold idea—a total building complex that has a giant window looking out over the Dallas landscape and a relationship to the public park and City Hall. The big interior space created is both responsive to the city—the public can see inside day or night—and enjoyable for the inhabitants of the building."

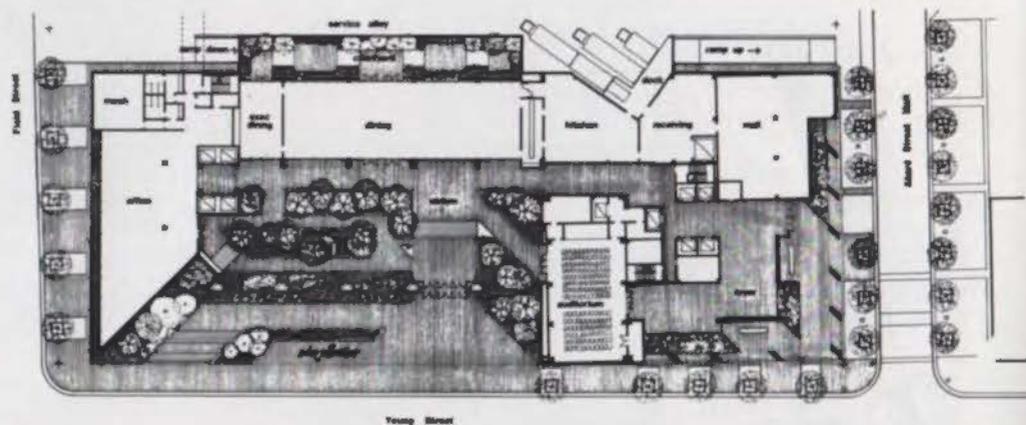
PROJECT: *Employers Insurance Building*

ARCHITECT: *Burson, Hendricks & Walls Architects Inc.; Rodger Burson, Principal in Charge; David K. Williams and B. Kenneth Jay, Project Architects*

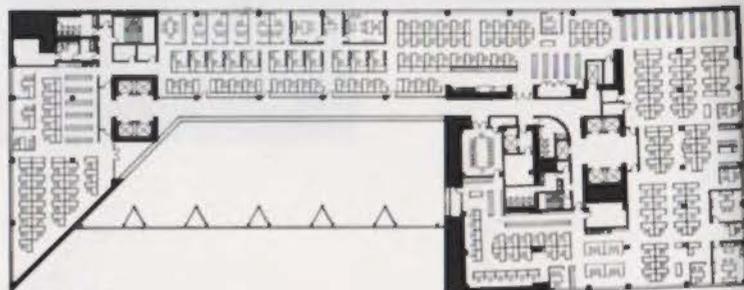
CLIENT: *Employers Casualty Company, Texas Employers Insurance Assoc.*

CONSULTANTS: *Datum Structures Engineers, Inc. (structural), Blum Consulting Engineers, (mechanical, electrical, and plumbing), H. Dan Heyn Landscape Architect, (landscape)*

CONTRACTOR: *McKee-Hayman, A Joint Venture*



Site plan



Typical floor



In an area noted for Pei's landmark city hall, the Employers Insurance Building manages not only to be contextual but also to proclaim its own bold presence.



Looking out over the 12-story atrium

Photography this page, Bill Hendricks



Dramatic night lighting



The jurors praised Addison Market's auto-to-shops transition

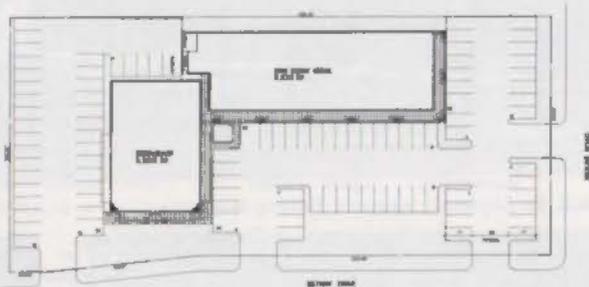
ADDISON MARKET

by Joel Warren Barna

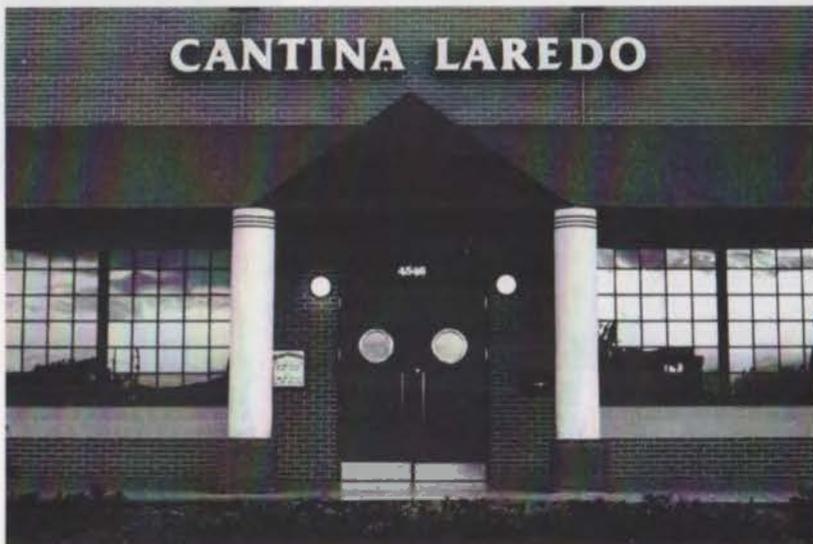
The clients had a narrow, deep site north of Dallas on which to develop a restaurant and speculative retail space. Setbacks required by the City of Addison and the shape of the site made it necessary to orient the Addison Market perpendicular to the nearby major thoroughfare. Addison officials also favored an "old-town" style in privately developed projects to match the city's own public buildings.

Working within these constraints, Urban Architecture used brick, polished ceramic tile, and

clustered columns to create a highly visible 13,800-square-foot shopping center. Glass storefronts are arranged behind a walkway. A 5,000-square-foot restaurant at the southern end of the building, which maximizes exposure to the road, gains a separate identity from its punched window openings and protective canvas awnings. According to the general design jurors: "The transition from the automobile area to the shops is very good, as is the attention to detail in the walkway. There is a very sophisticated use of traditional low-cost building systems, including the clustered columns. The gables and other elements give an overall visibility and yet retain individual identity for each of the shops."

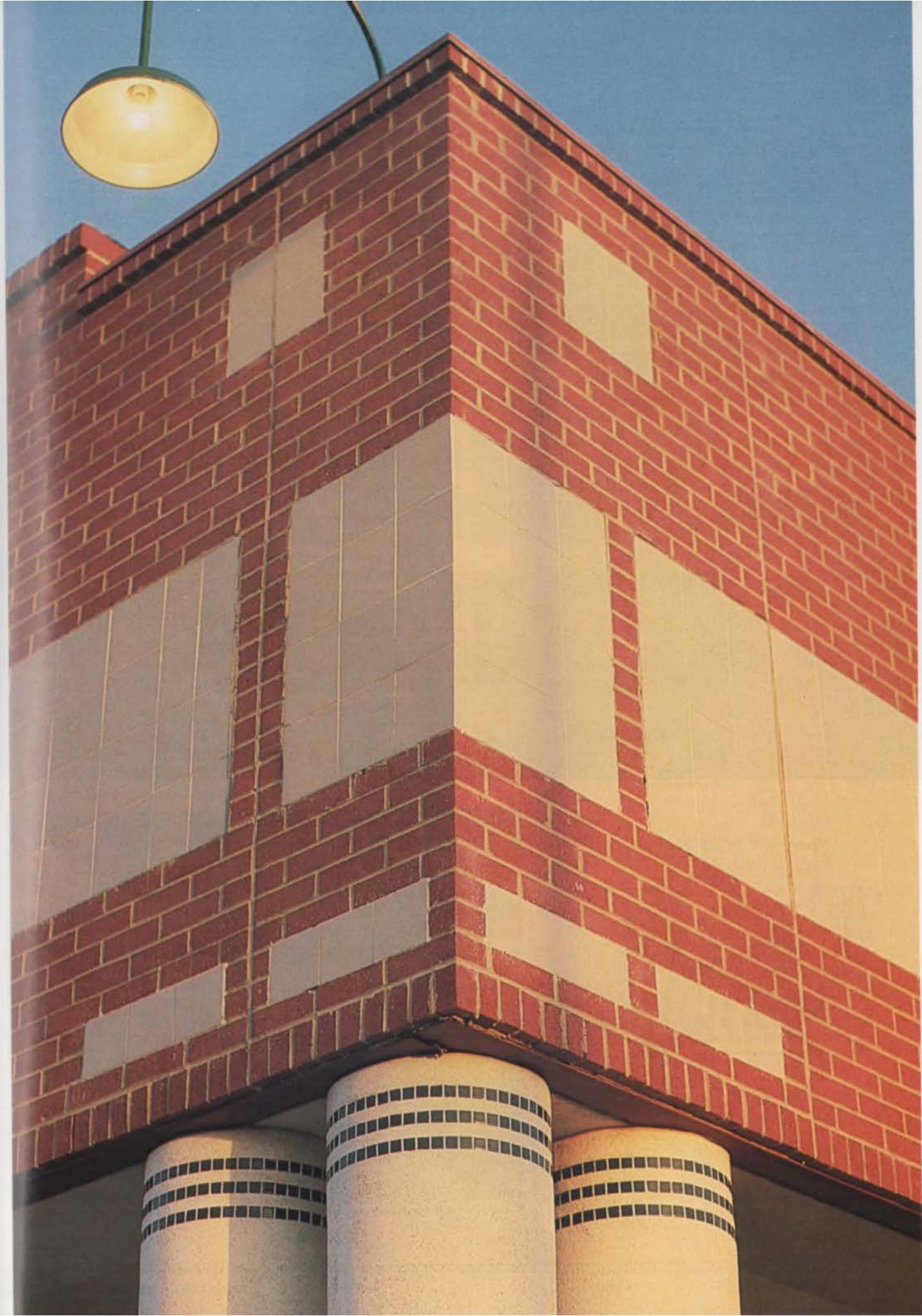


ABOVE: Site plan; BELOW: awnings give a separate identity.



PROJECT: Addison Market, Addison
ARCHITECT: Urban Architecture, Dallas: Kip Daniel, Principal; Hossein Oskouie, Rick DelMonte
CLIENT: A joint venture of Steve Shafer and David Dunning
CONSULTANTS: R.L. Goodson, Jr., Inc. (structural), Steve Dunn & Partners (mechanical and electrical), The Ladd Company, (landscape)
CONTRACTOR: Lee Tex Construction

FACING PAGE: Brick, tile, cast stone, and clustered columns create a restrained but highly visible shopping center.

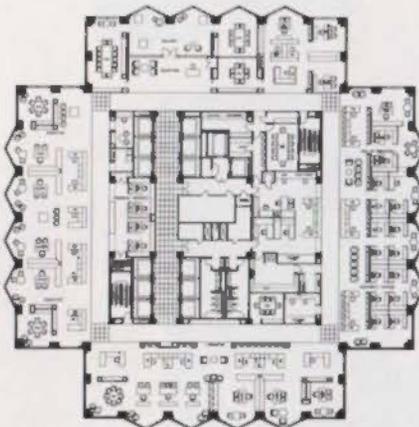




Flexible, efficient work areas



Conference area



Floor plan

TRAMMELL CROW COMPANY OFFICES

by Joel Warren Barna

A nationwide development company required 110,000 square feet of offices in the LTV Center for its central administrative and Dallas Office Building groups, to be accommodated as separate but visually linked entities in flexible, efficient work areas. Additionally, the client wanted to use and display the standard construction materials and finishes available to tenants of the LTV Center.

Skidmore, Owings & Merrill met the client's requirements with a unifying concept on all floors that locates most closed-office functions in the building core and leaves perimeter areas for staff workstations and client contact areas.

The finishes and materials were drawn from those used in the LTV Center's public spaces, subtly deployed to orient visitors and establish special client-contact zones, enhancing the link between the developer's office and the

building. The layout makes optimal use of bay windows and re-entrant corners and other architectural features.

