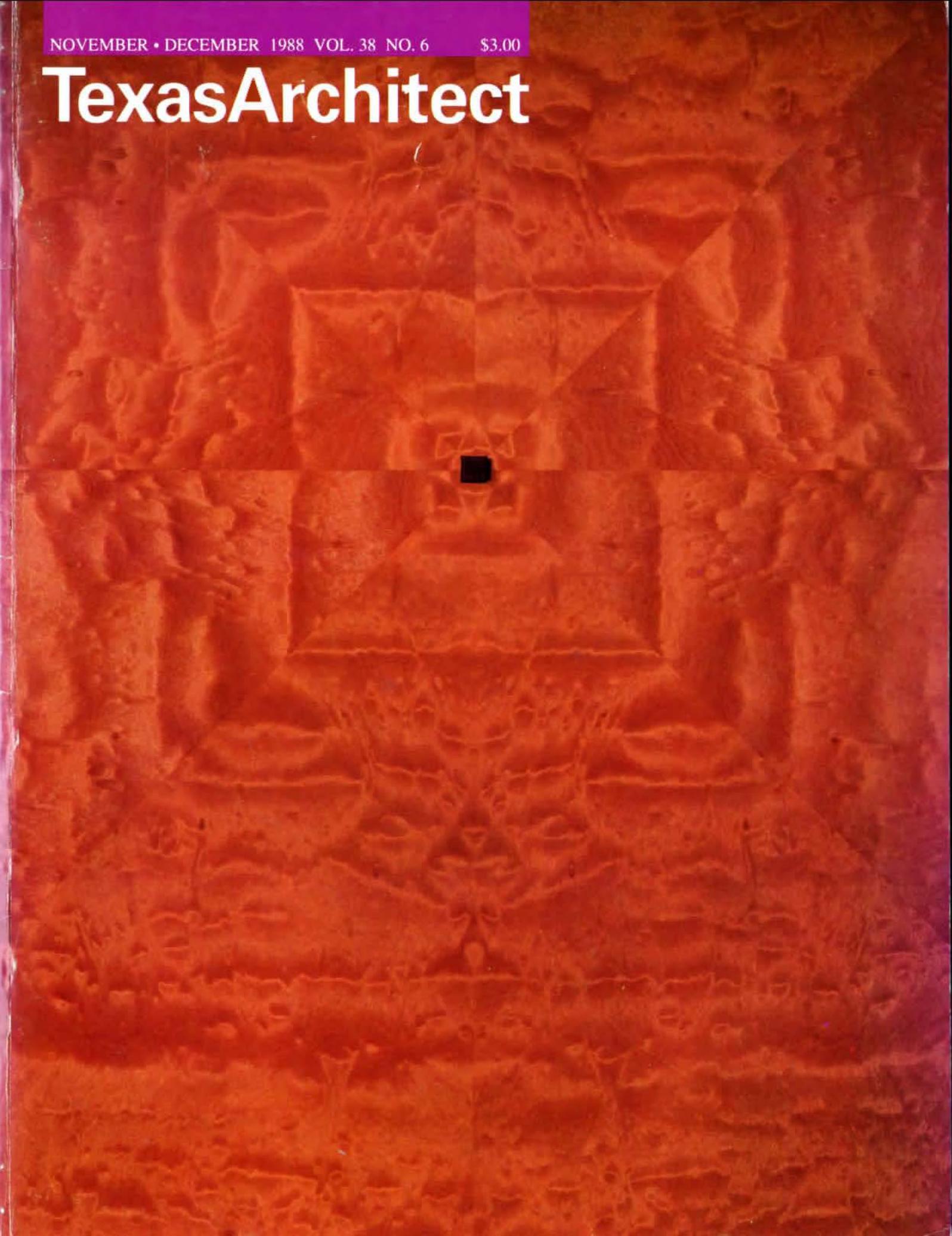


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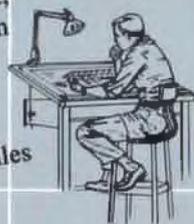


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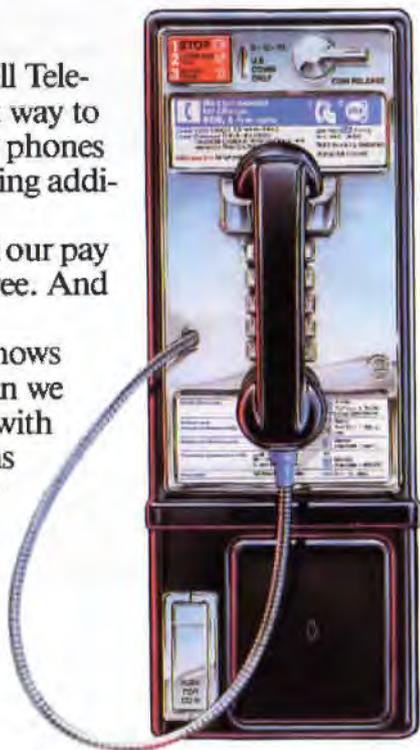
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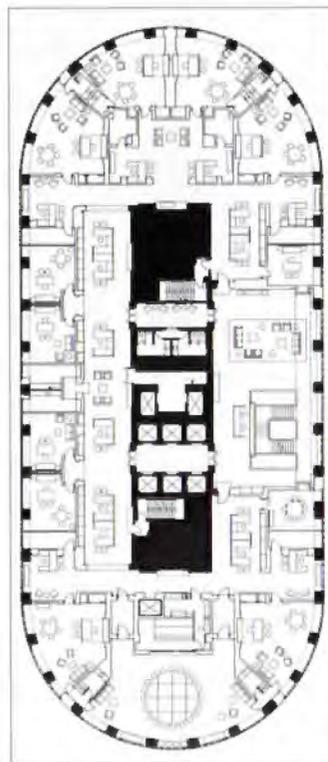
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ON THE COVER: Detail from the Enron Corp offices, by Gensler & Associates/Architects, Inc., Houston. Photograph by Nick Merrick, Hedrich Blessing

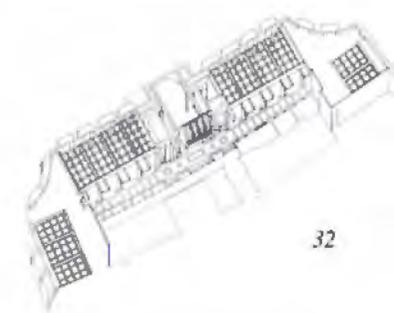
COMING UP: Communities and towns, old and new



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32

EDITOR: Your article, "Palazzo to Plug-In" [July/August 1988] appeared to be hot on the trail of a new definition of white-collar productivity, but then expanded to other subjects without pinning down the productivity issue. I would like to try to fill that gap.

White-collar productivity, as traditionally measured, is not increasing with technological advances except in purely clerical functions. I agree with Steven Parshall that "people and the knowledge they use to guide their decisions are the chief assets of business." If you take this one step further, you find that more knowledge, in the form of a larger data base, generates better business decisions. I submit that the quality of decisions is the essence of productivity in the white collar setting.

Talk to almost any business person—banker, developer, management consultant, insurance broker—and you will find that they don't take less of the available time to make decisions. They use all of the available time and use the technology like a microscope to analyze the essence of a problem. Every vari-

able is scrutinized for its proportional impact on the subject at hand. Armed with a comprehensive understanding of a problem, decision makers can make higher quality decisions. This is more productive because it will increase profits, decrease losses, save backtracking from bad decisions, optimize resource use, manage risks, and so on—all macro features, not micro office tasks.

As for designing an environment to enhance this productivity, the "virtual office" Mr. Parshall suggests is in our future is really here now. Many people, from reporters to aerospace engineers to mystery writers, are able to work from remote locations with a modem and portable computer. The virtual office will be the norm for certain professions and activities, but humans are inherently social. The office of the future will also be the traditional office in some form because it allows for interaction among workers.

*Robert W. Raymond
JPJ Architects, Inc.,
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This year the jury in the TSA Design Awards competition chose 10 winners out of 163 entries in general design and five from among the 49 projects entered in interior architecture.

The jurors—Mack Scogin of Scogin, Elam and Bray Architects, Atlanta; Orlando Diaz-Azcuy of ODA Designs, San Francisco; and Larry Oltmanns of Skidmore, Owings & Merrill, Chicago—worked hard and carefully, winnowing the entries until they came up with 15 projects they could all support. As the following pages show, the winners richly deserve recognition.

It is fair to mention, however, that the design-awards process creates distortions, not least of which is the impression given by looking at slides of entries, one after another, with only the slimmest reference to the context of any project. Seeing a score of office buildings, all with pedimented entries, a juror might forget that

these buildings are probably not near each other, and that, indeed, they stand in a landscape almost without architecture.

Looking at such buildings, jurors might justifiably find them not very fresh looking. Less justifiably, however, jurors might begin to think that similarities in design arose from an ignoble copying instead of from an interest in shared underlying principles. To this year's jurors, postmodern design stood out like junk tossed up by a now-ebbing tide.

To the Texas architects who heeded Jencks, Moore, Alexander, Graves, Stern, Johnson, and other apostles of postmodernism; to those who accepted the argument that a discovery of memory could restore Vitruvian qualities lost to modernism; to those who thought that a return to historically derived forms could provide a "pattern language" that was not only appropriate to today's programs but would bridge the chasm between a hostile public

and a profession seeking not fashion but logical consistency; to all these, this year's jury sent a message:

"Forget it."

Mack Scogin suggested putting photographs "of all these pediments on one page in your magazine, with a big 'no' stamped on every one."

We decided instead to devote our limited space to the winners.

This issue of *Texas Architect* is the last to be published under the direction of Des Taylor, who has announced his resignation at year's end. From his first day as Executive Vice President, Des has done a lot for TSA, not least of which was nurturing the magazine. Success has many fathers, but few will dispute Des's paternity of most of *TA's* strengths and his efforts to overcome its weaknesses. I, for one, owe him a great personal debt. I will miss his support and vision. ■

G R A P H I C S

THE COMPETITION

The *Texas Architect* Graphics Competition recognizes outstanding work by Texas architects in drawings, renderings, sketches, and other two-dimensional media. Quality, style, and effectiveness of graphic design and presentation are judged, rather than any projects or details presented.

Look to pages 18 and 19 of the September/October issue of *Texas Architect* or call Ray Don Tilley (512/478-7386) for complete rules, awards, and entry-form information.

CATEGORIES

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JUDGES

Kirby Lockard, FAIA, Steve Oles, and Mikael Kaul will judge the competition.



Mikael Kaul



Kirby Lockard, FAIA



Steve Oles

Lockard is a professor at the University of Arizona, an architect, and the author of several books on drawing.

Oles is principal architect of the Massachusetts firm Interface Architects and president of the American Society of Architectural Perspectivists.

Kaul teaches at the University of Florida. He studied architecture at Cornell University and the Royal Institute of Technology in Stockholm.

TexasArchitect
GraphicsCompetition

In the News

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Edited by Ray Don Tilley

Austin

The New Texas Veterans Memorial: Legacy of a flawed contest

A memorial to honor Texans killed or missing in action in the Korean and Vietnamese conflicts was unveiled in Austin Sept. 12. To be erected on the south lawn of the John H. Reagan State Office Building, north of the Capitol, the monument would feature a fountain ringing a granite column, flanked by memorials with service medals for each conflict.

The design, by Wm. Scott Field of the Office of the Architect of the Capitol, harmonizes with other elements on the Capitol grounds and is skillfully sited (hiding an existing exhaust-air shaft, for example). Because it works so well, Field's design masks the project's controversial history, which has left earlier participants bitter over what they call a flawed process.

The Texas Legislature in 1985 created a committee to sponsor the memorial, chaired by Rep. Frank Collazo, D-Port Arthur. The committee set up a nonprofit fund with a \$10-million fund-raising goal and in February 1986 announced a design competition. The rules called for two memorials, not one, to be erected within a planned 2.8-acre Sesquicentennial Park (designed by Austin architects Black Atkinson Vernooy) that was to occupy both sides of Congress Avenue's north terminus. The rules called for conceptual sketches and written descriptions and promised to name five finalists per memorial—10 in all. All 10 would build maquettes of their designs for a second round of judging and each would receive a \$5,000 prize. Had the schedule held, the memorial would have been completed June 1, 1987.

That was not to be. In March 1986, the committee received 58 entries. Its jury—

composed of Rep. Collazo, Rep. Sam Johnson, R-Plano, members of five veterans groups, then-Architect of the Capitol Roy E. Graham, and Project Manager Rina Johnson—chose only three finalists, each with a scheme that included both memorials: Black Atkinson Vernooy and sculptors Richard Harrell Rogers of San Antonio and Stuart Kraft of Dallas. Records of the meeting show that Roy Graham explained this action, saying that the jury used a "scientific" rating system for the selection, and that the other designs simply scored too low to make the first



Field's model, shown at the planned memorial site.

cut. Therefore, he said, only three could be chosen. This was the first in a series of breaks from previously stated competition rules that angered designers and veterans alike. At the meeting, Rep. Johnson even recommended, as he announced the finalists, that only Rogers's design be carried to the second round. The motion was tabled, however, after objections from veteran and fund-raiser Gary Franks of Houston, who said, "A lot of us here feel like we're getting steamrolled." Potential donors, he said, will "say they didn't even have a chance to look at it and give [an] opinion," hurting chances for raising additional funds.