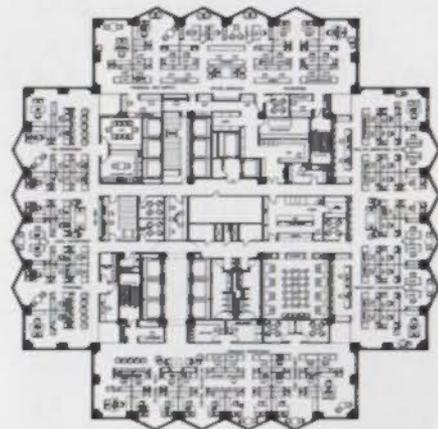
TSA's interior architecture jury said: "I think the entrance sequence from the elevators is one of the nicest and best done I've ever seen. The lighting is excellent, the colors are well put together, the warmth and coolness are nicely balanced. An excellent design that clearly reflects the culture of the client."



Client-contact areas display materials and finishes available to LTV Center tenants.



The jurors praised the entrance sequence from elevators to office.



Floor plan

PROJECT: *Trammell Crow Company Offices, LTV Center, Dallas*
ARCHITECT: *Skidmore, Owings & Merrill, Houston; Richard Keating, Partner in Charge; Lauren Rottet, Interior Architecture*
CLIENT: *Trammell Crow Company*
CONSULTANTS: *Purdy-McGuire, Inc. (mechanical, electrical, and plumbing), Claude Engle, (lighting)*
CONTRACTOR: *Mavco, Inc.*

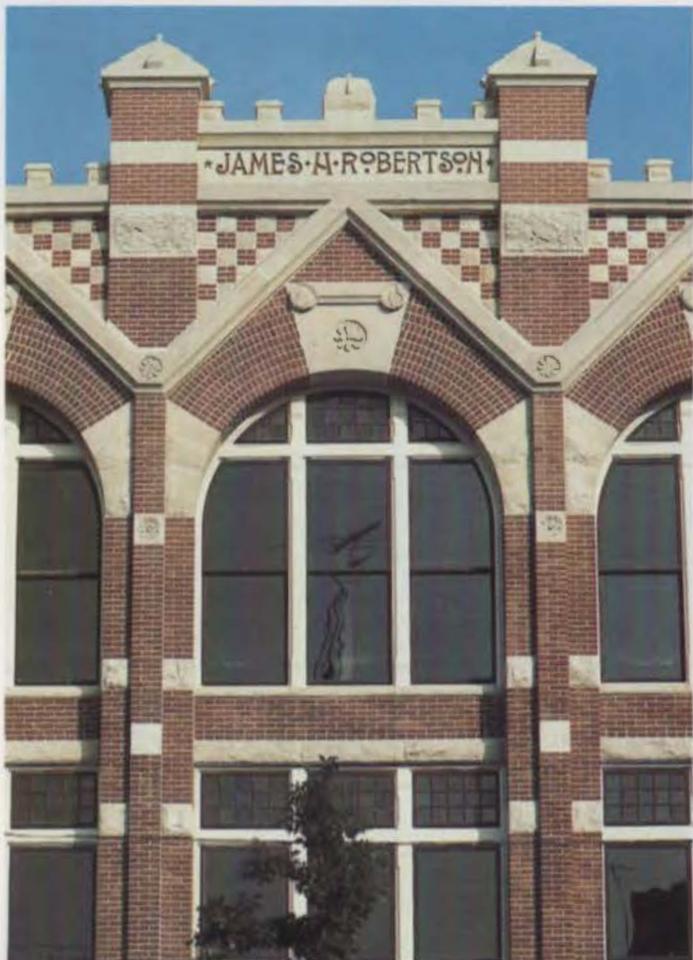
Photography by R. Greg Stanley



ROBERTSON BUILDING

by Joel Warren Barna

TOP and RIGHT: The wrapping comes off. BELOW: The Eclectic Romanesque Victorian facade, attributed to James Riely Gordon, is sensitively restored. BELOW RIGHT: Plans; FACING PAGE: The interior court draws on facade details but works equally as a new idea, the jurors said.

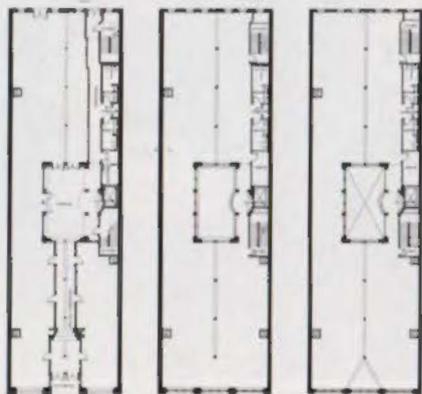


Built in 1893 for James H. Robertson, a law partner of Texas Governor Stephen Hogg, the Robertson Building on Congress Avenue in Austin is attributed to celebrated architect James Riely Gordon. The Eclectic Romanesque Victorian style of the Robertson Building is similar to the style employed by Gordon on many courthouses he designed throughout Texas. Built with retail spaces on the ground floor and a warehouse above, the Robertson Building, like many other Congress Avenue buildings, was given a modern facade after World War II.

Robert Jackson Architects removed that wrapping, restored the original facade, and exposed the upper two levels of office space to a three-story glazed court that brings natural light to the center of the building. Opening from a central interior corridor lined with retail shops, the court is 18 feet wide, 33 feet long, and 55 feet high. Drawing on and modifying the vocabulary, the scale, and the proportions of Gordon's finely detailed facade, the architects have made the court both intimate and expansive.

TSA's general design jurors said: "We commend the architects and developers for opening the time capsule on this beautiful building. The restoration is done very sensitively. The attitude to the interior organization makes its own statement—it's tied to the facade but works on an equal basis as an idea. One sees not the literal original building but the spirit of the original. The level of attention to the common spaces is in line with the high quality of the building. Emerging from the corridor into the atrium gives a wonderful light feeling."

PROJECT: *The Robertson Building, Austin*
ARCHITECT: *Robert Jackson Architects, Austin; Robert T. Jackson, Principal; Wm. Scott Field*
CLIENT: *The Robertson Building Joint Venture*
CONSULTANTS: *Jose I. Guerra Inc. Structural Engineers (structural), Talex Engineers (electrical)*
CONTRACTOR: *Sloan Construction*







A feeling of restrained celebration

CHURCH OF THE GOOD SHEPHERD

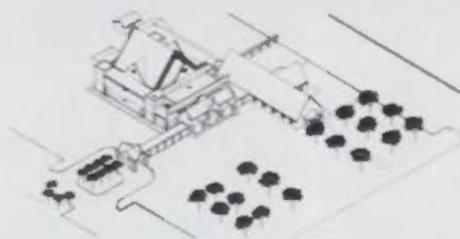
by Joel Warren Barna

A growing Episcopal church north of Houston with a 1950s parish hall and classroom building needed a new sanctuary with nave, sacristy, narthex, and choir loft, and a walkway to a new parking lot. The original design of the complex had incorporated several squares of live oak trees.

Wm. T. Cannady & Associates drew on the grid of trees to create symmetrical entries for the new elements of the complex. A

sanctuary in the form of a Greek cross, with corners used as servant spaces, was built. Formal entry proceeds from the entry court to the front porch, through the skylit narthex, to the sanctuary. The masonry structure uses brick courses in two colors to form a base. The roof structure is a system of trusses resting on four steel columns. The interior is finished in oak paneling, painted sheetrock, and plaster. Floors are stained concrete, with limited carpeting. A cross axis of circulation connects the sanctuary entry to an existing path through the parish hall to the remainder of the complex.

According to the jury: "This really looks like a church, even with the Post-Modernist vocabulary—there is a feeling of restrained celebration. The repetitiveness of the gables makes it read like a church from outside. You enter and become part of the procession; the building really works to prepare you for the religious experience you are embarking on. The architects also provide a strong blueprint for the future—this is more than most churches have."



Axonometric

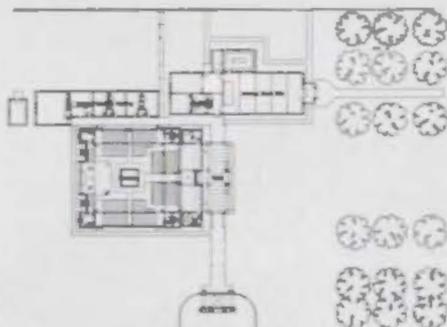


Sanctuary and choir

PROJECT: Church of the Good Shepherd, Tomball
ARCHITECT: Wm. T. Cannady & Assoc., Inc., Houston
CLIENT: Church of the Good Shepherd
CONSULTANTS: Walter P. Moore & Assoc., Inc. (structural), MNM Engineers, Inc. (mechanical, electrical, and plumbing)
CONTRACTOR: Holley Brothers Enterprises



Rendering of church elevation



First floor plan



FERGUSON'S MAP AND TRAVEL STORE

by Ray Ydoyaga



Custom display cases



Elements placed on a grid



Sales counter

The Ferguson Map Company, a San Antonio custom mapmaker, recently expanded into retail operations. The first store, Ferguson's Map and Travel in San Antonio, (See *Texas Architect*, Jan/Feb 1984) became immensely successful. In part this was due to the bold color scheme and elaborate decorative display cases employed by the architects, Chumney/Urrutia. The quick success of the San Antonio operation prompted Ferguson to buy and modify a Houston map company.

Chumney/Urrutia was called on to repeat its San Antonio success. The Houston store needed to capture the attention of people driving by. It also needed a flexible storage system for hundreds of maps. The Houston store would also front one of Ferguson's manufacturing facilities; the client wanted the design con-

tent to relate to manufacturing.

Entering the store requires a sensory reorientation. The spatial organization of the store's products and its service elements radiate from a single point (as on a globe) and are imposed upon a gridded surface (as on a map) within a rectilinear envelope. Display objects—walls for hanging large maps, cabinets, a stepped globe platform—are treated as overscaled sculpture and finished in industrial safety colors in high-gloss automobile paint, rendering them visible and understandable from the street. The neutral walls of the envelope contain map storage and a one-way mirror allowing telephone sales personnel to assist cashiers.

The interior-architecture judges praised the firm for "taking an L-shaped space, the most difficult kind of space to deal with, and organizing it with

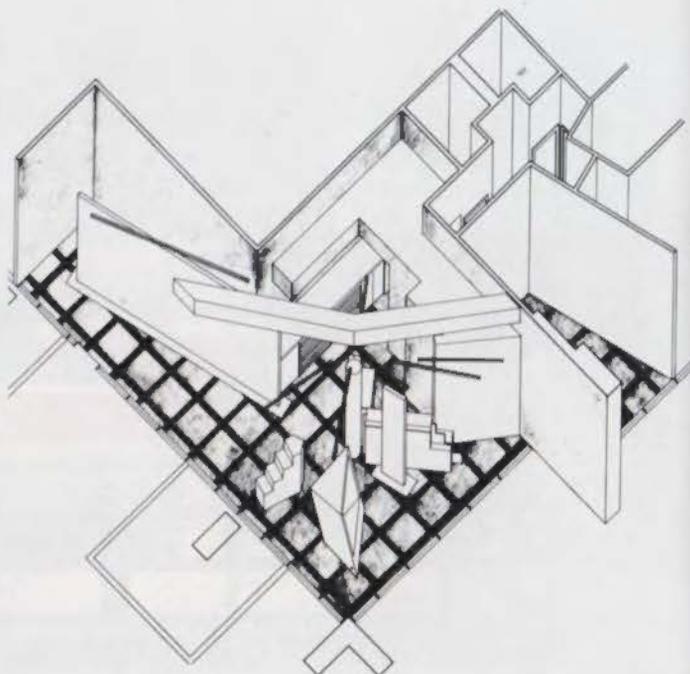
respect to the point at which the room pivots." The judges said, "The elements are layed out as if they had exploded from the center of the pivot; it's a brilliant idea and very well done. There is an intense sort of humor here, a hot quality, which is really quite wonderful." —

PROJECT: *Ferguson's Map & Travel Store, Houston*
 ARCHITECT: *Chumney/Urrutia, San Antonio; Patrick S. Chumney, Judy Urrutia, Billy Lawrence; Munson Kennedy Partnership, Houston, Construction Drawings, Rick Munson*
 CLIENT: *Ferguson Map Company*
 CONTRACTOR: *Comanche Construction*



Traffic-stopping interior visible from the north facade

FACING PAGE: Interior architecture according to the Big Bang Theory: a cosmic explosion of color radiating out from a source—the sales counter.



Axonometric

Photographs by Hickey-Robertson



TSA HONOR AWARDS

Each year the Texas Society of Architects recognizes individuals and groups who share its commitment to the quality of life in Texas. The Society presents Honorary Memberships and Citations of Honor to non-architects and organizations that have demonstrated an effective and genuine concern for the quality of the built and natural environment. Presented here are profiles of this year's honorees. Texas Architect commends them for their exemplary accomplishments, which will be honored more formally during TSA's 46th Annual Meeting in Fort Worth.

**JUDGE MIKE MONCRIEF
AND THE TARRANT COUNTY
COMMISSIONERS COURT**
Citation of Honor

Tarrant County Judge Mike Moncrief and the 1981-1983 Commissioners Court are recognized for initiating restoration of the historic Tarrant County Courthouse. In 1971, the structure was recognized as a state and national historic landmark and was spared from the two-decades-old threat of demolition, but its beautiful granite walls housed an interior near ruin. Built in 1895, the building had become an unpleasant maze of clerical offices with exposed air-conditioning units, electrical conduits, and steam pipes. In 1980, on the recommendation of Judge Moncrief and the Commissioners, county voters approved bonds for restoration of the Courthouse to its original elegance. Judge Moncrief and Commissioners Dick Andersen, S.J. Stovall, Lyn Gregory, B.D. Griffin, and the late Jerry Mebus are given the TSA award.

**THE JUNIOR LEAGUE
OF CORPUS CHRISTI**
Citation of Honor

The Junior League of Corpus Christi is cited for its efforts in raising funds for restoration of the historic Sidbury and Lichtenstein Houses and

the establishment of Heritage Park within the Bayfront Arts and Sciences Park. "We recognize this project as an opportunity to contribute to the preservation of the city's common past, to stimulate the development of its major park, and to help shape the city's future," 1977 Junior League President Patsy Brooks said. With the completion of the Sidbury and Lichtenstein Houses, the Junior League's efforts have stirred public interest, and what was a half-block site has been expanded to two full blocks, with six houses restored and more awaiting restoration. In addition to its restoration efforts, the Junior League instituted an innovative arts program to supplement arts education in Corpus Christi schools. The Lichtenstein House provided the home for the program, and the self-supporting Creative Arts Center was formed.

**AUSTIN PARKS AND RECREATION
DEPARTMENT**
Citation of Honor

The City of Austin Parks and Recreation Department is awarded a Citation of Honor for its promotion and development of the Town Lake hike-and-bike trail. The Town Lake hike-and-bike trail is "an aesthetically pleasing environment to refresh our souls in the midst of fast-paced urban living," says former Austin Mayor Carole Keeton Rylander. "It is a gift of love for generations to come—perhaps the most important ingredient in keeping the 'hometown' atmosphere in Austin, despite its being one of the fastest growing metropolitan areas in the country," she says.

Leonard Ehrler, Jr., president of the Austin resource-management firm Bechtol, Hoffpauir & Ehrler, Inc., says the trail has contributed more to the enhancement of the quality of life in Austin than any other capital improvement in 50 years. "It has remained unaffected despite countless changes around it, and has the capacity to continue to be a desirable Austin amenity for year to come." The trail was completed for dedi-

education in 1976 as Austin's Bicentennial gift to the nation.

PHILIP O'B. MONTGOMERY, JR., M.D.
Dallas, Honorary Membership

Philip O'B. Montgomery, Jr., M.D., has been named an Honorary TSA Member for his contribution as Dallas Arts District Coordinator. Citing his arbitration skills, patience, and powers of persuasion, Dallas Chapter/AIA President Jim H. Meyer says Montgomery "has guided the Arts District from its inception through challenging negotiations between the city and the district's public and private property owners. His leadership has given life to a long-held Dallas goal: to achieve cultural excellence by offering its citizens greater exposure to the arts and by stimulating increased citizen participation in the arts." Appointed by the Dallas City Council as Arts District Coordinator in 1982, Montgomery has agreed to remain its coordinator for 15 years, a decision he reached "because mayors and councils come and go, and there must be one person who is not paid and who does not own property in the district to serve as the coordinator in its evolution."

GIORGIO BORLENGHI
Houston, Honorary Membership

Giorgio Borlenghi, president of Interfin Corp., a Houston-based real estate development company, is granted Honorary Membership in TSA for his "well-rounded qualities as a patron of the architectural profession." "He is a leading force in improving the environment and cultural enjoyment of the citizens of Texas," Houston Chapter President Ray B. Bailey, FAIA, said. In two architecturally significant projects, Four Leaf Towers and Four Oaks Place, Borlenghi enhanced the Houston environment by providing lushly landscaped park settings, by improving traffic flow as a result of street improvements in the Post Oak area, and by commissioning original sculpture to add to Houston's collection of public art. He has further promoted the work of local artists by sponsoring the exhibit "Fresh Paint" at the Brown Pavilion. His commitment to the cultural growth of Houston has not ended with the visual arts; he has advanced the performing arts by sponsoring the Houston Opera Gala 25, numerous ballet productions and classical music radio programs.

Houston Mayor Kathryn Whitmire says "be-

sides his philanthropic activities, Borlenghi has demonstrated his commitment to quality insuch development projects as his 20-acre Interfin Plaza, a sensitively planned development to provide a functional, attractive context for its highly regarded architecture.

JERRY K. ESTES
Wichita Falls, Honorary Membership

Jerry K. Estes, president of the North Texas Federal Savings and Loan Association, Wichita Falls, is recognized for his commitment to architecture and the arts. His firm's main office, reflecting the regional influences of the Mayans and American Indians, is an artistic showcase inside and out; original ceramics, weavings, and prints decorate the interior. The gallery is home of the Wichita Falls Art Association's exhibitions, as well as of traveling exhibits and works by local artists. In 1976, when he made plans to move his firm's main office to South Wichita Falls, Estes built a new mid-town branch office exalting the city's beginnings in 1882. Every detail was taken from structures built before 1910 within two blocks of the new office building.

Estes' community service also includes fundraising for Bethania Hospital, chairmanships of various committees, including the housing committee of Midtown Now, Inc., a not-for-profit corporation to redevelop the midtown area of the city, and service on various committees of the United Way, Texas Savings and Loan League, and U.S. Savings and Loan League.



Philip O'B. Montgomery, Jr.



Giorgio Borlenghi



Jerry K. Estes

H.E.B. PULLS OUT THE ARTILLERY FOR ITS SUPERMARKET OFFICES

by Leonard Lane

When in need of office space, Texas corporations tend to build up and with flash. H. E. Butt Grocery Company took a decidedly more restrained approach in remodeling and adding to San Antonio's former U. S. Army Arsenal. The result serves as a model for future growth along the San Antonio River.

San Antonio's Riverwalk, called one of the country's most enlightened urban places by the national AIA, planners, and numerous publications, has joined the Alamo as a prime symbol for the city. What most visitors don't realize is that the Riverwalk's picturesque *paseo* exists only in the central part of town. The rest of the San Antonio river, even in areas immediately adjoining the urban core, is all but inaccessible, providing none of the urban amenities that makes the Riverwalk a model of urban design.

The citizens of San Antonio have decided to expand river development, but haven't resolved how to proceed. The city could not extend Riverwalk-style development along additional stretches of riverbank—there are obvious limits to the expansion of a river mall. Instead of featuring retail sales and convention hotels, further development will have to focus on low-density housing and commercial development. Additionally, the future role of the municipal government will likely be smaller—the city can set

standards for beautifying the river, but observers say that the private sector must provide the impetus for reshaping the rest of the waterway into a vital and scenic corridor.

The new H.E.B. headquarters, on a former military reservation adjoining the Historic King William District south of downtown, may point the direction for subsequent development on the river. A conscientious client and a team of thoughtful architects have combined efforts to produce a memorable campus of buildings along the San Antonio, proving that low-density development doesn't mean dullness for urban spaces.

It seems natural that the H.E. Butt Grocery Company—H.E.B. for short—a growing chain which now operates some 145 grocery stores in Central and South Texas, would want to relocate from Corpus Christi to San Antonio, the center of its marketing, manufacturing, and distribution area. H.E.B. officials considered several urban and suburban sites before settling on the unused U.S. Army Arsenal.

The U.S. Government had bought the 20-acre site in 1858, after vacating the Alamo following a title dispute with Catholic Church officials. Construction on the original arsenal buildings began in 1859. The number of buildings was expanded to nine in 1916. Of the 20 acres in the property, 11 acres were sold in 1947 and were purchased by H.E.B. in 1982, and the rest is still owned by the federal government. All 20 acres are listed on the National Register of Historic Places as the "U.S. Arsenal District."

The Arsenal is bounded on three sides by a transitional neighborhood of homes and businesses with several notable residential renovations completed or underway. Originally a military supply depot, H.E.B.'s 11-acre Arsenal tract contains nine stone or concrete buildings with a decidedly industrial look—except for the original Magazine, built in 1860, and the Stable, built in 1873, the buildings were unadorned and unremarkable warehouses.

To transform the Arsenal from a military depot into a civilian corporate headquarters

BELOW: H.E.B.'s assortment of buildings has been unified by a central plaza; the restored Stable is on the left.



Photography by Warren Cox unless otherwise noted.



TOP: The West Building, like others in the campus, takes design cues from existing historic buildings; ABOVE: H.E.B.'s riverfront is being beautified into a greenbelt by the city; LEFT: The Stable as shown in a 1917 photo

called for approximately 160,000 square feet of office space to be created from existing buildings and new construction. After careful analysis of the land and buildings—including archaeological research by the University of Texas at San Antonio—the architects, Hartman-Cox of Washington, D.C., with Chumney/Urrutia of San Antonio, decided on a plan to remove three buildings that did not contribute to the historic fabric of the site, to adapt three remaining buildings for office and support facilities, to restore and preserve the two historic structures, and to build one entirely new building. The ultimate success of the architects' decision can be seen in the comfortable relationship established among all these disparate elements.

To begin with, a conscious effort was made to create a unified whole out of the assorted pieces occupying the site. To that end, a style or vocabulary best described as "Generic Federalism" was created using existing details, historic references, and a touch of Neo-Classicism. The resulting "style" is very convincing as a solution to the problem of fitting into a well-established context—traditional without being sentimental.

The predominant finish material is stucco with cast stone detailing. Native limestone and wood are used throughout as an informal contrast and accent to the building mass. This accent is carried through in the exterior color selections as well. The woodwork and metal windows are painted a dark blue-gray, a nice contrast to the tan stucco of the buildings.

Aside from similar style and finish, the primary unifying element is not a building at all, but a central plaza onto which all the buildings front. The plaza was created by linking newly constructed elements with a covered walkway or porch, separating the private realm of the plaza from the public spaces beyond. Along the walkway, paired wood columns resting on stucco piers support the wood roof structure above. Below the porch, wood latticework fills in the openings between piers. In between buildings, louvers control access to the plaza while admitting breezes. The wooden columns and handrail circle the entire plaza, stopping only where the stuccoed facades of buildings advance into the courtyard. Streams of water flow through limestone channels into the plaza, linking fountains set on axis with the entries of surrounding buildings. Limestone paving and retaining walls, as well as oak trees and other native plants skillfully complementing the site, the work of landscape architect James Keeter, create a pleasant retreat. The resulting cloister is in effect a private extension of the adjacent riverwalk for the H.E.B. employees.

H.E.B. workers, according to Warren Cox,

are already seeing more of each other in the new facility: "The campus plan has unified the staff by just brining them into contact with each other at a central place," Cox says.

Within this courtyard the two restored historic structures, the Magazine and Stable buildings, are clearly set apart from the remainder of the complex. The Stable's exterior has been returned to its original configuration and its interior has been converted for use as a meeting room. The Magazine, featuring four-foot-thick limestone walls and a barrel vault, has also been restored but remains empty, its unique interior awaiting some future use.

The facades of these two buildings, with their pitched metal roofs terminating in distinctive gabled ends, generated the gabled fronts of the buildings to the east and west. To the north, the new administrative building echoes the flat roof and massing of the existing warehouses to the south of the plaza.