In May 1986, the committee asked the finalists for "ballpark" cost estimates (these ranged up to \$2.5 million) to help

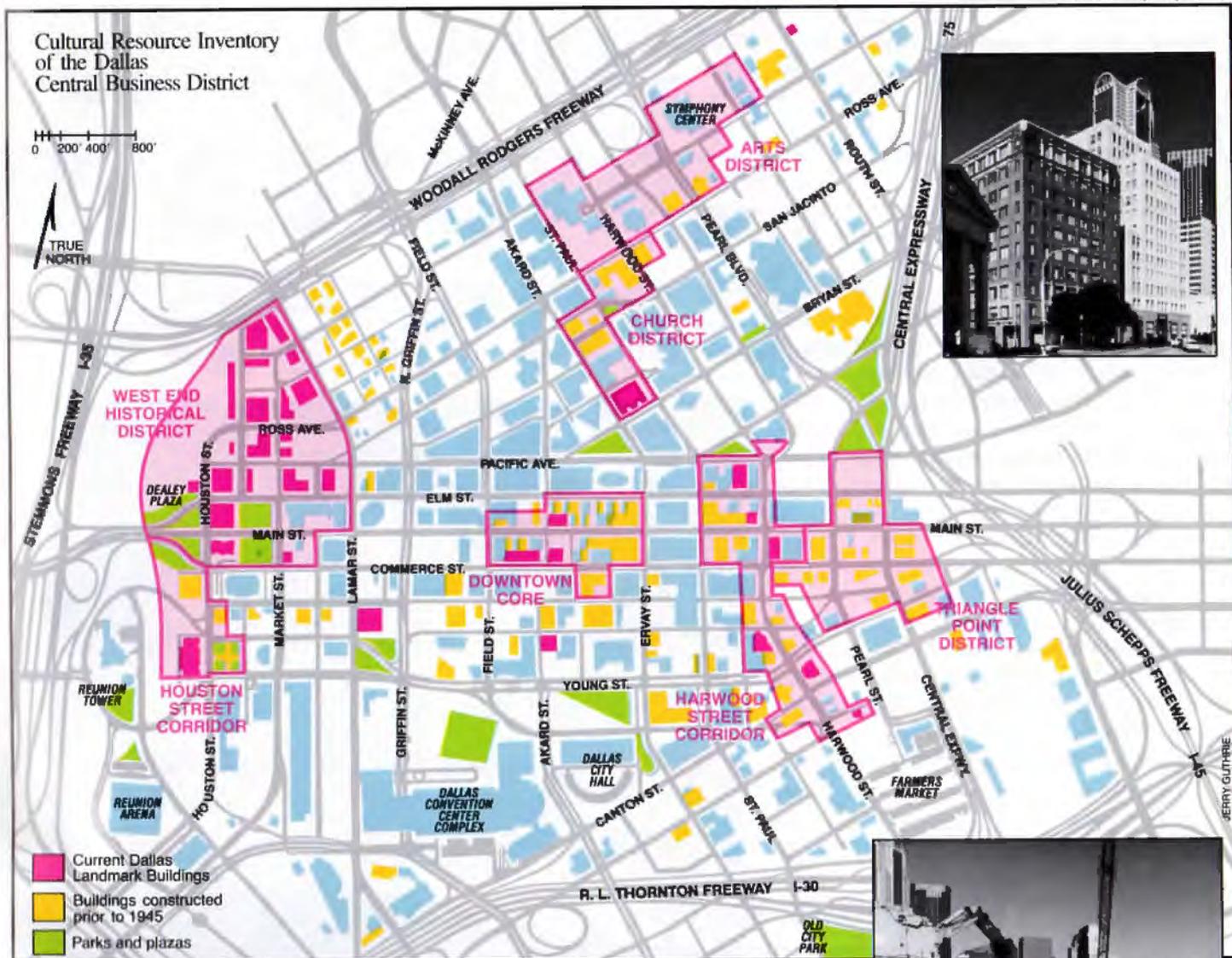
guide fund-raising efforts, but said they were not ready for the maquettes to be built. Only \$11,000 for the memorial's construction had trickled in, and funds raised for Sesquicentennial Park were similarly disappointing.

The park project was cancelled in November 1986, in effect taking away the memorial site; the committee got approval to use instead a smaller site on the grounds of the Reagan Office Building.

On Dec. 4, 1986, members of the committee, along with Legislative Counsel Mark Brown, met with finalist Kraft and members of BAV for the ostensible purpose of discussing, as Collazo explained in a prefatory letter, "possibilities for design and placement of appropriate memorials" at the new site. According to official notes, however, Collazo said during the meeting that the change of site represented an end to the memorial design competition, since the designs were intended for Sesquicentennial Park and would not fit the new site. Further, he said that the \$5,000 prize originally was intended as compensation for the cost of constructing maquettes, which had not yet been authorized by the committee, and that the committee would pay each finalist only \$1,000. When Kraft protested and the BAV representatives suggested reopening the competition for the new site, advisor Graham said the competition could not continue for "economic" reasons. Counsel Brown added that the designs, not the designers, had been selected, so there was no reason to go on with the designers. At the time, the fund stood at nearly \$17,400.

A letter dated Dec. 11, 1986, from Collazo formally terminated the competition. It included a check for \$1,000 and said acceptance of the check by the three fi-

SEE VETERANS MEMORIAL, PAGE 66



Dallas

Map Aimed at Saving Landmarks

After the demolition of several historic buildings in the Dallas central business district (CBD), a 90-day moratorium on demolitions was imposed this summer, and the Historic Resources Committee of the Dallas Chapter/AIA updated the Cultural Resource Inventory, compiled in 1980 by the Historic Preservation League.

The results are startling. Of the 316 pre-1945 buildings in downtown Dallas in 1980, 44 percent—138 buildings—have been destroyed. Net office space in the Dallas CBD has increased by 77 percent in the same period, but only three new buildings have been built on the 138 demolition sites. Instead, the amount of surface parking has climbed: the CBD is

now 38 percent surface parking, one of the nation's highest person-to-parking ratios. Except for what is believed to be the cabin of city founder John Neely Bryan, no buildings remain downtown from the first 45 years of Dallas's settlement.

City efforts to stem the tide have had little effect. The city's preservation incentive program, touted in 1980 as the most progressive in the nation, has been used by only two property owners.

Outside the West End Historic District only 14 downtown buildings have landmark status. The committee has recommended making 80 additional sites and 5 new districts eligible. As a first step, the Dallas AIA Foundation and the National Trust for Historic Preservation are publishing a free color poster showing survey results (see illustration above).



Preservationists are working with city officials to update the preservation incentive package, to nominate the eligible sites and districts as landmarks, and to halt future surface parking.

But City Council may not approve, since some property owners object. The City's own Public Works Department demolished an entire block of eligible buildings in September as the moratorium was ending, including half of an already-designated landmark. Why? For surface parking.

— Al Cox

Architect Al Cox is executive director of the Dallas Historic Preservation League.

"Visual Dallas" Victory Promises A Permanent Place for Public Art

Dallas, it is said, runs like a well-oiled machine where business squeezes out other considerations. Despite the stereotype, however, the city council on Sept. 15 approved a Public Art Ordinance to set aside one percent of future city-financed capital projects for art acquisition and one-half percent for maintenance and administration of the program.

The ordinance realizes the goal of Visual Dallas, an effort to guarantee a place for public art that began in late 1986 when a group of citizens assembled under the auspices of the Parks and Recreation Department (PARC) to consider the city's visual environment. They were to define a public-art policy and generate support for an ordinance to cover the entire city.

In early 1987, artists, architects, other design professionals, and interested citizens developed hypothetical art projects for six areas. The proposals dealt with eyesores of the "engineered" environment such as freeway overpasses and

power poles and with underutilized City parklands. Under the guidance of Project Director Mickey Gustin, this "site inventory" produced proposals ranging from the whimsical to the abstract and addressed possibilities of surprise and human scale rather than paying allegiance to sterile corporate "plop art." Gustin and Jerry Allen, director of the PARC's Division of Cultural Affairs, brought to the initiative their experience with a successful public-art program in Seattle.

Like Austin's Art in Public Places Program, established in 1985 with a similar percent-for-art mandate, the Dallas Public Art Ordinance will complement the city's existing commitment to the Arts District and help round out the elements that make cities unique—helping to create a sense of "here" here.

—Chuck Armstrong

Chuck Armstrong is an associate with Good, Haas & Fulton, Dallas.

NEWS, CONTINUED ON PAGE 15

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Houston

Hermann Hospital Restoration Presents Rare Chance for Houston

Opportunities for historical restoration in Houston are few, for the lamentable fact that buildings are demolished before they can become landmarks. Even more unusual is a project that portends an importance to a broader audience than historians and restoration professionals.

Hermann Hospital, the first building in the now-sprawling Medical Center complex, has social, economic, and professional ties that run deep in Houston. Designed in 1922 by the Chicago firm Berlin, Swern and Randall, it was completed in July 1925 at a cost of over \$1 million. Prominent Houston architect Alfred C. Finn was responsible for construction administration. Finn had designed two earlier schemes for downtown locations, but a new board of trustees and an expanded program apparently called for an architect more experienced in hospital planning.



Photographs courtesy of the Hermann Hospital Estate



Finished in 1925, Hermann Hospital featured an entry court, TOP, surrounded by a glazed loggia and a main corridor, ABOVE, with polychrome tile work and a groin-vaulted plaster ceiling.

TEXAS: State of the Art

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In spite of continual expansion and remodeling since World War II, a substantial portion of the front elevation and ground-floor public space remains intact. A restoration project, announced Aug. 24 by the Board of Trustees of the Hermann Hospital Estate, will include repair and refinishing of stone and stucco on the six-story north elevation, and restoration of the entry court, loggia, and ground-floor corridors. Bell & Hoffman of Austin prepared an extensive guidelines report, from which Bernard Johnson, Inc., of Houston prepared construction documents. Other areas of the hospital are being remodeled and a new landscape master plan developed to return the building to its prominence in the Medical Center.

Although construction has begun, the estate continues to seek funding to complete the work.

— Gerald Moorhead

NEWS, CONTINUED ON PAGE 55

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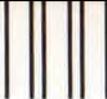
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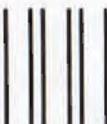
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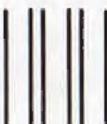
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ZERO TO FIFTY FOR ENRON CORP

By Joel Warren Barna

Photography by Nick Merrick,
Hedrich-Blessing

The Enron Corp offices won an award for interior architecture, according to the members of the 1988 design-awards jury, for the elegance and cohesiveness achieved by Gensler and Associates/Architects in establishing a corporate identity, not just in an office suite, but throughout an entire office tower.

When the project started, the client was named Houston Natural Gas, and the program called for design of a mere 350,000 square feet. Before completion, however, a series of mergers and acquisitions extended the reach of the company's operations from coast to coast and border to border; Houston Natural Gas became Enron Corp, and the space needed grew from several floors to the entire 50-floor Enron Building—some 1.25-million square feet of what used to be called Four Allen Center (a building that won a TSA design award in 1985).

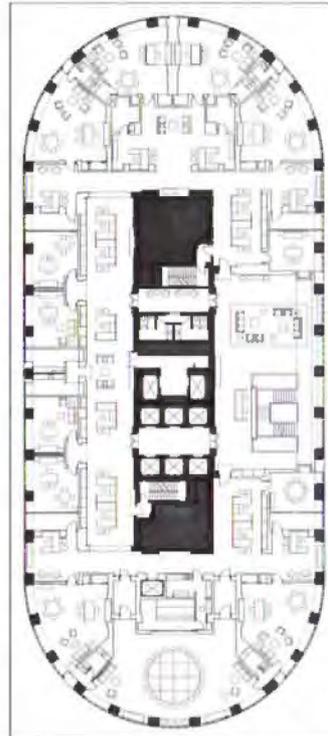
Gensler created a modular approach to get the most, in both efficiency and variety, from the typical office floors. A pastel plaster wall divides the work areas in half, creating skewed conference rooms and storage areas. The clients at first requested office plans in different sizes for different levels of management employees, but the complexity of fitting the resulting floor plans together, given the constraints of the round-ended building envelope, threatened chaos. Instead, the architects and clients agreed on a "universal office" concept for enclosed offices: a 200-square-foot module for management offices arranged around half the perimeter of each floor, with open-plan systems furniture for other personnel open to the win-

dow wall in the remaining areas. This approach made facilities management workable for a company in which at least 10 percent of the headquarters employees move *each month*. Combinations of four colors from a unifying palette individualize each floor.