Throughout the complex the consistent use of stucco, cast stone, and metal windows reinforces the complementary nature of the architecture, while allowing for particular responses to site and program. This is most evident in the building facing the San Antonio River. The center bay of this existing warehouse was removed to provide a clear visual link between the riverwalk and the plaza. The resulting terrace is framed by two pavilions, their two-story gabled ends giving scale and emphasis to this important connection between the public and private realms. The link is strictly a visual gesture however, since the terrace is on the second floor of the building and has no direct connection with the riverwalk below.

For security reasons this separation continues around the entire perimeter of the site, usually in the form of a stucco-covered masonry wall. In addition to security, this wall provides a physical continuity between the various elements of the project, much as the covered walkway does for the plaza. It also serves to screen the surface parking and to reinforce the edge of adjacent streets.

Except for the view from the Riverwalk, now being beautified by the city, there is little hint of the extensive restoration and new construction from outside the complex. Seen from the street, the H.E.B. Headquarters is quiet and conservative. This introverted approach is consistent with the Butt family's wish to fit into this area of town without calling undue attention to the larger scale of the headquarters project. The approach has obvious benefits to a company dependent on a highly competitive market for its income. It is also appropriate to the region and culture of the Southwest, where walled compounds are a com-



Covered walkways unify the campus.



FAR LEFT: Vehicular entrance; LEFT: Main lobby of the complex is in the West Building.



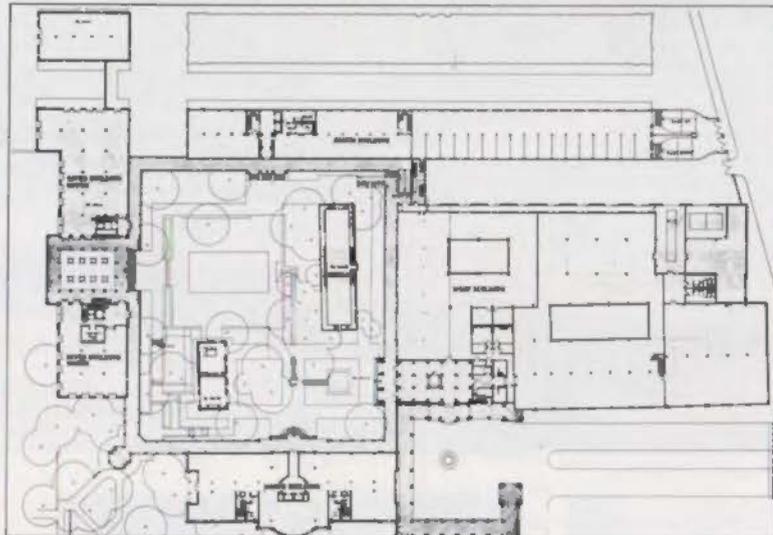
Employees have access to the river through a gallery uniting two riverfront buildings.



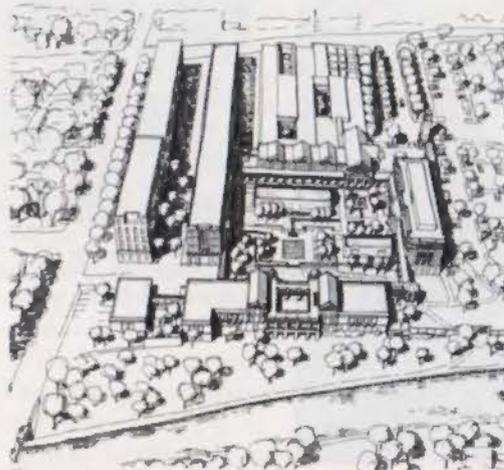
LEFT: A tower serves as a pivot joining two walkways and provides river and downtown views. ABOVE: Gallery and facade from river



The "Generic Federalist" reception hall



First floor plan



Perspective sketch of campus

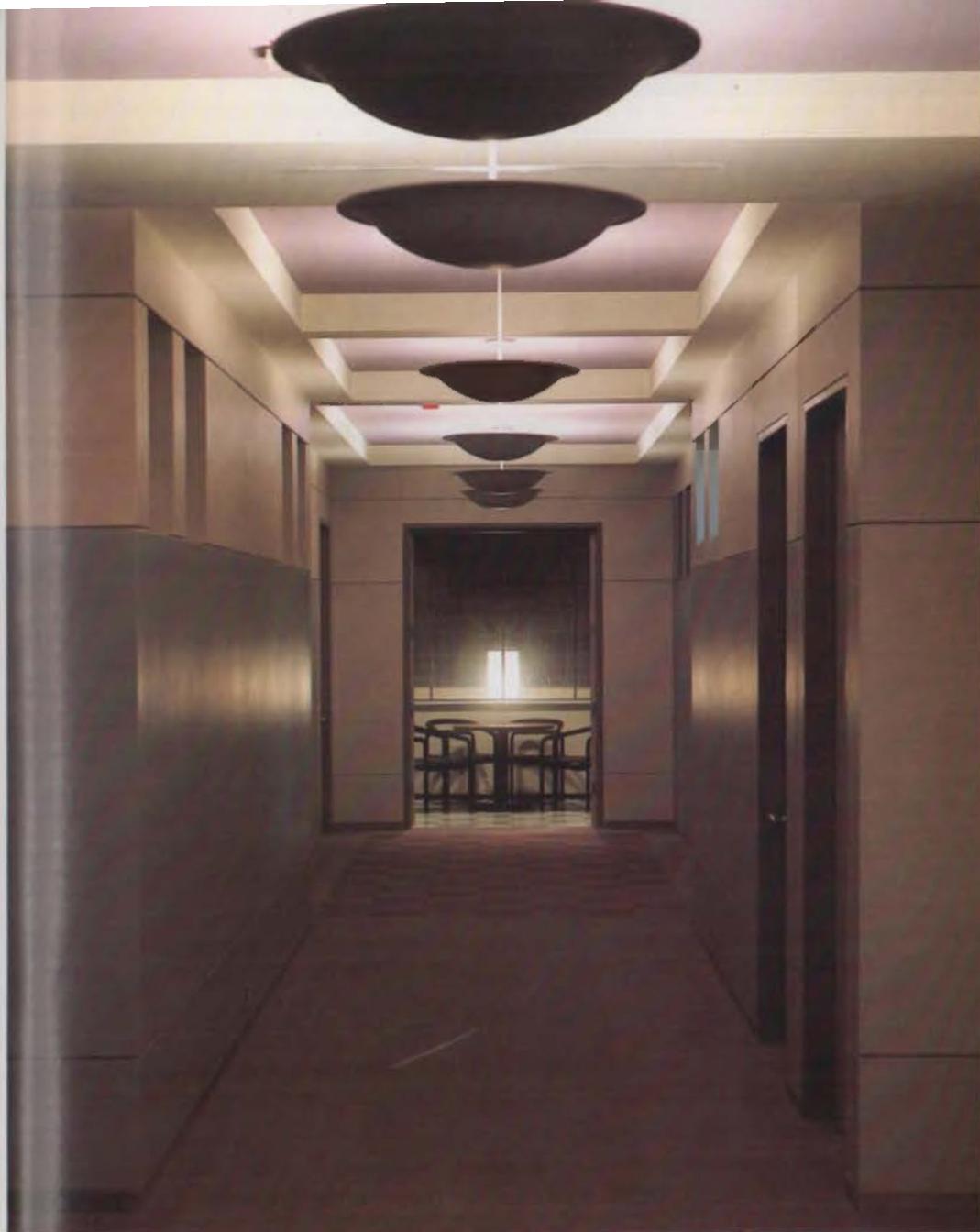
mon way of providing privacy and shelter within the city.

The primary entrance to the site is from the west, off South Main Street. A guardhouse and gate announce the entrance to a short divided drive culminating in a colonnaded forecourt. To the north of this court is the parking area; to the south, the formal public entry into the complex. A gabled facade and porch direct visitors into the building along the cross-axis of an imposing hypostyle hall. To the left, the primary axis leads to the central plaza, connecting the reception hall with the other buildings through the covered walkway. The reception hall is part of a piece of new construction grafted onto the front of existing warehouses. Called the West Building, this portion of the compound contains accounting, computer services, a print shop, and the mechanical plant. Other than the entry hall, the most notable aspect of this building is the thoughtful effort made to bring natural light into as much of the interior as possible. In this effort, two new courtyards were carved out of the existing building. In addition, corridors and rooms are lit by interior windows placed near the ceiling, admitting light from adjoining rooms while preserving privacy.

Judy Urrutia says that even more important was the attention paid to circulation throughout the complex: "The internal circulation connects a lot of elements. We tried to emphasize significant spaces with intensified changes of pattern and color. In particular, the patterns in the flooring become more intense as the circulation corridors cross."

The "North Building," containing administrative offices, is the only building of entirely new construction on the site. As noted earlier, its primary massing and detail were derived from the warehouses to the south. However, to diminish the apparent scale and thus not to overwhelm the courtyard, a secondary order has been layered over the primary building form. This double-height order is wrapped around the primary mass of the building, dividing the facade into the traditional basement, *piano nobile*, and attic. Seen from a distance, the effect is rather disconcerting, as if one building had been swallowed up by the other. Inside, a double-loaded corridor scheme connects offices in a predictable manner. Throughout the interior a great deal of attention has been paid to surface treatment. Reveals, recessed panels, and coffers abound, emphasizing the traditional nature of the project.

Continuing clockwise around the plaza, the "River Building," with its upper bay opening onto the river, establishes the eastern edge of the complex. The resulting terrace serves as an entry to the employee cafeteria and other private meet-



R. Greg Haroley, Inc.

LEFT: Hallway on second floor of the West Building leads to break room for employees. The strange light in the window is created by an exterior light fixture; BELOW: Secretarial station outside an executive floor



R. Greg Haroley, Inc.

ing rooms within. On the exterior, the river facade is the most public in the project, fronting directly on the San Antonio Riverwalk. The two-story elevation is an appropriate scale for this part of the river, creating a definite edge without overwhelming pedestrians.

Finally, the "South Building" completes the enclosure of the plaza. In contrast to the River Building, this existing four-story warehouse required relatively little work to adapt it to its new use. As noted earlier, in its massing and style the building had proved a source of inspiration for the new construction. Except for the addition of the porch to connect it with other buildings, cleaning and refinishing was all the exterior needed. Inside, the 40-foot-wide former warehouse provided plenty of space for new offices.

If any criticism is to be leveled at the project it is in the area of appearances. Like a Brooks Brothers suit, the H.E.B. Headquarters exhibits good taste at the expense of high fashion. Granted, the look may never go out of style but is it ever in style? The question is: How far should the "new" architecture go in pursuit of contextualism? At H.E.B. Headquarters, a long way.

The danger inherent in such an approach is in blurring of the past and present, recreating something that never was. Warren Cox says that just such an effect was sought. And in this case the strong context and a conservative client would justify the historicism of the solution. After all, San Antonio is not Disneyland—it does have a past to recall. ■

PROJECT: H.E. Butt Grocery Company Headquarters, San Antonio
 ASSOCIATED ARCHITECTS: Hartman-Cox, Washington, D.C.; Chumney/Urrutia, San Antonio
 PROJECT TEAM: Warren Cox, Principal in Charge; Mario Boiardi, Project Architect; Patrick S. Chumney, Associated Architect; Anthony Barnes, Ann Benson, William Curtis, Graham Davidson, David Drews, Scott Hayward, Richard Smith, Richard Williams
 OFFICE INTERIOR ARCHITECTS: Chumney/Urrutia, San Antonio; Judy Urrutia
 CLIENT: H.E. Butt Grocery Company; Charles Blackburn, Ralph Mehlinger, Project Managers
 CONSULTANTS: W.E. Simpson Company (structural and civil), Silber & Associates (mechanical), James E. Keeter (landscape), John Zeisel, Building Diagnostics (space programming), Raiford Stripling (restoration)
 GENERAL CONTRACTOR: Bartlett Cocke, Jr., Construction Company, San Antonio

The Charlottesville Tapes

Introduction by Jaquelin Robertson
Rizzoli International, 1985;
223 pages, softbound, \$20

What happens when you put 25 internationally known architects in a single room for two rigorous days of presentation, critique, and discussion of their work? What are the camps and how do they align? Can the egos survive? Will they be on speaking terms when it's over?

The Charlottesville Tapes holds the answer. Although it reads at first like Rizzoli's version of "All My Children," one's admiration for the book grows with every page. In a day when publishers and architects alike too often settle for expensive but skin-deep portfolios of the work of current media darlings, it is a rare and welcome book that reveals the personalities and relationships of leading architects.

In November, 1982, the University of Virginia hosted a closed conference of 25 of the profession's best-known designers. Averaging 50 years in age, they comprised a network of architects from eight countries who had studied, taught, and worked together around the New York scene in the 1960s. (The event was conceived originally to celebrate the tenth anniversary of New York's Institute for Architecture and Urban Studies, but was moved to Virginia.)

Their charge was to present to the group one unpublished project and defend it in the ensuing discussion. According to host and unofficial moderator Jaquelin Robertson, it was like a "phantasmagoric school jury, with a who's who roster of critics . . . a time of both high-minded objective criticism and the settling of a number of old scores."

The format was demanding, with 25 presentations made in four half-day ses-



In Charlottesville they went easy on Graves's RepublicBank San Antonio proposal.

sions. Under the stress, personalities were magnified, comments were terse, tempers flared. With no outsiders present, the discussions were candid and very direct. Only the sense of humor displayed by many of the participants averted all-out warfare.

As he did in *Conversations With Architects*, Philip Johnson opened the presentations and set the gloves-off tone. "I do not believe in principles, in case you haven't noticed . . . I am a whore," said Johnson, raising hackles all around.

My favorite exchange in *The Charlottesville Tapes* took place when Kevin Roche and Peter Eisenman were discussing Cesar Pelli's presentation of an unbuilt theme tower for the New Orleans World's Fair.

Eisenman: "I didn't realize it was a *useless* building."

Roche: "It's absolutely astounding that you bring up the question of useless buildings, Peter. Most of the buildings you design are useless."

Three Texas projects are included. Harry Cobb presented the Fountain Place development in Dallas, which he, Harry Weese, and Dan Kiley designed for Criswell Development. Cobb, parenthetically, calls Dallas "a city not easy to love." Jaquelin Robertson called Fountain Place "an earthy paradise in the desert of Dallas." Not so the conferees, who called Fountain Place scaleless minimal sculpture, although they allowed that Cobb along with I.M. Pei is "better than anyone else" at making such buildings. Michael Graves complained that "those bloody awful towers ought at least to provide a place to have lunch or a drink or do *something* beyond looking through the

green awful glass." Robert A.M. Stern, referring to the flooded cypress garden at the base of the towers, said, "You'll need a gondola to circulate between the trees."

Michael Graves presented his scheme for the RepublicBank San Antonio project, which was developed at the request of the San Antonio Conservation Society to preserve the 1927 Texas Theater building. The conferees seemed to agree that, although Graves's parti of linked towers needed improvement, it was shameful that the theater was demolished only one day after the presentation was made to RepublicBank.

Stanley Tigerman's Knoll Showroom in Houston brought down typically acerbic comments. Cesar Pelli said he was pleased not to see any erotic symbols in the building. Even the mild-mannered Robertson said that the treatment of the surface parking as part of the architecture was better than the building itself. Tigerman, in his own defense, said Knoll told him "to be respectful of Mies" and rein in his avant-garde tendencies.

I highly recommend this unpretentious little book, because, more than any other I've read recently, it reveals the profession's current firmament of stars as real people.

—Larry Good

Portals at the Pass: El Paso Area Architecture to 1930

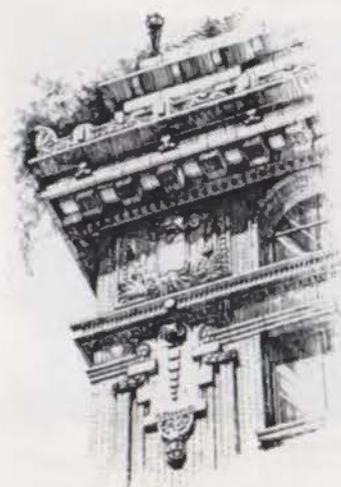
El Paso Chapter, AIA, 1984; 56 pages, hardback, \$18.85

On the brink of Texas' Sesquicentennial year, it is exciting to find a publication by a Texas AIA chapter that celebrates the diversity and richness of the state's regional heritage. For *Portals at the Pass: El Paso Area Architecture to 1930*, 13 buildings were selected by the El Paso Chapter for their significance as a reflection of culture, setting, character, and technology. Each building, ranging from the Socorro Mission of 1840 to Trost and Trost's Bassett Tower of 1930, is examined and described in a style that is informative and, without avoiding technical terms, eminently readable.

The photographs—for the most part selected from the Otis A. Aultman Collec-

tion of the El Paso Public Library—are large enough to be both useful and enjoyable. New photographs necessary for the book were taken using a box camera and glass plates. Frank Hunter, Jr. deserves special commendation for the resulting blend of old and new photography, although it would have been useful if the photo credits had been dated.

Pen-and-ink drawings by Morris Brown provide a superb complement to the photo-



A Morris Brown drawing from *Portals*

graphs, demonstrating that the eye of the artist-architect can bring the essential character of a building into immediate focus.

The only disappointment in this delightfully prepared volume is in the floor plans accompanying each entry. While the plans are neatly drawn and harmonize with the illustrations, they show no reference to the building context, even the immediate site, and they are unconnected to the text.

While the plans are drawn to scale and north point, the former is unlabeled, leaving the reader to struggle with establishing the dimensions.

This is perhaps a minor cavil in an otherwise copybook example of how a local architectural history should be done. The El Paso Chapter and all the individuals and organizations involved have produced a stimulating and instructive volume that is as much a delight to the eye and the hand as to the mind.

—David Woodcock

Larry Good is a partner in Good, Haas & Fulton, Dallas. David Woodcock is Head of the Department of Architecture, Texas A&M University.

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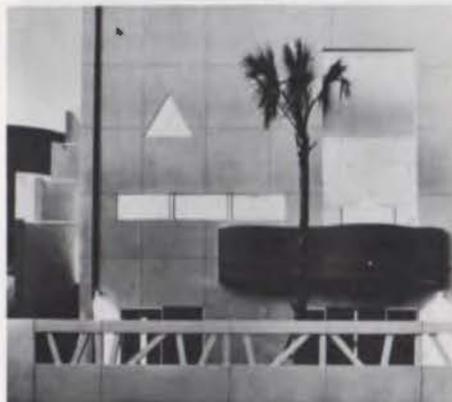
(214) 369-5926

partnership to its current incarnation, with husband and wife presiding over offices in Miami, Houston, and New York. What comes across from the exhibit is that the firm has never been far from the public eye, and for a reason. The Arquitectonica team is immensely talented, and it has capitalized on free publicity stemming from its brash designs. Spear and Fort-Brescia's cultivation of the media, even more than their talent, has helped them avoid the hungry years most young architects face.

As with an amazing number of famous architects, Arquitectonica's first commission was a House for Mother. Unlike most clients, architects' mothers often give their designer-children extraordinary license. Laurinda Spear's mother allowed her daughter and son-in-law to get away with using blood red and shocking pink in a neighborhood of white and beige Spanish-style houses. Mrs. Spear also had more means than most: her Miami Shores site, one of the city's most exclusive, overlooks



Spear House in Miami Shores



Taggart Townhouses

Biscayne Bay and Miami Beach.

Arquitectonica submitted the project to many magazines and the extremely photogenic house was widely published. What the magazines and the Blaffer Gallery exhibit don't say about the Spear House is how much the neighbors detest it—not because it's different but because the media loves it so much. Film crews use it as a backdrop for commercials, photographers shoot it for their portfolios, writers and critics troop through by the dozen. With publicity from the Spear House, Arquitectonica found little difficulty in getting other commissions.

Of the 49 projects in the Blaffer Gallery exhibit, The Palace, a 41-story, 254-unit luxury condominium tower, probably best illustrates this connection. Arquitectonica received the commission less than a year after the Spear House was designed. Harry Helmsley, the big New York developer, was persuaded to spring for a big blue tower penetrated by a red stair-stepped structure. After a number of awards and articles on the building, Helmsley offered Arquitectonica many more commissions.

As Wolf Von Eckardt has said, "If the team has done nothing more, it has shown developers that new ideas can pay and that people will buy modern if it has more to offer than modernity." But it is obvious that the firm has done much more. Certainly if there is still a debate between Modernism and Post-Modernism, Arquitectonica is the former's most visible advocate. It is also true that their projects are seductive, even irresistible, to a generation that now shuns the work of the Internationalists. Despite the firm's shortcomings—in much of their Texas work they have ignored climate, terrain, and context—their provocative solutions seem to point a learned finger at Post-Modernism, accusing the movement of failing to deliver on its promise of excitement.

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The Palace

Arquitectonica's Houston projects have also been exceptionally successful in Houston's otherwise soft real estate market. The Blaffer Gallery is sponsoring tours of four Houston projects—the Taggart, Haddon, and Mandell Townhouses, and the Zephyr office building—in conjunction with the exhibition.

AUSTIN CHAPTER AWARD WINNERS ANNOUNCED

Six projects were chosen as winners in the 1985 Austin AIA Chapter Design Awards. The Jury consisted of David Dillon, architecture critic for the *Dallas Morning News*; Andrew Perez, principal of Perez Tillotson Erfurth, San Antonio; and Judy Urrutia, principal of Chumney/Urrutia, San Antonio.

Honor Award

- The Moore-Flack House, by Black Atkinson & Vernooy
- The Saunders House, by Black Atkinson & Vernooy
- The Box House, by Hal Box (see *Texas Architect*, May/June 1985)

Merit Award

- Shen Office Building, by J. Eccleston Johnston (see *Texas Architect*, May/June 1985)
- Orsini's, by Architect's Office Corp.

- The Robertson Building, by Robert Jackson and Associates (also a TSA award winner: see page 96)

Citation

- The Bloom House, by Harker Medley Associates



Moore-Flack House



Saunders House

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Box House



The Bloom House



Orsini's



Shen Office Building

LOWER RIO GRANDE VALLEY ANNOUNCES DESIGN AWARD WINNERS

Three projects were chosen as winners in the 1985 Lower Rio Grande Valley Chapter Design Awards. The jury was comprised of Frank Kelly, FAIA, of Sikes Jennings Kelly, Houston; Alex Caragonne, of Reyna-Caragonne, San Antonio; and TSA Public Member Dr. Bryghte Godbold, Dallas.

Design excellence:

- St. John Newman Church in Laredo, by Leyendecker & Cavazos Architects, Laredo. Jury comments: "Compliments to the owner for placing a fine religious facility where the people are—in a regional shopping center. Lighting and the use of rich textural detailing contributes to the warm confluence of Mexican and Spanish architectural styles."

- Headlines Hair Fashions in McAllen, by

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Ashley Humphries Partnership, Architects, McAllen. Jury comments: "A fine interior-architecture project with a sophisticated yet warm atmosphere. Reflective glass and lighting are used imaginatively to provide desired privacy."

• Laredo National Bank Plaza of Laredo, by Leyendecker and Cavazos Architects, Laredo. Jury comments: "Adaptive reuse of the old Plaza Hotel structure is a commendable example of a private/public UDAG revitalization effort. Exterior reuse of a 'not-so-remarkable,' abandoned hotel was boldly and tastefully accomplished."



Headlines Hair Fashions

SCHOOLS

In a reorganization of the Texas A&M University College of Architecture and Environmental Design, the Department of Architecture, headed by David G. Woodcock, has assumed responsibility for all undergraduate and graduate architecture programs including the faculty, curricula and responsibilities previously administered by the Department of Environmental Design.

John Only Greer, head of the Department of Environmental Design since



Laredo National Bank Plaza

Hickey-Robertson



St. John Newman Church

Hickey-Robertson



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1976, has returned to a full-time teaching position, responsible for professional practice, coursework, cooperative education, and IDP coordination.

Donald A. Sweeney has been named interim dean. Formerly head of the Department of Urban and Regional Planning, Sweeney replaces Charles M. Hix, Jr. Sweeney will return as department head when a new dean is appointed.

Former Associate Dean Ted Maffitt, FAIA, has also returned to a full-time teaching position in the Department of Architecture.

EVENTS

Nov. 6-8: A workshop on the Uniform Fire Code will be offered 8 a.m. to 4:30 p.m. at the Joe C. Thompson Conference Center, 26th and Red River, Austin. Registration is \$330 for the first person from each firm; \$260 for each additional person. For more information, contact Frances Plotsky at (512) 471-3124.