The executive offices, on the top floor, presented a different challenge. The building architecture created a space with 22-foot ceilings—too high for working office space. Gensler preserved the grand space in an executive reception area but reduced the height elsewhere by inserting a mezzanine (creating rent-free offices on the mezzanine level, the architects point out). Warm colors and meticulously matched wood veneers work with antiques and dramatic lighting to create an atmosphere that the architects modestly refer to as "appropriate to executive-level space."

The lobby has been reworked and a basement-level health club has been added; along with the offices, they help create a strongly unified architectural image that establishes the identity of the client both inside and outside the corporation. ■

PROJECT: *Enron Corp Offices, Houston*
ARCHITECT: *Gensler and Associates/Architects, Houston (Anthony Harbour, Jack Greene, Charles Kifer, Gary Grether)*
CLIENT: *Enron Corp, Houston*
CONTRACTOR: *Partners Construction, Inc.*
CONSULTANTS: *I.A. Naman (mechanical, electrical, and plumbing), Theo Kondos (lighting), Sako & Associates (security), Rolf Jensen (code), Glassman and Lorenzo (art)*



Executive floor plan



Typical floor plan

As Houston Natural Gas grew into Enron Corp, Gensler and Associates/Architects went from office design to unifying a 50-story building.



Board room



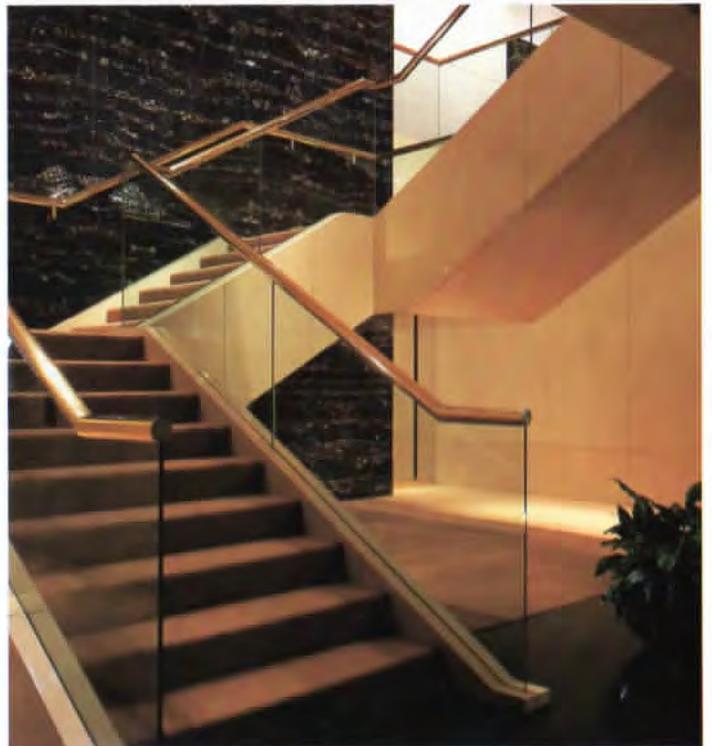
Gensler designed central conference rooms for typical floors.



Executive reception area, with telephone alcove in background



Detail of vice president's office



Stair between levels on executive floor

LAW AND ARCHITECTURE IN WASHINGTON, D.C.

By Joel Warren Barna

Photography by Nick Merrick, Hedrich Blessing

Precedent and continuity are important in the law, and Skidmore, Owings & Merrill, Houston, sought to emphasize such qualities in a 50,000-square-foot suite of offices designed for Baker & Botts in Washington, D.C. Besides creating an efficient and functional working environment on two floors of a downtown Washington high rise, SOM's design links the

offices with the building architecture and establishes broader connections, both to the historic architecture of the capital city and to the strong identity established by the law firm's home office in Houston.

The space afforded by the building envelope is large and irregular; the architects organized it by establishing a sequence of public and private spaces. These

Besides creating an efficient working environment in a Washington, D.C., high rise, SOM's design centers the offices within widely diverging contexts.



Rotundas with white polyester-lacquered columns form matching reception areas on both floors of the Washington, D.C., offices of Baker & Botts.



*FAR LEFT: first-level plan;
LEFT: second-level plan*

*BELOW: Stairway connects
upper- and lower-level
reception areas. BOTTOM:
employee dining room*



The library overlooks the atrium



Orientation nodes help clarify the complex circulation pattern.

start with reception areas on both floors, each set in a rotunda of eight lacquered white columns, linked by a lacquered white curving staircase. These areas recall both the Georgian furnishings of the Houston office and a glossy, progressive version of Jeffersonian classicism found throughout Washington.

Beyond a small waiting area, corridors lead to the attorneys' offices arranged along the window wall; support services and some associate attorneys are arranged around the interior of the space. Administrative offices and the main library, opening onto the building's atrium, occupy the rear of the suite on the lower floor; a satellite library and paralegal suite are on the upper floor. Transitional elements, using the square-within-a-square motif established by the main building lobby and reception areas, were designed for circulation intersections to create orientation points on each floor.

The design-award jurors praised the restrained sumptuousness created by the contrasting grays and wood tones of the Baker & Botts offices, citing especially the way the architects used modern forms and materials interwoven with a historically classical context rich in associations.



PROJECT: Baker & Botts Offices, Washington, D.C.
ARCHITECT: Skidmore, Owings & Merrill, Houston (Richard Keating, partner-in-charge; Debra Lehman-Smith, project designer; Hal B. Sharp, project manager; Gerald Lannom, Joseph Perri)
CLIENT: Baker & Botts
CONTRACTOR: The George Hyman Construction Co.
CONSULTANTS: Claude R. Engle (lighting)

HOLE IN ONE

By Joel Warren Barna
Photography by Wolfgang Hoyt

The Texas Commerce Tower at 2200 Ross, a 55-story, 1.2-million-square-foot tower designed by Skidmore, Owings & Merrill of Houston and built by the Trammell Crow Company, is at once a theatrical flourish in the face of tough economic times and a triumph of hard-nosed engineering and architecture. Not only did the hole in the top reduce the wind load on the building, decreasing the bulk and thus the cost of its structure, it provided an unmistakable image on the Dallas skyline.

Texas Commerce Bank Tower joins carefully layered detail with an imaginative freedom that evokes the reemerging entrepreneurial confidence of the American economy.

The middle stretch of the tower, between the top and the six-story mahogany-colored granite base, finished soberly in granite and glass, is all business, but manages to incorporate a number of references to the building's context.

A 1.5-acre plaza at street level has topiary gardens with a tall hedge, paths, and seating areas; a grass lawn slopes toward an 11-foot-high, 50-foot-long water wall. The southwestern corner is a 17,000-square-foot rotunda. The building's connections to ground buildings, through skyways and underground tunnels, are dramatized by curved exterior stair ramps to attract and stimulate foot traffic (a basement-level subway station is also planned). This landscaping forms an important link in the chain of public spaces making Ross Avenue into probably the most humane downtown street in the state.



Ground level is an active park, beckoning pedestrians.

PROJECT: Texas Commerce Bank, Dallas
ARCHITECT: Skidmore, Owings & Merrill (Design team: Richard Keating, design partner; Robert Halvorson, structural partner; Hal Sharp, project manager; Michael Damore, design team; Thomas Nantka, job captain)
CLIENT: Texas Commerce Bancshares, Inc.
CONTRACTOR: Austin Commercial, Inc.
CONSULTANTS: Purdy McGuire, Inc. (MEP); Claude Engle & Associates (lighting); Wilbur Smith Associates (parking); Rob Jensen & Associates (fire protection); H.H. Angus Associates (elevators); CMS Collaborative (fountains)

TRADING UNDER A BARREL OF LIGHT

By Ray Don Tilley

Photography by Nick Merrick, Hedrich-Blessing

The trading activity in Momentum Place could have been relegated to traditionally private spaces. Instead, MBank Dallas and its interior architects, the now-defunct Dallas Office of 3D/International, Houston, made the trading floor an arena at the heart of the bank's primary public spaces.

"Through sight and sound," says James Gardner, MBank Dallas's chairman and chief executive officer, "some of the mystery of banking is revealed. The activity and vitality...create excitement for both retail and commercial customers."

3D/I's effort, headed by James Baker, former senior vice president, and Richard Kreutz, principal-in-charge, began with the building envelope designed by John Burgee with Philip Johnson Architects. 3D/I lined the hall with "miles and miles" of American cherry panels that express a rigorous, traditional classicism. Contrasting this warmth are floors and balconies of creamy Italian *botticino classico* marble, highlighted in turn by a regular pattern of black Spanish *negro marquina* marble squares underfoot and by a reddish-brown Spanish *rojo alicante* marble that frames the 55-foot entry arch.

Stepped balconies with dramatic downlighting create the 11,000-square-foot "stadium," providing the additional spectacle of a skybridge 15 feet above the trading floor, spanning from street entry to banking areas.

MBank's five-story atrium hall opens up the active and highly computerized nature of today's banks and places it in the comfortable nest of a proven architectural language. ■

A five-story atrium hall places today's highly computerized banking in the nest of a proven architectural language.

PROJECT: Momentum Place,
MBank Dallas Headquarters
ARCHITECT: 3D/International,
Dallas Office
CLIENT: MBank Dallas
CONTRACTOR: HCB
Contractors



Cherry paneling ties together executive offices, ABOVE, and public areas, BELOW and BOTTOM, which open onto the banking hall, RIGHT.



CITY BANK, RURAL DIGNITY

By Joel Warren Barna

Photography by Hickey-Robertson

Fair Oaks, 20 miles north of San Antonio, is a community in transition from its rural past to its suburban future, and one of the central institutions in this change is the bank owned by the Kerrville-based Schreiner Bancshares and sited on a hill near an interstate highway.

The design by Lake/Flato Architects, Inc., San Antonio, responds sensitively to the needs of the institution and the requirements of the site, which is covered by a dense mott of oaks. The bank building was created as a series of double-height octagonal "silos," joined by single-story flat-roofed office wings, set within the oak grove. It is reached by a curving driveway and a circular automobile court leading to parking at the edge of the site that helped preserve the greatest number of trees.

Clad in rough-textured bands of buff and gray limestone, with galvanized metal roofs and deep, metal-framed punched windows, the building conveys a respectful dignity that acts as a bulwark to preserve the site's tenuously rural character from the encroachment of the highway. Rising above the trees to be visible from the freeway, the forms advertise the bank's presence at the same time that they establish a continuity with the community's history.

The separate roofs create interior lobby volumes, lit by clerestory windows with operable louvers, for different bank functions; they also create a module for future growth.

FACING PAGE: The silo roofs create interior volumes for public functions.



ABOVE: plan; BELOW: The bank buildings are faced in banded limestone quarried in Sisterdale.



BELOW: site plan shows how siting saves trees yet optimizes visibility of strong central shapes from the adjacent freeway.



Fair Oaks Bank's silo-like forms rise above the trees to advertise the bank's presence and, at the same time, establish continuity with the community's history.

PROJECT: Fair Oaks Bank, Fair Oaks
ARCHITECT: Lake/Flato Architects, Inc.
CLIENT: Fair Oaks Bank, a member of
Schreiner Bancshares, Inc.
CONTRACTOR: Beard Builders
CONSULTANTS: Lozano & Williams (mechanical, electrical, and plumbing), Reynolds-Schlattner-Chetter & Associates (structural)



A STANDOUT QUIETLY IN THE BACKGROUND

By Ray Don Tilley

Photography by Paul Hester

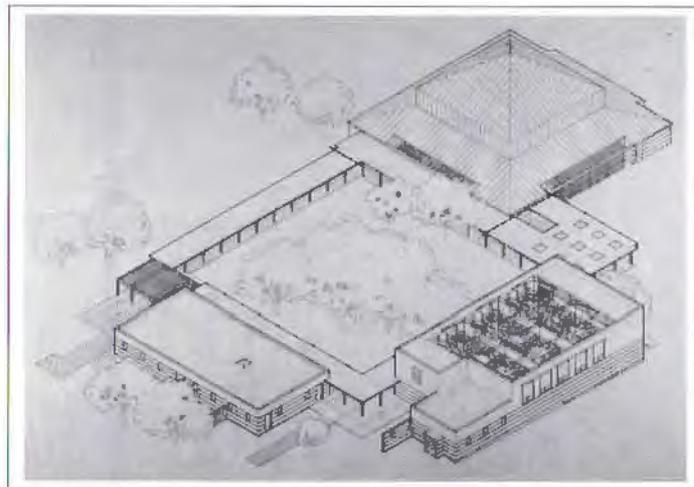
Said one juror of Frank Welch's addition to the Church of Reconciliation in San Antonio, "If you're looking for unassuming, modest background architecture, this is it."

"This receives the award for understatement of the year," said another. "It's very pleasant, very complete. It doesn't have to be sophisticated to be quite classy."