Dec. 21: A Robert Rauschenberg exhibit at the Contemporary Arts Museum, 5126 Montrose Blvd., Houston, the first of three exhibitions of Texas art-

ists' work to be shown in 1986, runs through March.

June 8-11, 1986: National AIA convention, San Antonio. For registration information, contact the AIA Convention Dept., (202) 626-1396.

FIRMS

John J. Casbarian, Danny Samuels, and Robert H. Timme, partners in **Taft Architects**, Houston, have been collectively awarded the 1985-86 Graham Foundation Advanced Fellowship in Architecture at the American Academy in Rome. The Fellowship is for a six-month term in residence at the Academy commencing in September.

Chartier Newton & Associates has received an Award of Merit from the Sunday School Board of The Southern Baptist Convention for the design of Riverbend Baptist Church, Austin.

Ellen Berky of **Ford, Powell & Carson, Inc.** has been appointed to the San Antonio Mechanical Board of Appeals.

Richard Everett, FAIA, president of **Century Development Corp.**, has been named chairman of the board of Rice

Center, a Houston-based research organization affiliated with Rice University.

TSA Director Tom Ashley has been appointed to the City of McAllen Board of Adjustment and Appeals-Building.

Myrick-Newman-Dahlberg & Partners, Inc. has relocated to Barton Oaks Plaza, 901 MoPac Expressway South, Suite 560, Austin 78746, (512) 328-4810.

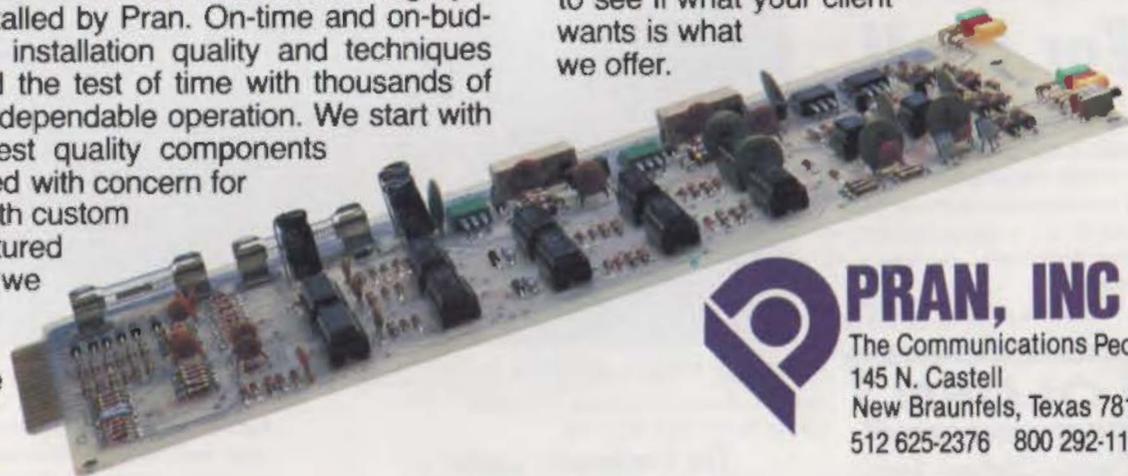
Frank Effland has been named an associate in the Dallas firm **Hellmuth, Obata & Kassabaum, Inc.**

Alan Fleishacker, Stephen D. Harding, Nicholai Kolesnikoff, and Ronald Schap-paugh have been promoted to senior vice president of **3D/International**. Promoted to vice president are Robin S. Allen, J. Harold Joiner, Jan H. Peine, Dushan D. Stankovich, and R. Michael Walden. Promoted to senior associate are Wendon E. Bell, Charles C. Brookshire, Marvin G. Daniels, Richard A. Eskew, Lauren S. Griffith, Daniel L. Haas, Carolyn R. Krausse, Randle Pollock, Charles A. Robuck, Patricia Sheldon Strauss, Carroll P. Tabor, William R. Turner, Belinda Williams, and Michele A. Womack. Senior vice president and principal Jody

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L. Taylor has joined the firm as director of its health design division.

John R. Gosling, Eric R. deNeve, Lance K. Josal, James R. Sailor, and Patsy K. Dowd have been named associate principals of the Dallas firm **RTKL Associates, Inc.** New associates are David A. Bourbon, Barton R. Chambers, Peter M. Madrulli, Todd C. Lundgren, Jane Gaede Pittman, and Ronald A. Niemi.

Doug Strange has been named an associate in the Austin firm **Holt + Fatter, Inc.**

Phillip W. Shepherd has formed **Shepherd & Partners**, 8235 Douglass Ave., Suite 900, Dallas 75225, (214) 691-9000. John E. Wheeler, III, Brad J. Nelsen, James E. Manning, and Robert G. Traub have been named partners.

Sid McIntosh has been named regional director of the Dallas office of **Fugleberg Koch Architects**.

Cindy White has been named director of interior finishes and space planning of **The Architects, Inc.**, Houston.

Robert Boyd Architects, Inc., has been formed, with offices at 6500 Greenville Ave., Suite 340, Dallas 75206, (214) 692-6969.

Jeffrey Bricker and Gerald J. Tritschler have been named partners of **Morris/Aubry**, Houston.

Ron Moore has been named head of the Austin office of **The Wingfield/Sears Group, Inc.**

The office of **John S. Chase, FAIA, Architect, Inc.** has been relocated to the Oakwood Tower, 3626 North Hall, Suite 727, Dallas 75219.

Darrell Dean Fahler Architects, Inc. has moved its office to First City Bank Center, Suite 133, Richardson.

Ruth V. Fuller has formed **Fuller Management, Inc.**, a professional architectural placement service, with offices at 1440 W. Mockingbird Lane, Suite 205, Dallas 75247, (214) 638-2299.

Chuck Leonard has been named president of **Arcos**, 101 Schreiner Place, San Antonio 78212, (512) 733-5098. Peter Niland has been named vice president.

Donna Claustre has been named an associate of the Dallas firm **ANPH, Inc.**

Clovis Heimsath has opened an Austin office at 2002 Elton Lane, Austin 78703, (512) 478-1621.

Architecture Plus, Inc. has relocated to 9550 Skillman, LB 120, Dallas 75243,

(214) 343-3100.

Jeri L.S. Morey has relocated to the Chamber of Commerce Bldg., 635 E. King, Suite 7, Kingsville 78363, (512) 592-7877.

Linda Johnston, Bill Mullane and Spencer Marrow have been named associates of **The Austin Group Architects**.

Rosin, Kroesche Engineering, Inc. and Stewart B. Lambert and Associates, Inc. have merged to form **Rosin, Kroesche and Lambert, Inc.**, 5805 Callaghan Rd., Suite 300, San Antonio 78228, (512) 647-1041.

Sikes Jennings Kelly has relocated to 2500 CityWest Blvd., Suite 2100, Houston 77042, (713) 781-8600.

Larry Johnson has relocated to 4800 E. 42nd., Suite 201, Odessa 79761, (915) 362-6565.

Dekker Wymer Lewis has relocated to Hannig Row, 200 E. Sixth St., Suite 302, Austin 78701.

James Downes Looney has been named vice president of **Trisha Wilson & Associates, Inc.**, Dallas.

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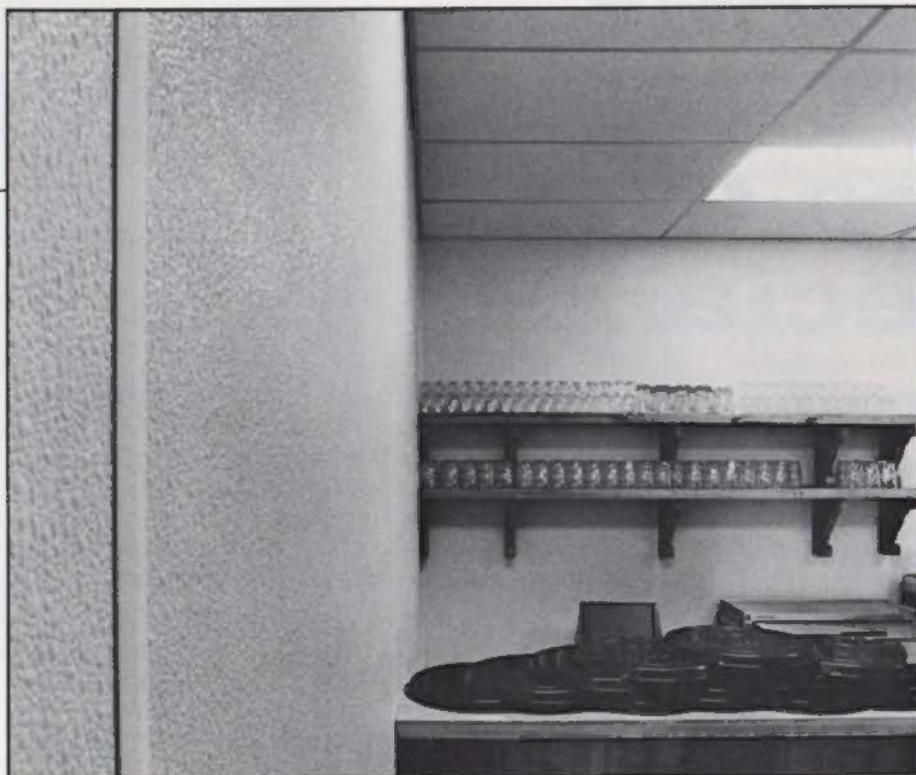
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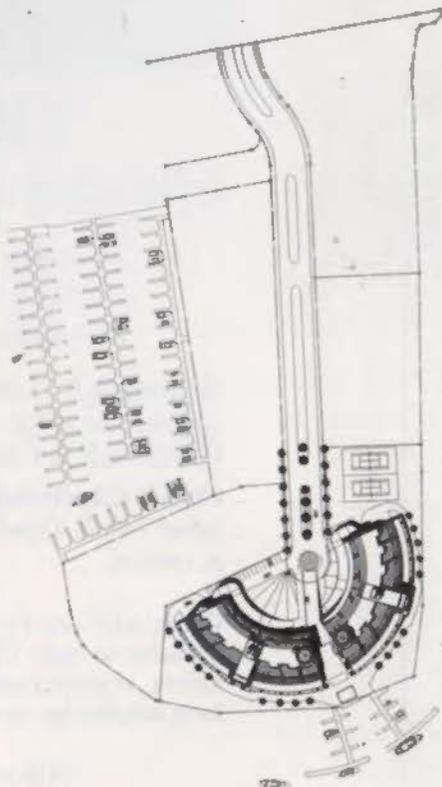
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IN PROGRESS

LAKE TOWERS, LEAGUE CITY
MAKOVER/LEVY, HOUSTON

Sited on the only peninsula on Clear Lake, Lake Towers will contain 328 condominium units in two identical buildings linked by a three-story base. The buildings are designed by Makover/Levy as the architectural gateway for a planned community called Point of Clear Lake, developed by David H. Gayne Interests. Because of its setting, Lake Towers will define the edge between water and land in the area, and will be a focal center visible from practically every point along the shoreline.