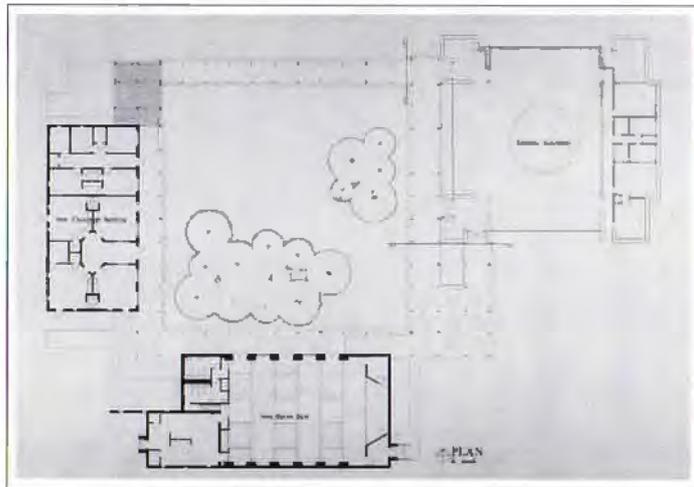
Appended to O'Neil Ford's much-admired sanctuary built in 1980 for the Episcopal Church, Welch's addition follows a master plan developed to ensure that the sanctuary's character is "enhanced and preserved" by this and future additions. Central to this plan is a covered walkway that extends from one side of the sanctuary, forming a large square enclosure that encompasses a stand of live oaks and serves as a nexus for the 13,000-square-foot parish hall, educational building, and children's chapel all designed by Welch (along with any future structures).

Thus visually detached but physically connected to the sanctuary, the additions are able to break somewhat from the original design while echoing its general feel and signature details. Most notably, a stone string course in the Mexican brick walls of the addition responds to the brick course that Ford spaced regularly between rough, random-cut stone courses. The trussed roof of the double-height parish hall acknowledges the pyramidal sanctuary roof using light monitors topped by appropriately diminutive pyramidal roofs.

The additions act as a quiet backdrop to the many trees on the site at the same time that they present a relatively neutral face to



The additions create a quiet cloister. ABOVE: axonometric; BELOW: plan



The walls of Ford's original sanctuary are clad in rough-cut limestone. Frank Welch & Associates echoed its banding in brick.

Frank Welch's addition ensures that the character of the existing sanctuary, designed by O'Neil Ford, is not just preserved but enhanced.

the street. Inside the parish hall, large punched windows and skylights effectively dissolve the boundaries of the space, creating a continuum between the hall and the contiguous courtyard. The education building includes a particularly dramatic children's chapel. A compressed hexagon in plan, it features a scored concrete floor and central altar under a tall skylight. Light filters in, falling diffusely on horizontally banded cedar walls with engaged concrete columns in each corner.

Respectful and yet not blandly submissive to precedent, these additions merit an award not for any one characteristic, but because, as one juror put it, "they do all the right things."

PROJECT: Addition to the Church of Reconciliation, San Antonio

ARCHITECT: Frank Welch & Associates, Inc. (Frank Welch, William Mackey)

CLIENT: Church of Reconciliation

CONSULTANTS: Goetting & Associates (mechanical, electrical, and plumbing), Feigenspan & Pinnell (structural), Robbins Black (interior design), and John Troy (landscape architecture)

CONTRACTOR: Contemporary Enterprises, Inc.



The children's chapel is a compressed hexagon with horizontally banded wood-clad walls and a central altar under a tall skylight.



The parish hall features strongly expressed wooden trusses, punched windows that give the space a surprising transparency, and tall clerestory skylights.



The churchyard's trees play an integral role in the architecture.

TAPLEY/LUNOW'S COVENANT PRESBYTERIAN

By Joel Warren Barna

Photography by Paul Hester

Covenant Presbyterian Church is located west of Houston in a fast-growing neighborhood that was developed from farm land less than a generation ago. Charles Tapley of Tapley/Lunow Architects says that in designing the church the firm started from a model "of a historically typical meeting house" that fit not only typological precedent but the congregation's expectations for "worship, intimacy, and closeness" at the same time that it recalls American upright, angular colonial churches. Dean Johns, an associate with Tapley/

Lunow Architects, says that the church embodies the expression of a "no-frills religion."

Aspects of tradition were reinforced in the design by the overall clarity in structure and plan, as well as by such features as the rhythm of columns between triads of windows, the balconies enveloping the altar, and the strongly plain wood and metal fixtures.

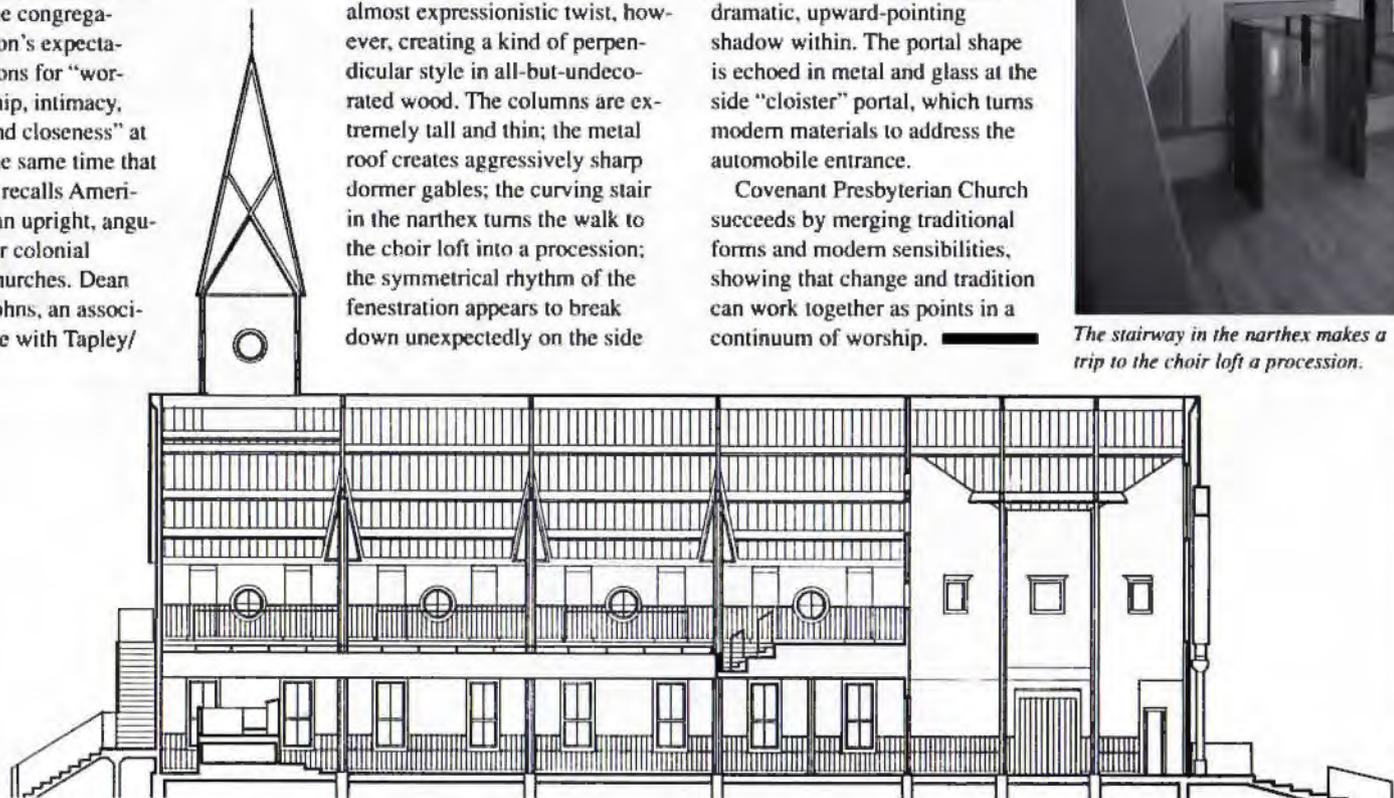
Other aspects were given an almost expressionistic twist, however, creating a kind of perpendicular style in all-but-undecorated wood. The columns are extremely tall and thin; the metal roof creates aggressively sharp dormer gables; the curving stair in the narthex turns the walk to the choir loft into a procession; the symmetrical rhythm of the fenestration appears to break down unexpectedly on the side

elevations. The strongest such element is the empty stone pediment of the entrance portal, which echoes the sharp lines of the steeple over the altar. Raised over a simple wooden door, the pediment is barely a column deep. Its central chord has been reduced to a delicately detailed metal rod. Its top rises to an acute angle, outlined against a clear-paned round window to create a dramatic, upward-pointing shadow within. The portal shape is echoed in metal and glass at the side "cloister" portal, which turns modern materials to address the automobile entrance.

Covenant Presbyterian Church succeeds by merging traditional forms and modern sensibilities, showing that change and tradition can work together as points in a continuum of worship.

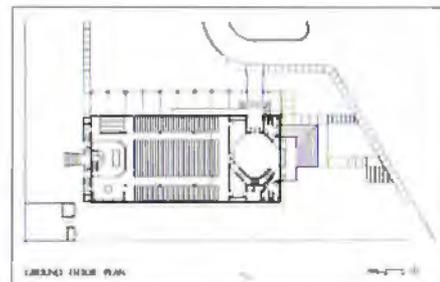


The stairway in the narthex makes a trip to the choir loft a procession.



ABOVE: section; BELOW RIGHT: ground-floor plan

Tapley/Lunow Architects started from a model based on "a historically typical meeting house" that fit the congregation's expectations for "worship, intimacy, and closeness." Covenant Presbyterian Church embodies, as architect Dean Johns says, "no-frills religion."





Covenant Presbyterian Church rises from a recently urbanized area west of Houston.



PROJECT: *Covenant Presbyterian Church*

ARCHITECT: *Tapley/Lunow Architects (Charles Tapley, FAIA, Greg Harper, Dean Johns, Bob Hubbard, Carl Brunsting)*

CLIENT: *Covenant Presbyterian Church*

CONTRACTOR: *Paisan Construction*

CONSULTANTS: *Ashkar Engineering Corp., Olive Engineers*

The sharp lines of the empty stone pediment, LEFT, outlined against a clear-pane window, echo the pointed spire over the altar; its bottom chord is a delicately tensioned metal tie rod.

TAFT ARCHITECTS: SQUARING THE CRESCENT

By Joel Warren Barna

Photography by Paul Warchol

Herman Miller, a multinational corporation with over \$500 million in annual sales, makes office systems and furniture known to work well in transforming the rectilinear spaces of garden-variety office buildings into human-scaled, open office landscapes.

The management of the Dallas Herman Miller showroom had something else in mind in 1986, when they moved from the '60s-era Dallas World Trade Center to the Crescent, the mixed-use complex north of downtown designed by John Burgee Architects with Philip Johnson. Here, company officials faced the challenge of making their products work with the idiosyncratic shape used, among other strategies, by developer and architect to command the top rents in the city.

For the project, Herman Miller chose Houston-based Taft Architects, whose postmodern designs have made it among the country's best-known firms. Says architect Bede Van Dyke, project designer in the Herman Miller facilities-management division, "Their commitment to design was very important to us. Their work shows a remarkable consistency, a style. Herman Miller has a different style but the same type of consistency."

The program for the Dallas Herman Miller showroom called for the architects to create two linear display areas for Herman Miller systems, offices for "regional" and "zone" marketing personnel, a kitchen and other services, an audiovisual center, and an adjacent small display area situated under a large semi-circular window. The problem lay in harmonizing the Crescent's

idiosyncratic curved walls and tall ceilings with the furniture systems to be displayed (and used in the administrative and sales offices), which are based on rectilinear modules.

Their "intervention," the Taft partners say, was to create an interplay between the old and the new—a dialogue between the curvaceous building shell and the square and true furniture systems.

The first step was creating a grid of columns to separate the display areas from the circulation corridors. Says one Taft partner, "You can read [the dialogue] down the gallery that runs transverse to the entrances."

The bowed exterior walls slope into the display areas, but in an irregular rhythm, so the architects boxed them in and simultaneously beefed up their dimensions. Colors, derived from the Herman Miller palette, emphasize the distinctions between added framework and building shell. A dry-wall light grid is suspended from the 12-foot ceilings in the display areas, bringing the module from the displayed furniture into the architectonics of the room and softening its light and acoustical qualities. The Herman Miller "E-Wall" system meets the light grid.

Wood doors and window frames and marble floor sections set in wood, echoing the rectilinear grid in the display system, also provide a rich contrast of natural materials.

Next to the reception desk in the entry hall, walls soar up to a glassed-in ceiling. This is the entry to a strong cross axis that runs through the audio-visual room (the center of the showroom) and terminates with equal drama in the smallest of the three display areas

under the large arched window that the architects call "the bomber window." Here marketing personnel hold training sessions and give focused presentations to groups of prospective buyers. Space in the entry hall serves other functions: lighted alcoves show off special chairs and fabrics, while glazed partitions from the hallway admit light from the display areas into the building corridor outside the showroom.