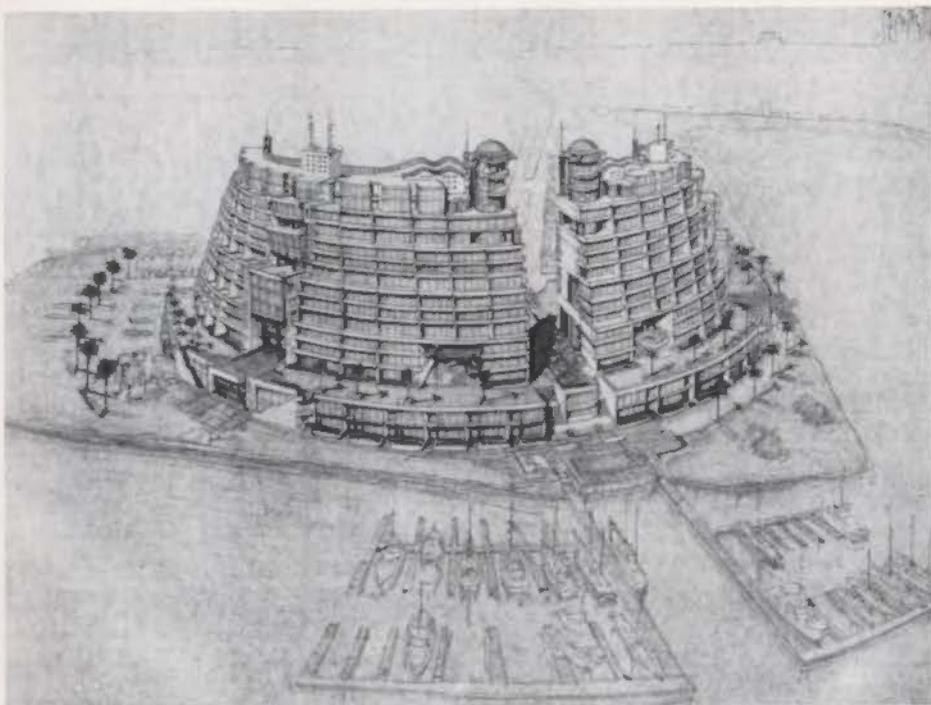
The tower is designed both spatially and formally as a function of its views and axial approaches. The 18-story develop-



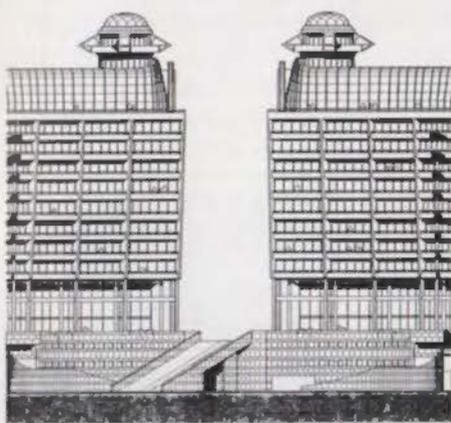
Site plan

ment's half-circle configuration is pierced by a 15-story gap on axis with the peninsula road and a landing dock at the tip of the peninsula. In plan, the slot is skewed slightly to the northeast of the main axis, to afford the best views of the lake on approach from the peninsula road and from the heavier traffic on the perpendicular

Texas Architect November-December 1985



Lake Towers, League City, perspective from the lake



Elevation detail from approach

shoreline highway. Cars enter the building from a ramp that leads to a fourth-level porte-cochere for each tower; each of the first three levels is served by a separate ramp.

Divided into the traditional tripartite sections of basement, piano nobile, and attic, the towers evoke a nautical-engineering aesthetic to some. To others, the towers suggest a dam or floodgate. Makover/Levy's project appears shaped by the area's sometimes strong winds: the lakeside facade steps and cantilevers outward. The fourth-level entrance contains a 30-foot-wide sun deck on the edge of the lakeside perimeter for the communal use of residents, with two-story townhouses below the deck. On the approach side, the fourth level contains parking sheltered by a three-story-tall cantilevered structure

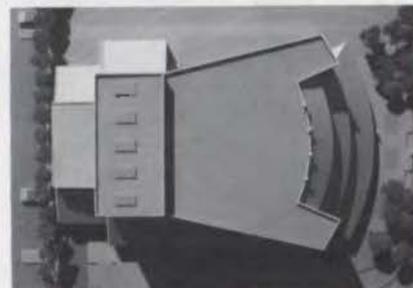
supporting upper-floor residential units. The space between the two towers, landscaped with large trees, leads to cascading stairways, which in turn lead to a pool and finally to the lake—producing an effect reminiscent of a dam's spillway.

Units are single-loaded with lakeside views up to the seventh level where they become double-loaded. Unlike those typically used in circular buildings, walls are parallel within each quarter segment. Serving as sentries of the project are three-story penthouses on each tower—conjuring up the image of high-tech lighthouses capped by Darth Vader helmets. Groundbreaking is scheduled for June, 1986.

JACKSON AUDITORIUM, SEGUIN
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This new auditorium is designed for Texas Lutheran College, a small liberal-arts college in a farming community east of San Antonio. As an all-purpose facility, the building must function as a theater, conference center, concert hall, and movie house. Acoustics have to range from full absorption for speech to partial absorption for music. To this end, banners and curtains on the side and rear of the auditorium slide up and down to change sound absorption and reverberation time for each need.

The building's massing seeks to address two different scales evident on the site on the western edge of the campus: a highway toward the east, and low-rise pedestrian-scaled buildings on the west. Since the auditorium is one of the first buildings to be seen from a new highway exit, the west elevation is simple and monumental—easily read from a car. The east facade is stepped to break down the scale and relate to an adjacent plaza. Brick and cast stone are used to blend with the college's vernacular. A metal roof evokes a rural imagery appropriate to the region. Completion is expected in May, 1986.



Model showing roof



Facade of Jackson Auditorium, Seguin

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Yaouanc mural

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ings at TSA's 46th Annual Products Exhibition, Oct. 31-Nov. 1, at the Tarrant County Convention Center. The 80,000-square-foot Exhibit Hall is expected to be a center of activity during TSA's Annual Meeting.

Dominating one theme area of the Products Exhibition will be two large-scale marble murals by French artist Alain Le Yaouanc, who will be at the exhibition supervising the actual mounting of the polished stone by stonemasons.

Other exhibits on display will include student work from Texas' schools of architecture, the Architecture for Health Design Awards winners, the Young Architects of Dallas Design Competition winners, and a special presentation by participants in TSA's Scholars Program and student charrette.

Besides prize giveaways and free refreshments, the Products Exhibition will offer an opening-night party on Thursday, Oct. 31, 3-8 pm.

Following is a sample of products from this year's exhibition:

The Merlin electronic lettering system from Varitronics can produce type on adhesive-backed tape quickly and economically. The Merlin is lightweight, compact, and easy to move from job to job. Available through **Southwest Graphic Systems**. See booth #726 or circle #70 on the reader inquiry card.

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crete, stucco, masonry, brick, leather, and canvas. See booth #1119 or circle #71 on the reader inquiry card.



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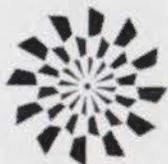
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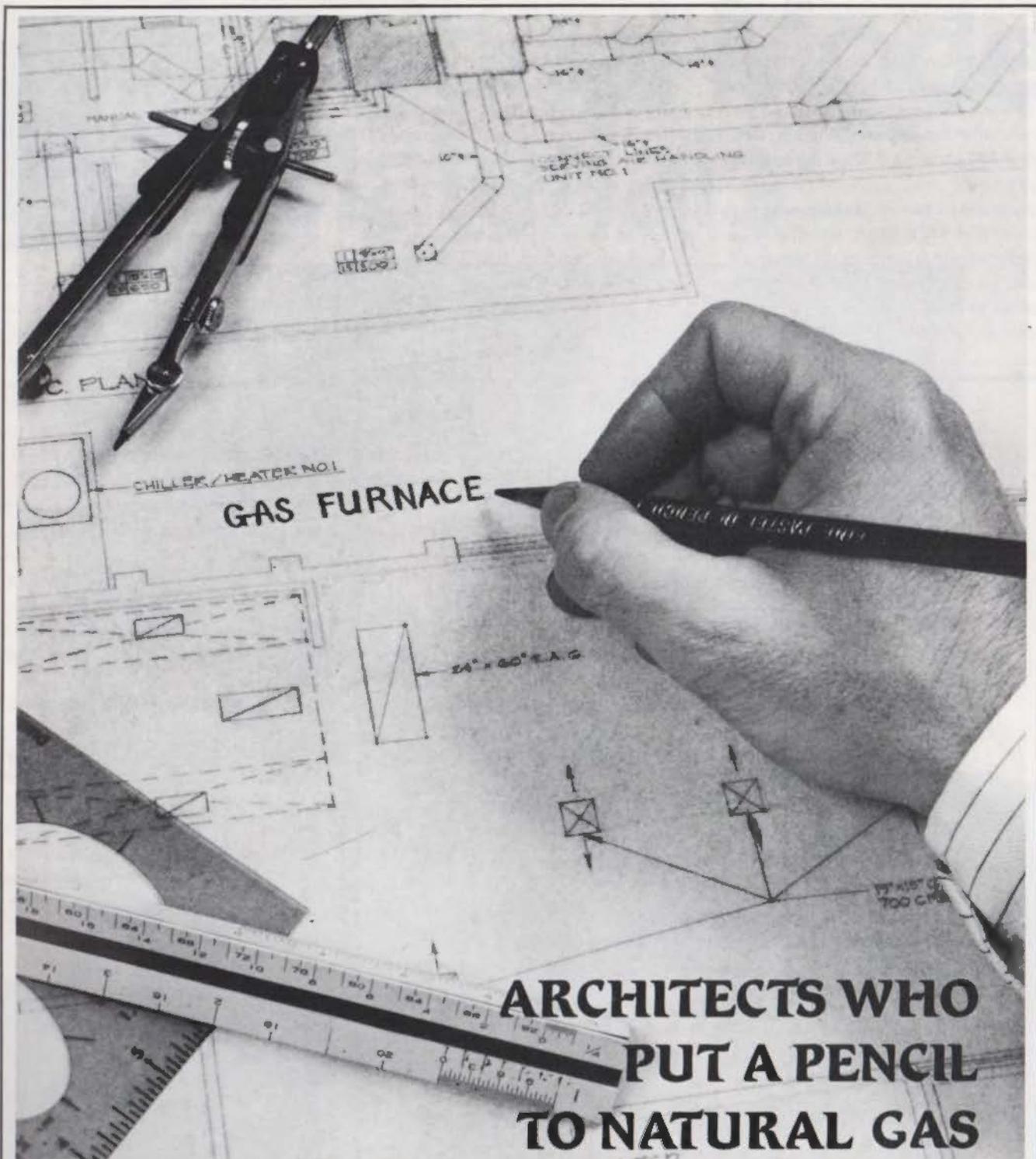
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Prescolite Controls has introduced a series of control panels for use with their architectural dimming systems. Series 7 is an attractive and compact control panel offering up to 12 control channels, 11 preset scenes, an LED bar-graph display, and other advanced features, allowing dramatic and sophisticated lighting effects with simple installation and operation. See booth #115 or circle #75 on the reader inquiry card.



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Sonneborn Building Products has introduced Hydrocide Colorflex coating, a non-chalking elastometric architectural finish designed for use on stucco, above-grade concrete, concrete block and other masonry surfaces, which is available in nine colors and three textured finishes. See booth #327 or circle #88 on the reader inquiry card.

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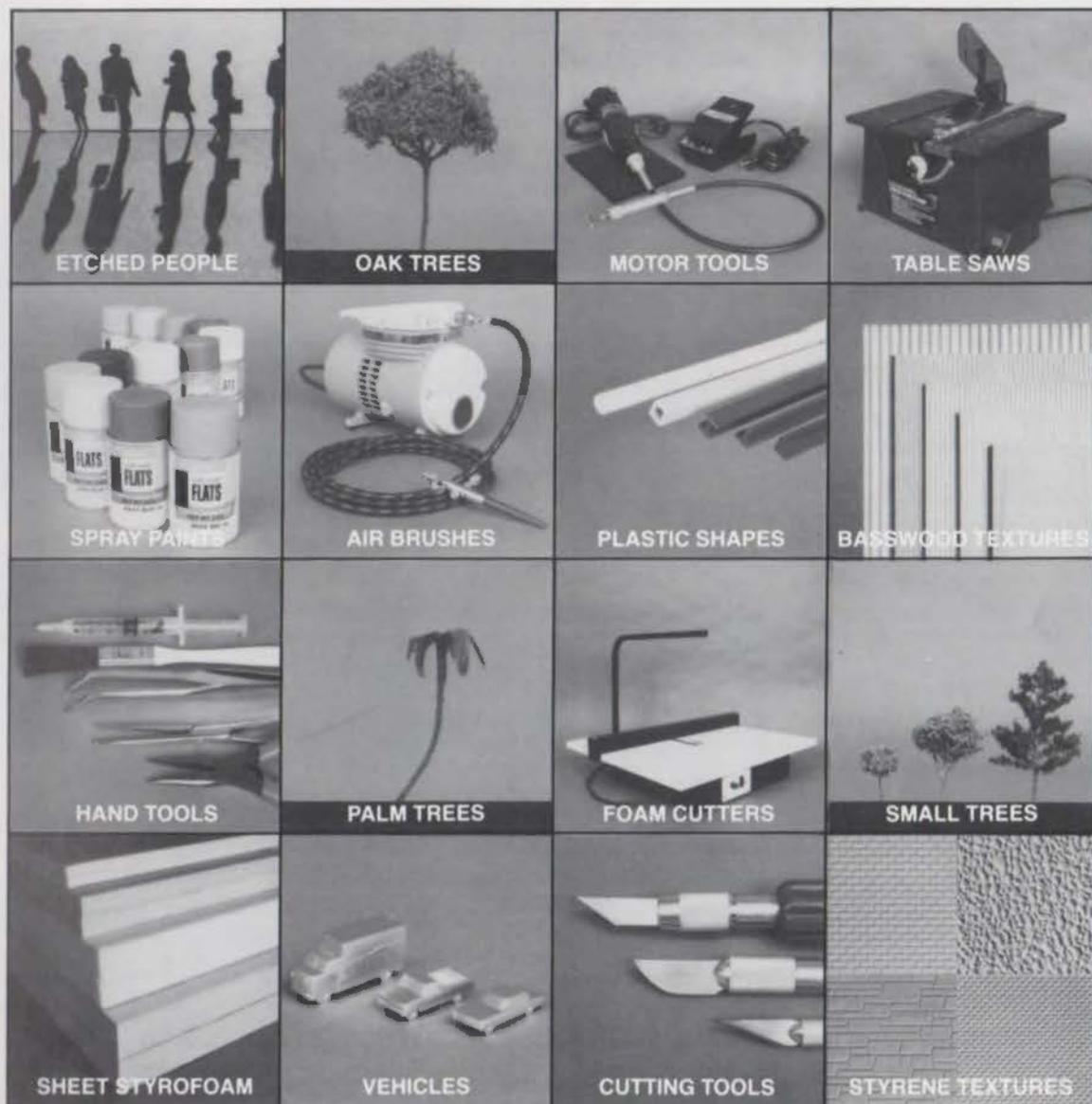
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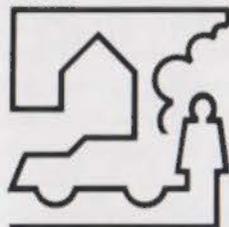


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What's the difference between a roof window and a skylight?



Model TPS top-hung roof window



Model VS ventilating skylight

The difference is straightforward. A roof window opens and pivots so both glass surfaces can be cleaned from inside. A skylight does not pivot for cleaning. Of course, there is a difference in quality and value among manufacturers. But, a simple comparison of features, quality and price will show you why VELUX, with 44 years of experience and craftsmanship, is the world leader.

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MMC showroom, San Antonio

Materials Marketing Corporation of San Antonio, the country's largest importer of Mexican and European hand-carved stone and tiles, carries a beautiful and versatile collection of ceramic tile, marble, Saltillo tile, glass block, fountains, ornamental work, and decorative accents. See booths #1000 and #1001 or circle #90 on the reader inquiry card.

Architectural Roof Metals of Texas, Inc. makes available their snap-lock standing seam panels, smooth surface liner panels, and snap-lock batten seam panels, in a variety of sizes and finishes for watertight integrity and easy, low-cost installation. See booth #708 or circle #91 on the reader inquiry card.



Runtal radiator

Runtal high-output radiators range from grilles, columns, and horizontal panels, to vertical panels and convectors. In 136 colors, they are easy to install and maintain. Runtal has been a design tool for architects since Le Corbusier used them in Zurich in 1953. See booth #233 or circle #77 on the reader inquiry card.

Mer-Kote Products has developed a B.F.P. waterproof membrane. With B.F.P., the waterproofing is located immediately under the tile, and utilizes the thin-set method for installing ceramic or paver materials. See booth #615 or circle #78 on the reader inquiry card.

Negley Paint's new manufacturing and office complex in Schertz, Texas—winner of a 1985 TSA Design Award, features

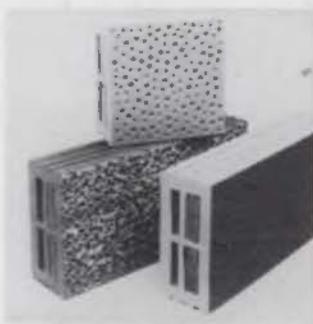
Negley Paint, of course. Also available is Stain Screen, an all-acrylic stain-blocking primer, Acrylic Binder, a drywall texture additive maximizing hardness and adhesion, and other products to protect walls. See booth #229 or circle #79 on the reader inquiry card.

Unicapa, a single-ply modified-bitumen waterproofing system, is available with three different types of reinforcement: fiberglass, polyester, or a combination of both. Also available from the **Multilite Corporation** is the Coverib Roofing system, which combines seven layers of protection into one corrugated trapezoidal roof panel. See booth #326 or circle #80 on the reader inquiry card.



Weyerhaeuser roof system

Weyerhaeuser Building Systems introduces a proprietary structural roof system that is engineered, manufactured, installed, and backed with a 25-year warranty by Weyerhaeuser and the Building Systems Team. See booth #228 or circle #81 on the reader inquiry card.



Stark acoustical tile

Stark Ceramics Inc.'s Structural Glazed Facing Tile in six- and eight-inch bed depths is available from **Dallas Clay Products, Inc.** It provides the advantages of an impervious glazed tile face and a back with the texture of concrete block. Also available are acoustical and vertical-core Structural Glazed Facing Tile, and chemical-resistant brick for food-processing plants. See booth #443 or circle #84 on the reader inquiry card.

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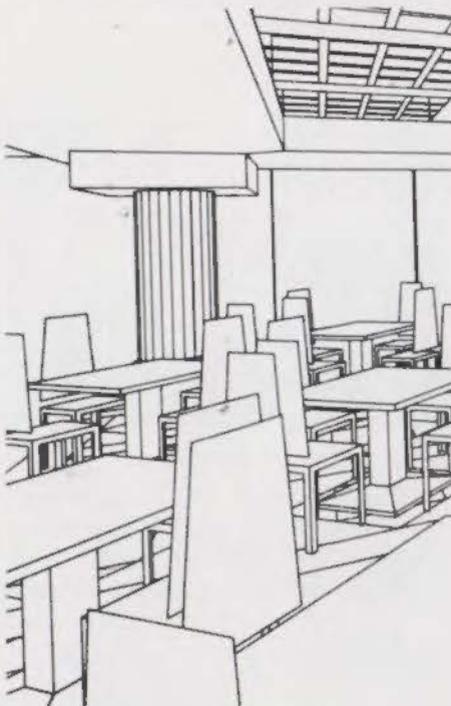


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Elgin-Butler Brick Company's new reference-sample chip kit for structural glazed units features samples of 24 different colors and textures of actual products, complementing their complete line of brick, structural glazed units, coping units, and other clay products. See booth #423 or circle #82 on the reader inquiry card.

Shelton Greer, with showrooms in Houston and Dallas, introduces non-asbestos Glasweld panel systems for curtain walls and other applications. See booths # 509 and #511 or circle #94 on the reader inquiry card.

HOK/CSC offers a complete line of integrated software and hardware for architecture, engineering, interior design, planning, and facility management. The software runs on DEC's VAX series, including the new MicroVAX II, and features HOKdraw, a full three-dimensional design and drafting system, and other packages for a wide range of uses. See booths #925 and #927 or circle #83 on the reader inquiry card.



HOK/CSC-generated drawing

Traditional English clay chimney pots from Clay Suppliers of Dallas, can add height, control down-drafts, direct wind flow, and improve up-draft in chimneys. A broad selection of styles and sizes, ranging from six inches to six feet in height, is available for immediate delivery. See booth #834 or circle #93 on the reader inquiry card.



Clay chimney pots



Donn full-height wall system

Donn Corporation carries a full line of new products that help designers make a strong statement in interior architecture, including pre-engineered Deep Profile ceiling beams in 60 colors, DynaTech filled access floor panels, and the new Full Height Wall System, which offers space flexibility without sacrificing privacy. See booth #704 or circle #85 on the reader inquiry card.

Berridge Manufacturing Company has recently introduced curved standing-seam roof panel for barrel-vault construction. The convex or concave panel permits complete design freedom for roof, fascia, and walkway covers, down to minimum of three-foot radius. See booth #224 or circle #86 on the reader inquiry card.

Brekke Distributors offers Gyp-Crete Commercial Topping floor underlayment, designed for application over interior structural substrates, which eliminates the need for hand troweling and grinding. See booth #642 or circle #87 on the reader inquiry card.

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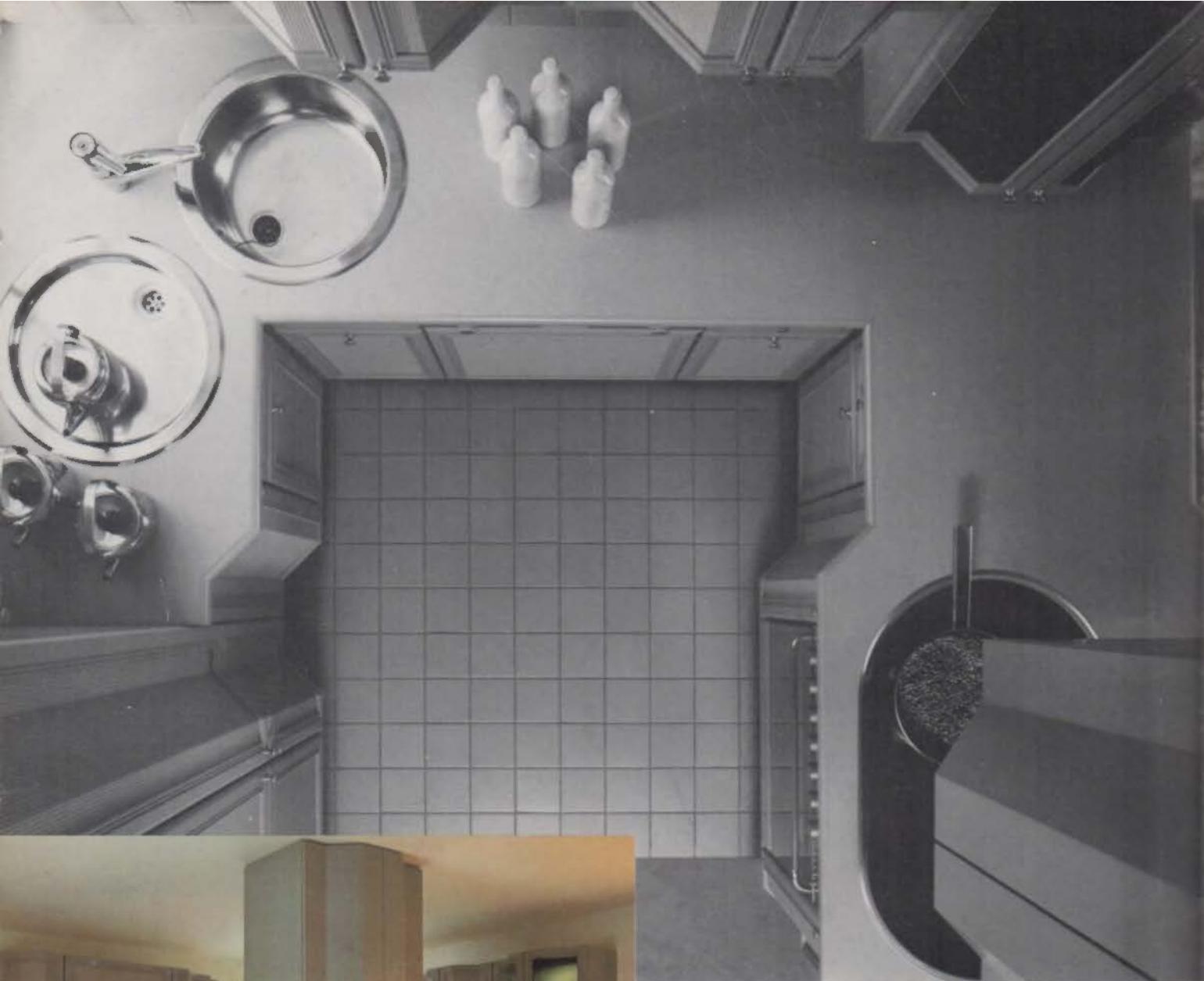
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