The Dallas showroom takes Herman Miller's products into new territory and shows how naturally they fit in. ■

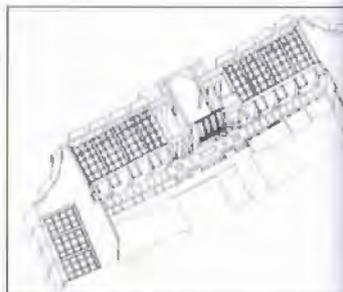
PROJECT: Herman Miller Showroom, Dallas

ARCHITECT: Taft Architects (John J. Casbarian, Danny Samuels, Robert H. Timme, partners; Larry A. Dailey, managing architect; Suzanne Labarthe, project architect; Mark Volpendesta, Robert Bruckner, Steve Hecht, Eric Morris, support)

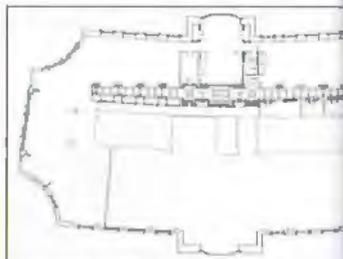
CLIENT: Herman Miller, Inc.
CONTRACTOR: Partners Construction, Inc.

CONSULTANTS: Herman Miller, Inc., Facilities Management Group (Doug Zimmerman, director; John Stivers, regional manager; Bede Van Dyke, project designer; Sue Lepo, technical coordinator; Paula Vanderwall, support); BL&P, Inc. (mechanical, electrical, and plumbing); Peter Barna Light & Space (lighting); Carol Naughton + Associates (graphics); Herman Miller, Inc., Corporate Communications Department, Ralph Nelson Associates (audio-visual)

The Herman Miller showroom by Taft Architects takes the company's products into new territory—and shows how naturally they fit in.



Axonometric



ABOVE: plan. Taft Architects' rectilinear "intervention" at the Dallas Herman Miller Showroom plays against the Crescent's curves in the entry corridor, BELOW, and in the display area, FACING PAGE.







A CALLING CARD FOR SIGHT AND SOUND

By Ray Don Tilley

Photography by Chas McGrath

Pierce Goodwin Alexander's design of a full-service video production facility for Tele-Image, Inc., in Irving was intended from the beginning, the architects say, to "create a calling card that would attract the often exotic and sophisticated clientele which makes up the video industry." It is therefore an image-maker above all else.

The image of this 30,000-square-foot studio, which has capabilities for complex video production and editing, audio recording and mixing, and satellite teleconferencing, unfolds within a two-story warehouse-type box whose only allusion to its dynamic interior is a mostly glass entry facade notched into one corner. This entry opens into a

two-story reception atrium that is the building's primary focus. A curved floor-to-ceiling freestanding wall, or exedra, dominates the space, its white finish looming harshly in the direct sunlight from a gridwork of openings above. A rigorously orthogonal pattern of tile flooring in three warm colors, an exposed steel-truss ceiling grid, a polychrome reception

desk, and several 18-foot palm trees combine in playful and energetic juxtapositions.

The spunk of the atrium continues to a lesser degree in other public spaces, especially the informal cafe-like employee-and-guest dining area. The charged colors, however, remain unmuted, even in tucked-away production rooms and offices. The exposed-



PROJECT: *Tele-Image, Irving*
ARCHITECT: *Pierce Goodwin Alexander, Dallas (Michael Purcell, Luis Hernandez, Caryn G. Huse, and Cheryl Zreet)*
CLIENT: *Tele-Image, Inc.*

CONSULTANTS: *Joiner Pelton Rose (acoustical), Nagler Pitt & Merrit (structural), Dring Engineering (mechanical), Hertz Electric Co. (electrical)*
CONTRACTOR: *Rogers-O'Brien Building Services*

Tele-Image was intended as "a calling card that would attract the often exotic and sophisticated clientele which makes up the video industry." It balances the dual-edged task of accommodating intense technical demands within an informal framework.



The signature image for Pierce Goodwin Alexander's Tele-Image is a double-height reception area, dominated by a curving, stylized exedra, OPPOSITE. The control room, set under a bridge used for tours to allow uninterrupted operation, TOP, exemplifies the integration of work and show. The exposed trusses in public areas, LEFT, give way to acoustical ceiling tile where necessary in executive offices, BELOW LEFT, and other work spaces, BELOW RIGHT.



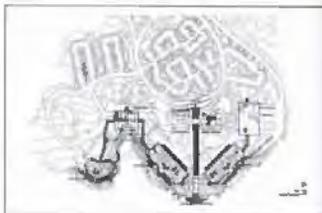
truss ceiling and several open circulation paths unify diverse functions scattered about the floor plan, yielding to lay-in ceilings in rooms that specifically require acoustical control.

Circulation routes were planned to ease guided tours through the studios in racetrack fashion, with nonconfidential work areas open to view behind

oversized windows. A bridge suspended over the first-floor control room ensures that production can continue without interruption.

Clearly a part of a highly specialized architecture, Tele-Image balances the difficult dual-edged task of accommodating intense technical demands within an informal, showcase framework.

HIGH-TECH OFFICE CENTER FITS ONE-OF-A-KIND SITE



By Joel Warren Barna

Photography by R. Greg Hursley

All the employees at the Schlumberger Well Services Austin Systems Center are engineers, and each, company officials say, has a unique contribution to make to the services offered by the multinational oil-exploration giant.

According to the late Howard Barnstone, FAIA, interaction among these engineers was the chief goal of the company's program for the office campus in the hills northwest of Austin. Barnstone's firm, in a joint venture with Robert Jackson Architects of Austin, won the commission after a much publicized international competition.

"They knew that good ideas come as much from chance con-

versations as from hard work on your own," Barnstone said in an interview soon after the project was completed in 1987. "They wanted the space arranged so that the newest engineer right out of college and [members of] top management would be bumping into each other day after day."

To make such encounters not only likely but almost unavoidable, the architects designed the project, behind its entry pavilion, as a series of four one- and two-story office buildings. They are linked together and to a cafeteria building by a central walkway that goes into the tree tops, spans ravines, and passes through each

A work place for a unique work force.

of the office buildings as "the Broadway," a circulation corridor under dark-glazed skylights that provides the only way into or out of the offices and laboratories. Informal meeting areas where corridors meet the Broadway (with interiors designed by ISD, Inc., as were the individual offices), provide places to sit and converse.

The special character of the project, however, comes from the skillful way it was inserted into the environmentally sensitive landscape—a process that began with Schlumberger's decision to develop only 20 acres of a 438-acre site. The architects covered the buildings in panels of pink-

gray Mexican *adoquin* stone, and used other materials that complement the landscape without blending into it. Landscaping with native materials has enhanced the site's tree-softened character; parking is so unobtrusive that it can be seen neither from the road nor from the complex. The buildings are arranged at the brow of a narrow limestone canyon, and its walls twist and bend to follow the canyon's rim. These peregrinations create offices with excellent views into the surrounding hills and idiosyncratic shapes, giving each engineer a one-of-a-kind work space, and fulfilling the client's requirements for a workplace to support a unique work force.



Tucked into just 20 acres, TOP, of its site, the center links seven small buildings, LEFT, and embraces its natural setting, ABOVE and BELOW.

PROJECT: Schlumberger Well Services Austin Systems Center
ARCHITECT: Barnstone/
Jackson Joint Venture (Howard Barnstone, FAIA, and Robert Jackson, principals-in-charge; Alan Schumann, Lee Gros, project architects)

CLIENT: Schlumberger Well Services
CONTRACTOR: Daniel International Corp. (Rick L. Rye, project manager)
CONSULTANTS: Robert Anderson, (landscape architect); Luis Lemus Consulting Engi-

neers (structural); Thomas Lightfoot & Assoc., Inc. (mechanical, electrical, and plumbing); ISD, Inc. (interiors); JanCom, Inc. (communications); JPR (acoustical and audio-visual)



A REBIRTH OF TRADITION IN COLLISIONS BY DESIGN

By Ray Don Tilley

Photography by R. Greg Hursley

Built in 1984, the Matthews Ranch House sits on the dominant ridge of a 150-acre sheep and goat ranch in Llano and Burnet counties. The design, by Lawrence W. Speck Associates, is in a general sense traditional, although its abstracted forms set it apart from its simpler 19th-century predecessors.

The owners, says Speck, grew up in cities, but had decided to move to a rural, relaxed setting. They wanted, he says, a house with the best qualities of others in the area. Speck says he exercised restraint in his design. "I was backing off," using already rich forms and principles.

The ranch house suggests a jumble of structures accumulated

over time, although each of the five distinct pieces is carefully planned to take advantage of site features. The house terminates a road that winds casually from the ranch's entry past a pond and up a grade toward the central, cedar-sided element, which contains the kitchen, children's bedrooms, and an inviting two-story porch.

Porches integrate the assemblage, accounting for 1,800 of the house's 4,000 square feet and providing visual and spatial continuity that mediates the collisions in siting and use of materials. Connected to the south end of the central porch by a two-level walkway is a carport/entertainment pavilion and a two-story playhouse. Adjoining the west

side of the main volume is a south-facing double-height living-and-dining pavilion of bearing limestone masonry. Farther west is a wood-clad one-story master bedroom, skewed to receive southeasterly breezes. Galvanized steel roofing accentuates the abrupt changes in height and orientation throughout.

The Matthews Ranch House is successful in part for what it *doesn't* do. It does not seek to be, as Speck says, "inventive for no particular purpose." Instead, it is a novel composition of established materials, forms, even workmanship. The result, as one juror put it, "is a house that would be a wonderful experience—just day to day." ■



TOP: site plan; ABOVE LEFT: view in context; ABOVE: entry; RIGHT: interior of dining and living area.

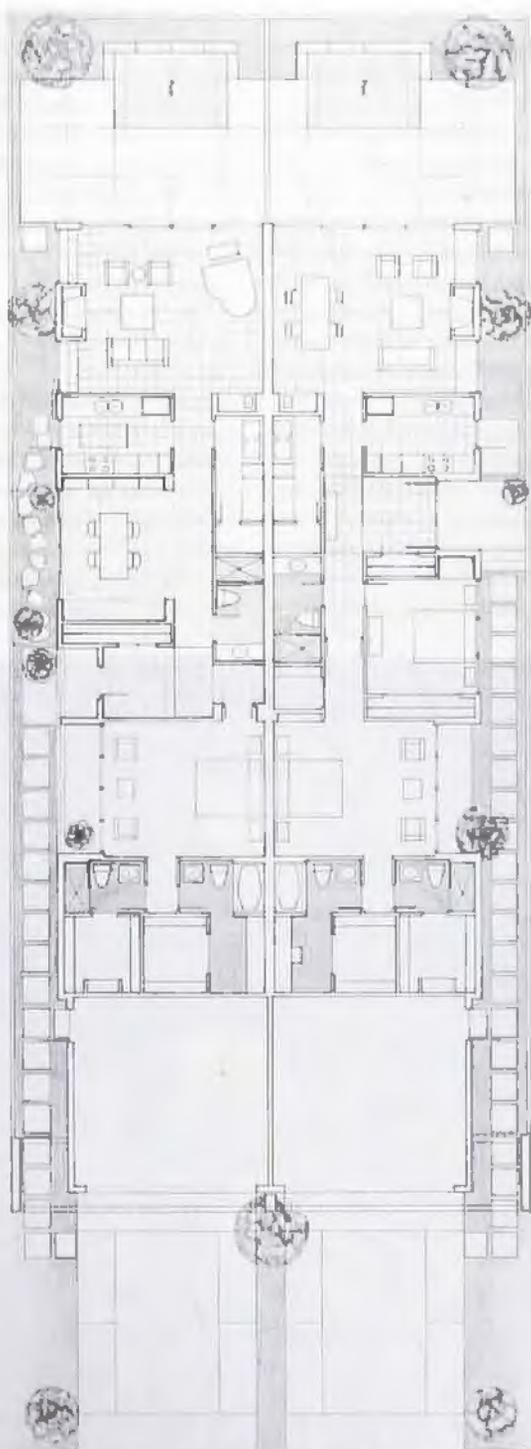
The design draws from an established palette; it is inventive with purpose.

PROJECT: Matthews Ranch House, Burnet County
ARCHITECT: Lawrence W. Speck Associates (Lawrence Speck and Paul Lamb), Austin
CLIENTS: Mike and Happy Matthews
CONTRACTOR: Burnet Construction Co.

LIGHT AND LONG IN A TIGHT SPOT

By Ray Don Tilley

Photography by Blackmon Winters



The townhouses turn inward with a highly refined floor plan.

Armstrong Avenue Townhouses, by Lionel Morrison of Omniplan, Dallas, would be a remarkable feat of space planning, even if they weren't such a spatially and sequentially beautiful composition of contrasting and complementary materials.

Their site, a narrow lot in an established inner-city Dallas neighborhood, offered no alley,

so both vehicular and pedestrian access had to be squeezed out of the limited building frontage. As a result, the garages represent most of the public facade, painted white in hard, manmade contrast to the

lush foliage and garden-like walkways that proceed from each garage to entries placed near the midpoint of each long face. In plan, the interiors share a basic placement and allotment of spaces. The entry bisects private

and public areas; a bedroom-and-bath suite takes up one side, while living, dining, and utility spaces fill the other, placed orthogonally along a spine-like hallway that leads directly to the generous living area.

Here, the rich interplay of a few distinct materials is best expressed. The painted white brick of the exterior is continued inside, contrasting in texture with a

The townhouses are respectful neighbors, showing little of their delight in contrast, emotional complexity, and clean sophistication.

broad expanse of black-mullioned glass that defines the back wall. The brick also provides a cool opposition to the warmth of a white-oak floor. Outside the glass wall, a small pool meets the surrounding

smooth painted-concrete deck in a strong solid-void relationship.

The townhouses maintain the one-story height of neighboring residences, which made the program a challenge but at the same time allowed skylights to be



Black-mullioned expanses of glass separate the soft interior and austere deck.



Spare details emphasize the formality of the main living area; its stark, synthetically pure colors contrast with the rich natural hues visible from outside.

punched in several places, drawing in natural light so that, Morrison says, "the mood of the houses changes throughout the day and with the change of the seasons."

Given these townhouses' many constraints, one juror said, "It's hard to beat that plan."

But the Armstrong Avenue Townhouses succeed precisely because they are not just a plan. They are deferent neighbors, bundling within a delight in contrast, emotional complexity, and the clean sophistication of early modernist architecture. ■■■■■

PROJECT: *Armstrong Avenue Townhouses, Dallas*
ARCHITECT: *Lionel Morrison/Omniplan, Dallas*
CLIENT: *Lionel Morrison, Susan Seifert, and Mullen + Cheatham, Inc.*

CONSULTANTS: *Boyd Heiderich, Armstrong and Berger (landscape)*
CONTRACTOR: *Mullen + Cheatham, Inc.*



Garage-dominated public facade



Narrow but lush walk to side entry



A mood-capturing kitchen skylight



Linear white oak in textural contrast

RENAISSANCE REVIVAL REVIVED IN GALVESTON

By Joel Warren Barna

The Tremont House won a general-design award for the inventiveness with which San Antonio-based architects Ford, Powell & Carson, Inc., converted a 100-year old warehouse into an 88,000-square-foot, 124-room hotel.

George and Cynthia Mitchell, along with the Galveston Historical Foundation, have been prime movers for the revitalization of the Galveston Strand, once called the Wall Street of the South. Completed by the Mitchells at a cost of some \$12 million, the Tremont House is a major extension of those rebuilding efforts to Mechanic Street, one block away.

The Tremont House occupies the Leon and H. Blum Building, designed by Eugene Heiner and completed in 1880, along with an

addition that dates from 1882. It had been used as a dry goods warehouse and, more recently, for parking and street-level stores.

Working within federally mandated guidelines for rehabilitation of historic structures, the architects meticulously restored the Renaissance Revival facade of the building, in which stucco layered over brick simulated deeply molded window arches, rusticated ashlars, and other masonry details. The process was laborious, and local weather didn't help: Hurricane Alicia struck just as the old stucco was removed, but luckily the subsurface was not seriously damaged.

An atrium, lit by a gable skylight, was cut within the original frame of the building, creating open, airy first-floor public areas

and inner balconies for three floors of guest rooms. The fourth floor, set behind a mansard roof (with dormer windows that repeat the proportions maintained from the street-level arcade all the way up the facade), was needed to make the project economically feasible, but was opposed by preservation officials until Galveston Historical Foundation director Peter Brink found a period etching that showed the original building with a similar mansard roof line.

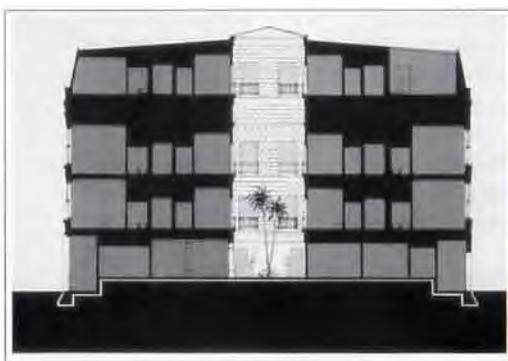
The design-awards jurors praised the skill of the architects in saving the strong presence of a remarkable building and successfully creating space for a new use within its restored walls.

Ford, Powell & Carson, Inc., saved a remarkable building and created space for a new use within its restored walls.

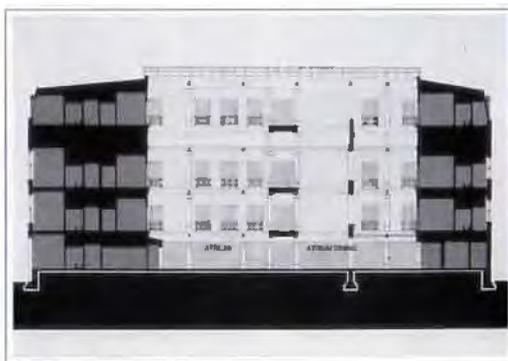
PROJECT: Tremont House
ARCHITECT: Ford, Powell & Carson, Inc. (Milton Babbitt, Boone Powell, principals)
CLIENT: 1870 Strand, Ltd.
CONTRACTOR: R&M Construction Co.
CONSULTANTS: Goetting & Associates (mechanical, electrical, and plumbing), Cunning & Associates (structural), Ann Milligan Gray, Inc. (interior design)



ABOVE and BELOW: before restoration



Section



Transverse section



An atrium created by Ford, Powell & Carson made the warehouse spaces work for a small, European-style hotel.



ROUND TOP VILLA

By Joel Warren Barba

Photography by Paul Hester

Half barn, half Palladian villa, the Schulte Ranch House sits at the brow of a hill near Round Top. Looking at the same time assertive and fragile, vernacular-influenced and academic, it is a quiet thing apart in the deceptively gentle Central Texas landscape.

William Cannady, FAIA, of Cannady, Jackson & Ryan Architects, Houston, designed the house as "an assemblage of traditional components derived from

vernacular Texas houses," he says—traditional barn-red wood cladding, a 200-foot-long porch on three sides, and tautly gabled forms. The elements are organized in a classicized composition around the entry sequence, which centers on a graveled courtyard sheltered by the house's wings, reached from a winding driveway. The columned, pedimented front door, between square windows (smaller on the second floor, emphasizing verticality in

an otherwise strongly horizontal arrangement), opens to a corridor connecting the wings. Beyond the corridor is a tall living room, starkly finished in pale pine with dramatically expressed diagonal wind bracing. Kitchen and study occupy the first-floor intersections, with bedrooms over them and in the first-floor wings.

The jurors praised the house's bold siting and strong use of classical elements familiar since Texas' earliest days. ■



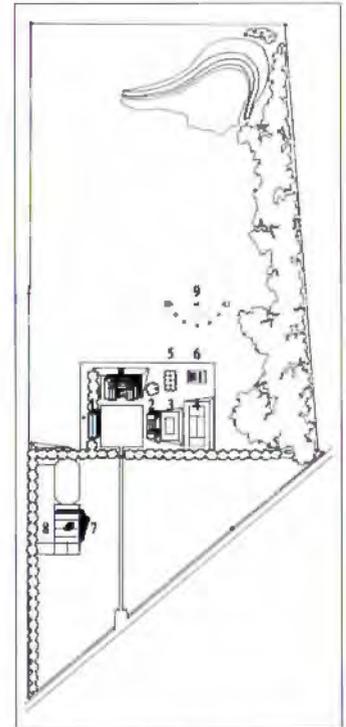
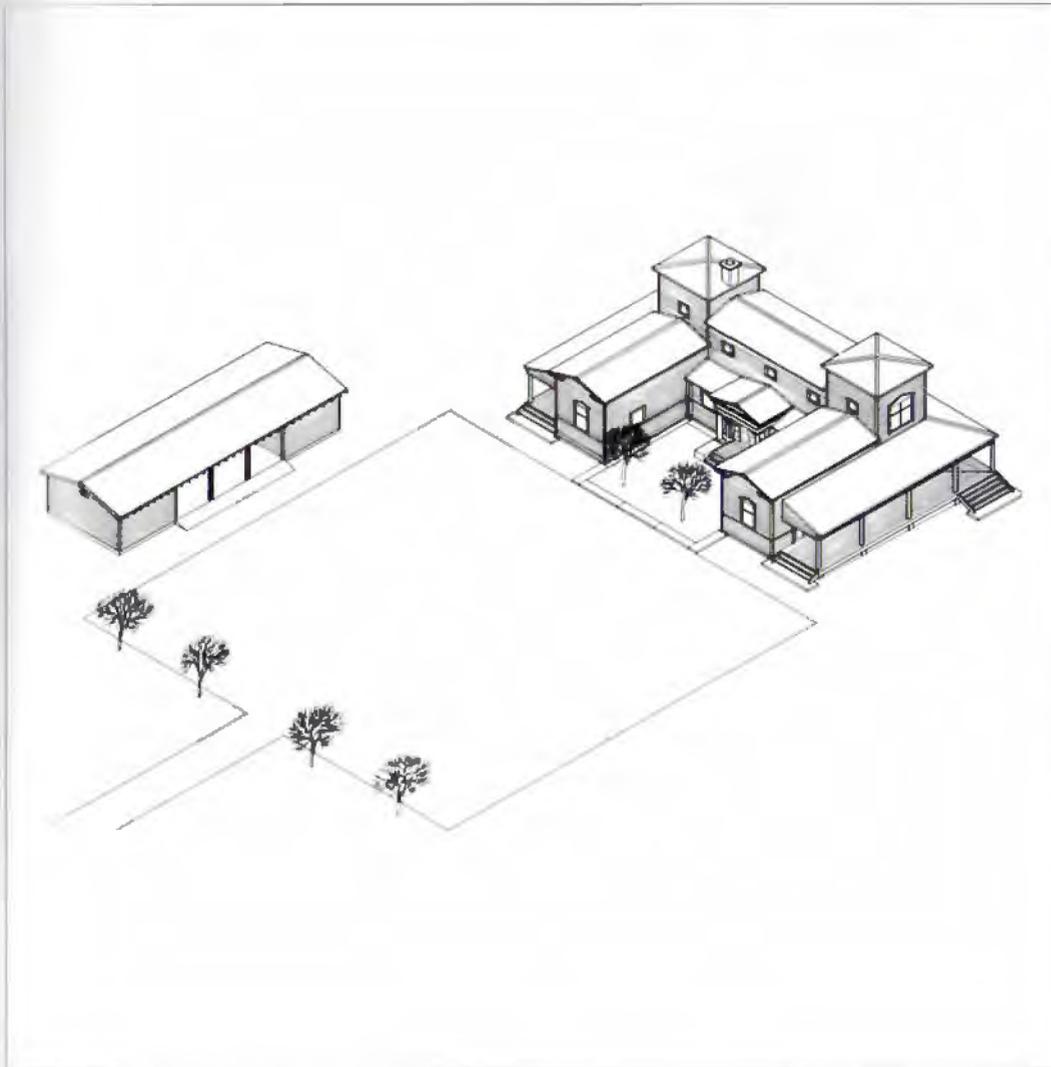
Living room is finished in pale pine.



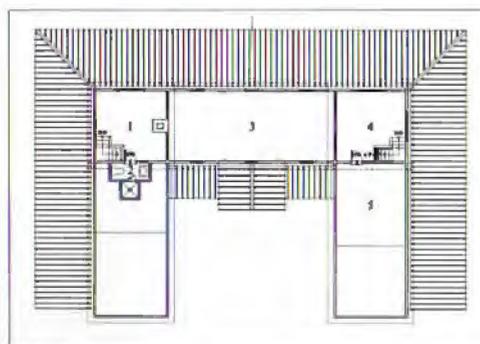
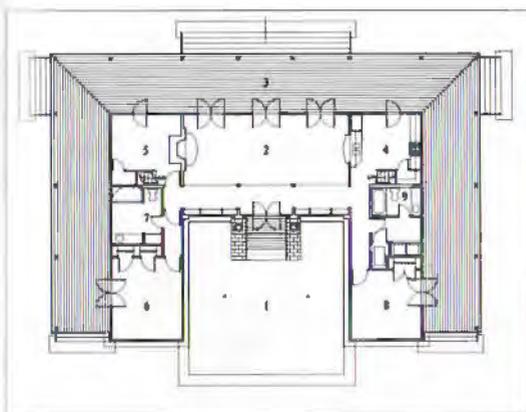
Southwest (front) elevation



Northeast (rear) elevation



ABOVE: site plan shows location of garage (1), pool house (2), pool (3), tennis court (4), orchard (5), gardens (6), barn (7), pens (8), skeet range (9). LEFT: axonometric



ABOVE: second floor plan. LEFT: first floor plan shows courtyard (1), living room (2), porch (3), kitchen (4), study (5), bedrooms (6, 8), and baths (9, 10).

PROJECT: Schulte Ranch House, Round Top
ARCHITECT: Cannady, Jackson & Ryan, Architects, Houston (Design team: Wm. T. Cannady, FAIA; Claire DeLaura)
CLIENTS: Mr. and Mrs. John B. Schulte, Jr.
CONTRACTOR: Scholtz Construction Co., La Grange

NEW ANCHOR FOR DOWNTOWN EDGE

By Joel Warren Barna

Photography by Hazeltine Photographics

The George R. Brown Convention Center is 900 feet long and 300 feet deep, comprising 1.6 million square feet and covering six city blocks. Including such features as the biggest ballroom in Texas and state-of-the-art exhibition and meeting facilities, it is one of the centerpieces of the new diversification pushing the rebound in the Houston economy.

The architecture of the center is by Convention Center Architects & Engineers, an enormous joint venture composed of many of the city's major firms.

The Brown Convention Center does not look like the product of design by committee. Enormous, simple, and slick though it is, the Brown Center is a building with an open, cheerful personality.

It is fitting that the showcase of Houston's growing convention-and-tourism industry should be based on structures derived from technology first developed for offshore oil exploration. The convention center is organized around 22 pipe columns like those used in offshore platforms, each 95 feet high and 42 feet wide at the top, each weighing 142 tons. Main columns and structural trusses (most visible in the cavernous first-floor exhibition hall, which features doors on the freeway side big enough for 18-wheelers to drive through) are painted bright blue throughout.

The finishes of the center are slick and high tech. Floors are unobtrusively carpeted, while interior walls have a crisply detailed 7.5-foot-tall facing of gray granite tiles. Air ducts, which flow massively through the main entry area, are painted white inside the building and red where

they break through the building's glass-and-white-panel skin, flaring into highly visible red air scoops on the roof line. A wall of windows, broken into bays by apse-like stairwells, allows views of downtown and makes a dynamic display of people moving from level to level inside.

The convention center is the urban-planning ingredient that the eastern side of downtown has lacked: the anchor creating a viable zone for intense development to link up with the Main Street cluster.

The proof will come in the future, local officials say: they are counting on diversification to revitalize the city's economy, and they are hoping the new convention center will show the way.

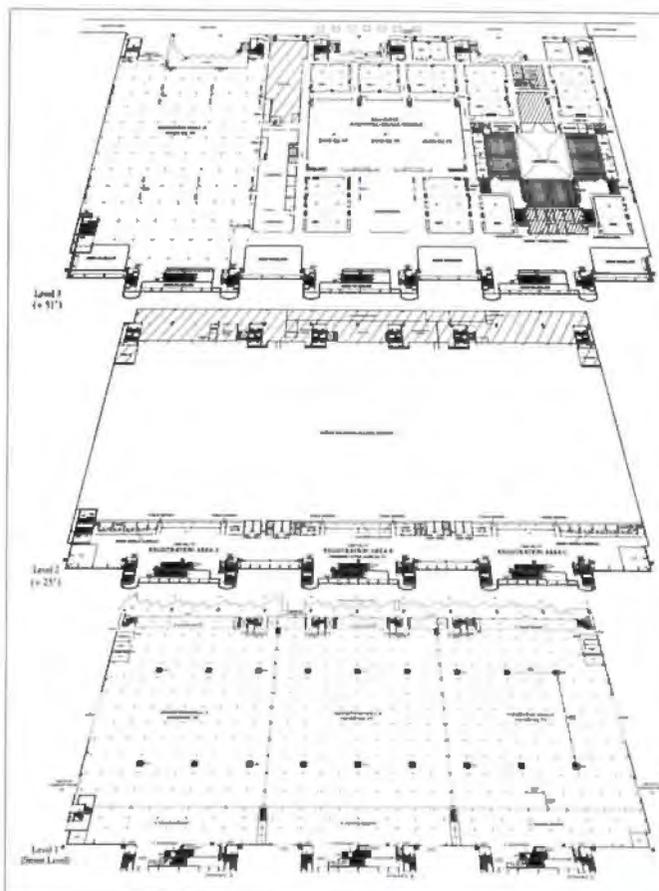
PROJECT: *George R. Brown Convention Center, Houston*

ARCHITECT: *Convention Center Architects & Engineers, a joint venture of Bernard Johnson, Inc.; 3D/International, Inc.; and Convention Center Architects (Golemon & Rolfe Associates, Inc.; John S. Chase, FAIA, Inc.; Molina & Associates, Inc.; Haywood, Jordan McCowan of Houston, Inc.; and Moseley Associates, Inc.)*

CLIENT: *The City of Houston*

CONTRACTOR: *Blount Brothers Corporation and Gilbane/Mayan (construction manager)*

CONSULTANTS: *Hanscomb Associates, Inc. (cost estimating); Rolf Jensen & Associates, Inc. (life-safety); Golemon & Rolfe, Inc., and 3D/International, Inc. (interiors, graphics, and landscaping); Sako & Associates (security); Wheel-Gersztzoff Associates, Inc. (lighting)*



ABOVE: first-, second-, and third-level plans; FACING PAGE: Structural pipe columns, steel cross-bracing trusses, and massive air ducts punctuate the George Brown Convention Center's interior spaces.



The convention center faces downtown across a landscaped park.



How Macintosh II came to be one of the safest decisions for architects.

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Compatibility. Digests data from—and even runs—MS-DOS programs. Works with minis and mainframes, too.

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Raw Power. Blazes with multi-co-processor standard. Vast memory starting at 1 MB. Internal storage to 80 MB.

Expandability. Six expansion slots mean you can grow as quickly as you can say, "More power, please."

Then,
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Texas Architect's CAD ROUNDUP

By Glenn E. Hill

The computer revolution has finally touched the mainstream of architectural practice. PC technology and more powerful computer-aided design (CAD) software are affecting how typical architects work. Breakthroughs in computer technology in the last two years have made inexpensive CAD available to the small architecture firm. CAD systems that cost \$150,000 five years ago now can largely be replaced for \$18,000, and by the year 2001—well, this story outlines some possibilities.

The effect that computers will have on design and building should be compared not to technological breakthroughs but to perceptual leaps, like the discovery of perspective drawing. Their impact on architecture will not come from 2D or even 3D graphic images, but from the realization that computers are 4D graphic devices. 4D

graphics are artificially intelligent graphics—images that embody quantitative and qualitative information. Architects will be able to perceive more clearly the complexly integrated systems that underlie architecture. The idea is not to end intuition in design, but to replace misinformed with informed intuition.

Predictions for the future and user reports on some of today's top design tools.

To understand how this revolution is going to take place, it is important to understand how far we have come in the last two years and where current technology will take us in the next five years. In the early 1970s, only research institutions and the largest firms, with large mainframe computers, used CAD in architecture. Companies such as Calcomp, Intergraph, and Compuvision brought mainframe technology to Digital's VAX and other minicomputers over the next decade, making CAD for the first time widely available—if not widely affordable, since workstations cost \$150,000 or more.



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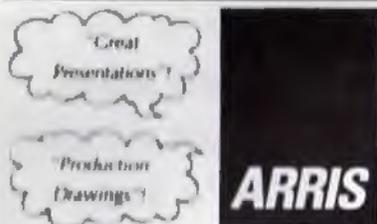
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In the early '80s, the first mass-marketed personal computers (PCs) were introduced, but only two years ago, with the introduction of the Intel 80286 chip, did the PC grow to be a real graphics tool. The impact was first felt on construction documents where specifications were being put on PCs through word processors. Now one can do working drawings on a computer phone system for less than \$10,000.

A PC capable of doing a good job on construction documents costs between \$3,000 and \$7,000. When one adds software and needed peripherals at a cost of \$5,000-\$13,500, a complete workstation can be ready to go for \$8,000-\$20,000.

These documents embedded with information were quickly integrated

with data-base managers and are now extracting quantity counts of components, generating schedules, noting specifications, and assisting facility planning. Companies such as Herman Miller, Pella, and Andersen even have

their product details ready for insertion into construction drawings. Means and Dodge have computerized their cost estimating systems and are approaching integration with CAD.

Now, in addition, lighting, energy, and some structural analysis can be done in a

Now lighting, energy, and some structural analysis can be done in a matter of minutes, enabling more detailed evaluation and exploration of schematic design.

matter of minutes, enabling more detailed evaluation and exploration of schematic design.

Graphics other than 2D have also blossomed. MegaCAD, Sigma, Accugraph, IsiCAD, CADkey, and others offer 3D imaging of buildings, allowing not only exterior views of buildings but walk-arounds and walk-throughs. The images can be transferred to videotape for presentations to clients.

These are today's capabilities. What about tomorrow? Let's take a look.

The introduction of the 80386 Intel microprocessor chip and a better operating system for the 386 and similar machines (like the Apple Macintosh) will enhance power and memory. The current PC limit of 640K addressable memory will be broken: soon gigabytes of memory will be standard, much of it dedicated to graphics, permitting complex real-time animation images.

More powerful graphics cards will also produce greater resolution and almost instantaneous regeneration of images. Data storage is changing, too. Magnetic hard-disk drives will be replaced by optical disks or CDs. The same technology that blasts the voice of Cyndi Lauper through the ears of architecture students will store data, allowing access from a PC to the entire Sweet's catalog or other databases.

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10 years. Computers will be used not just for drawings and presentations, but as a complete information tool that expands the design process.

By 2001 even greater desk-top power will allow architects to provide complete prototype modeling in 3D. Construction conflicts will be resolved early, and architects will have a bill of materials, a better understanding of how the building goes together, and a better negotiating stance with clients.

Fully animated presentations, 3D models, and even holographic projections created during design will enable designers to walk clients through buildings bustling with activity. CAD software will also integrate energy and daylighting studies, cost estimating, structural analysis, graphics, financial analysis, and many other issues. In short, years of trial and error will be replaced by just a few hours. 

Glenn Hill is an assistant professor of architecture at Texas Tech University.

CAD USER REPORTS

The decision to use Apple Macintosh computers, says principal **Robert Anderson** of **Valle Anderson Associates**, Austin, began

four years ago when the Macintosh was introduced. "I bought one then and just stuck with it," he says. "I like the design of the [computer] package."

In their office, an Apple network—four Macintosh IIs, six Mac SEs, a Mac Plus, and even an old Lisa (now called the Mac XL)—carries the office's load of CAD, word processing, accounting, and electronic mail.

The graphic interface, especially on the Macintosh II's color display, he says, creates a more natural manner for architects to draw electronically. The Macintoshes, in addition, have been exchanging information with the firm's Houston office for about a year. "We have a lease-line telephone," says Anderson, "which keeps both offices

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Not to be discounted after all the gains in productivity is the impression the firm's system leaves with their clients, most of whom come to the firm for commercial-interior architecture and facilities-management services. "They see us as small but aggressive," he says, "and it's something they want to have for their projects."

According to **David Braden, FAIA**, the CADVANCE software used at **Dahl/Braden/PTM**, Dallas, was "a very good value" that has "greatly helped our efficiency." The firm, Braden says, uses CAD for complete working drawings and presentation graphics. "The big benefit to us," Braden says, "is the ability it gives us to interface with systems used by clients and by other firms that we are in joint venture with." Although the Dahl/Braden/PTM system lacks available software modules for 3D modeling and is not used in schematic de-

sign, its strengths in creating production documents have helped the firm's productivity. Additionally, according to Braden, training on the system was surprisingly easy. "We did it in-house," he says. "We waited a long time before we chose the system that would be right for our needs, and this one has worked out very well," Braden concludes.

Malcolm McCullough, assistant professor of architecture and director of the CAD laboratory at the **University of Texas at Austin School of Architecture**, says that after investigating a number of software packages for use with the school's Sun Microsystems workstations and IBM PCs, he settled on AutoCad. The situation at UT is unusual, McCullough says: "We try to discourage the use of CAD for drafting or data management. We're more into schematic design." However, he says, students can take mastery of software gained in school and apply it to situations once they are in practice. AutoCad, he says, "is best

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suitable for formal exploration, for exploring and fine-tuning geometries once you have arrived at a conceptual scheme." Its 3D modeler, he adds, "is a real confidence-builder. It's simple to use and it produces visually compelling images." File portability to other operating systems is another strong point of AutoCad, he says.

dings software is an add-on used by **Anthony Salvaggio**, software developer, CAD coordinator for the **University of Houston System** and instructor in introductory CAD use at the **UH College of Architecture**. dings is based on AutoCad, but can be translated into any software using the DXF file format, Salvaggio says. It consists of templates representing molding profiles that can be brought into AutoCad, combined, rotated, and viewed in two and three dimensions. "If you have trouble visualizing how moldings were going to look from the two-dimensional representation, as I did, it's very useful," Salvaggio says. "You can take any combination of shapes and

sizes and mix and match them."

David Foster of **David D Foster, AIA, Architects + Engineers**, Wimblerley, uses the CADD-I Computerized Detail File, Andersen Corp.'s CAD window-detail database, which he says makes it "easy to experiment with different windows." A user can "plug-in" a window and if it's not right, plug-in another.

What's more, Foster says, the CADD-I enables a user to quickly pick

out windows to show a client a proposed elevation, for example, and then to replace the windows according to the client's comments and get revised plans to the client the same day. This is a big advantage, he says, over having to redraw the plan with new windows each time manually.

Robert C. White, an architect in Fernandina Beach, Fla., has used PowerDraw CAD software for two years. It gives him "total flexibility"



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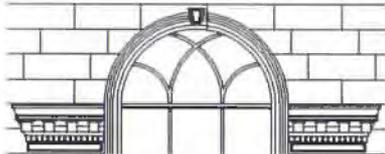
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and all the tools needed to draw with reliability, accuracy, and speed.

PowerDraw contains macro commands useful for rotating sheets, building drawing tools, finding drawing layers, and otherwise enhancing the drawing package.

White has worked on residential, commercial, site, and city-scale plans with PowerDraw. The program's speed is especially advantageous, he says, helping him get jobs to clients far more quickly than was possible

before he began using PowerDraw.

Bruce Rachel of Design Response, Dallas, specializes in designing small shopping malls, for which he uses Arris software. Rachel uses Arris for many of the tedious but necessary tasks of an architecture office: counting parking spaces or finding the areas of buildings, among many other things. That's especially useful, he says, when a lease space has a new owner. Changing lease lines or report-

ing lease space available is as simple as moving lines and letting Arris calculate areas.

Arris offers other creative enhancements, too, Rachel says, such as opaque three-dimensional drawing and the use of color. He says presentations are enhanced when clients can see an accurate representation of a building still on the drawing board.

Michael Dean Elliott has run his one-person firm, **Michael Elliot, Architect**, in Austin, for the past 18 months using VersaCad software, an IBM-AT-compatible computer, and an Enter Model 1000 pen plotter. Schematic design is still done by hand, but from design development through contract documents the best qualities of VersaCad, he says—easy modification, reduced redundancy, clarity, continuity of documentation, and increased legibility—boost his productivity. Using any CAD package effectively, Elliott says, takes discipline. "It gives you the ability to try things you've always wanted to try, and you can get lost exploring them," he says. Conversely, the necessity to focus on the work with CAD, and VersaCad's indexing and referencing aids "make you a sharper draftsman," he adds.

His Enter 1000 plotter, he says, "is a remarkable device," that moves speedily and accurately well within the exacting tolerances required for architectural drawings. He bought it, he says, simply "because it did what I needed and at a very good price." After using it for some time, however, he was surprised to find such an economical plotter performing day after day "without a glitch."

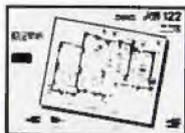
In addition, the Enter plotter's documentation is superb, Elliott says. "Once you get used to the different codes and other specifics, plotting goes very quickly and smoothly." The Enter 1000 can handle D-size drawings (24 by 36 inches), which Elliott says have been sufficiently large for the range of projects he has handled.

Flexibility is important in the use of pens, too. The Enter plotter accommodates felt-tip, liquid-ink, and ball-point plotting pens for quick reviews or precise contract documents.

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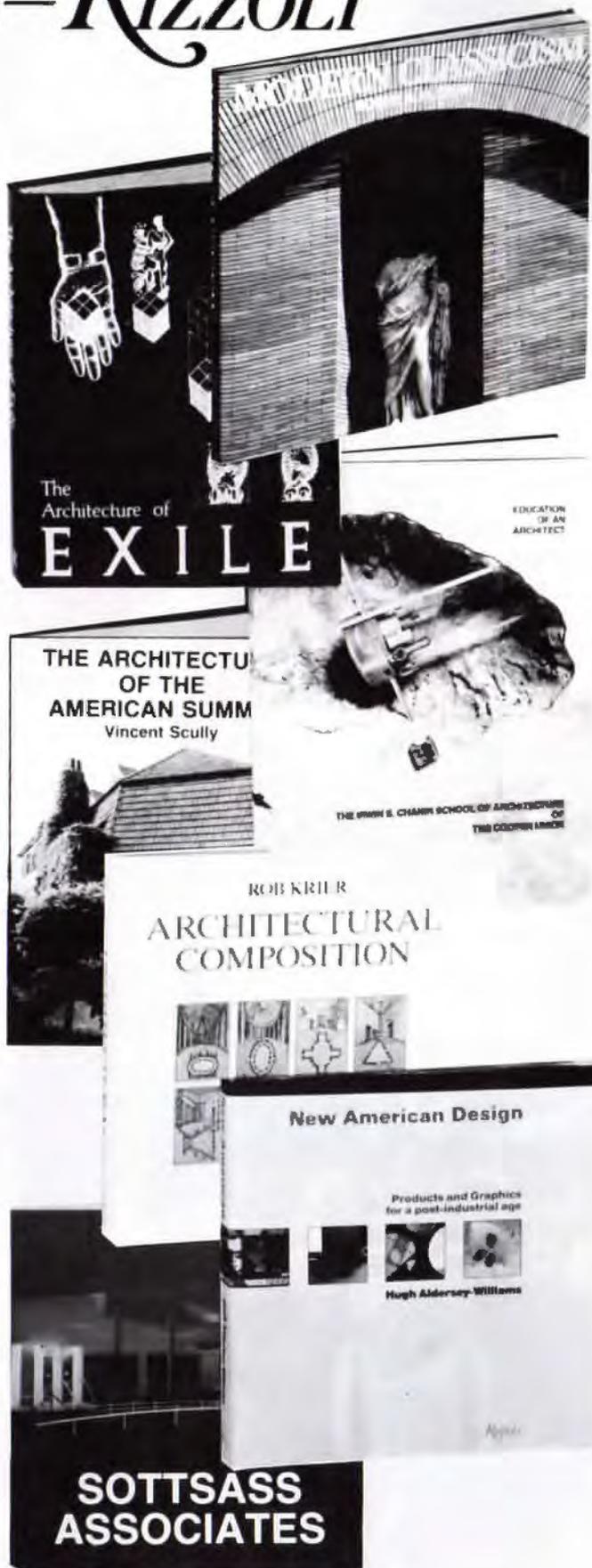
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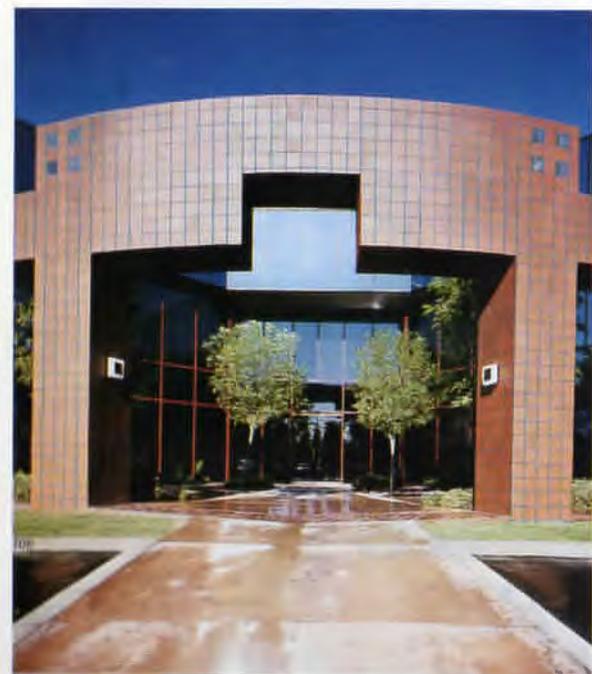
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Back to the Beach: Sand Castle Competition, Part 2

Thirty-three teams of Houston architects and designers tried once again Aug. 20 to raise Galveston's East Beach sand to new sculptural heights in the second Sand Castle Competition, hosted by the Houston Chapter/AIA, Steelcase, McCoy Inc., and Gerald Hines Interests.

While last year's event attracted 25 entrants and 600 spectators, this year the horde reached 10,000 to 12,000. Ribbons were awarded in numerous categories, such as most outrageous (construction hole by Ken R. Harry Associates), biggest (sun dial by Hoover & Furr), funniest (garnished hot dog by Barone Design Group), and most lifelike (cowboy soaking in a tub by Bond Brick).

In the professional category, judged by Gerry Kirk of Sand Sculptures International and Bill Sherman of Rice University, first prize went to Index for a Volkswagen convertible; second to Ziegler Cooper, Inc., for a pyramidal castle carried on the back of a huge turtle; and



Photographs this page by Gerald Moorhead



third to Designtech/Cannady, Jackson & Ryan for a sculptured live-action scene in which a boatload of people tried to rescue one woman in sand-formed water while another was being eaten by a sand shark.

Winners from the public entries, judged by architects Bill Cannady, FAIA,

and Barry Moore, FAIA, were a classic pyramid by Phillips Technical Communications, first prize; a dreaming sandman by McIntyre—"Big D," second; and a caterpillar by Tina Crouse, third.

—GM



Winning amid the fun of the Sand Castle Competition in Galveston were Index, first place, for a Volkswagen convertible up to its hubcaps in sand, ABOVE LEFT; Ziegler Cooper, second, for a turtle-home castle; and Designtech/Cannady, Jackson & Ryan, third, for their action scene from "Jaws," ABOVE.



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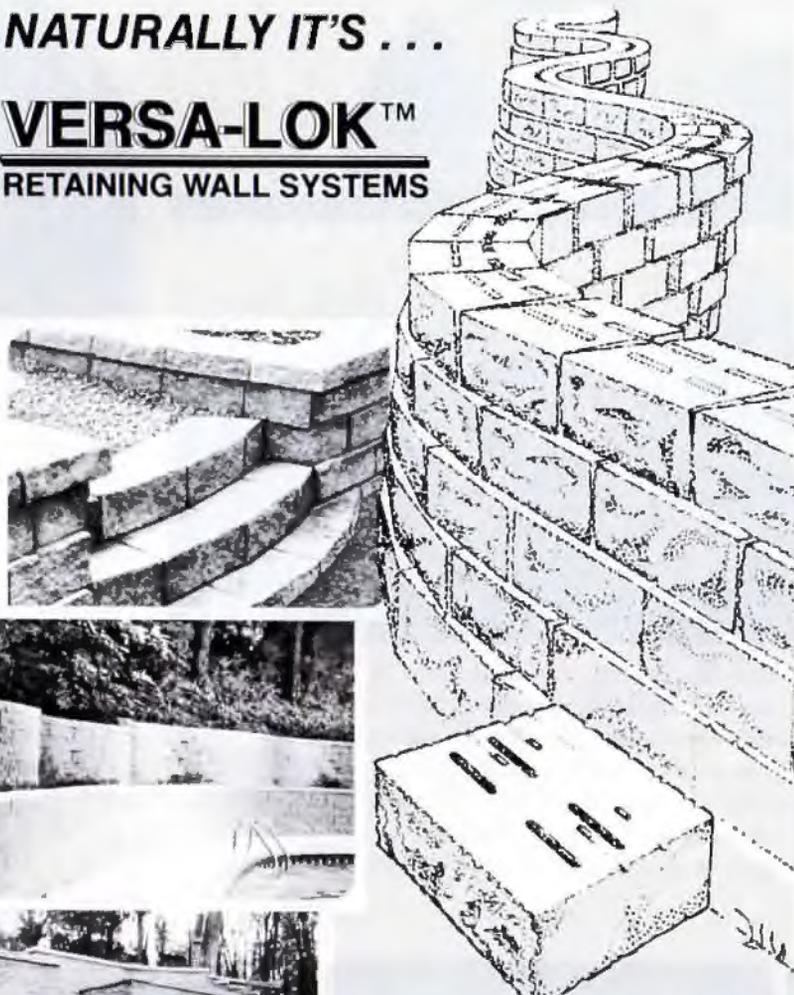
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As its first public event, the new Houston Architecture Foundation (HAF) in September hosted a symposium, entitled *Shaping the City: A Design Perspective on Mobility*, to examine the influence of transportation systems on the form and function of cities.

HAF board member Macey Reasoner opened the meeting by comparing the current opportunity to remake Houston's transportation system to building the ship channel 70 years ago, a move that made the city a major port.

Keynoter Joan Mondale introduced a documentary film, "Arts on the Line," describing the installation of public art in Boston's transit stations. The message of such installations, she noted, is that the people who use the stations are important. John de Monchaux, dean of architecture and planning at MIT, called cities "messy by nature" and proposed the camel (designed by committee, efficient in use of resources, robust, environmentally appropriate, delightful) as an appropriate analogy for mobility systems in cities, not the sleek, streamlined horse.

Other speakers included Greg Baldwin, real estate broker Howard Horne, city council member Eleanor Tinsley, John Gilderbloom of the University of Louisville, Carl Sharpe of The Rice Center, and Sigurd Grava of Columbia University. It was sponsored by HAF, which, like similar foundations in Boston, Philadelphia, and San Francisco, seeks to create opportunities for discussion on public and professional concerns, inviting public participation in urban design and quality of life. Ray B. Bailey, FAIA, is president.

Joining the Foundation and the AIA/Houston as sponsors were Central Houston, Inc., METRO, The Rice Center, Rice Design Alliance, and Uptown Houston. Partial funding was provided by the Urban Mass Transportation Administration.

—Martha Murphree

Martha Murphree is executive director of the Houston Architecture Foundation and the Houston Chapter/AIA.

NEWS, CONTINUED ON PAGE 59

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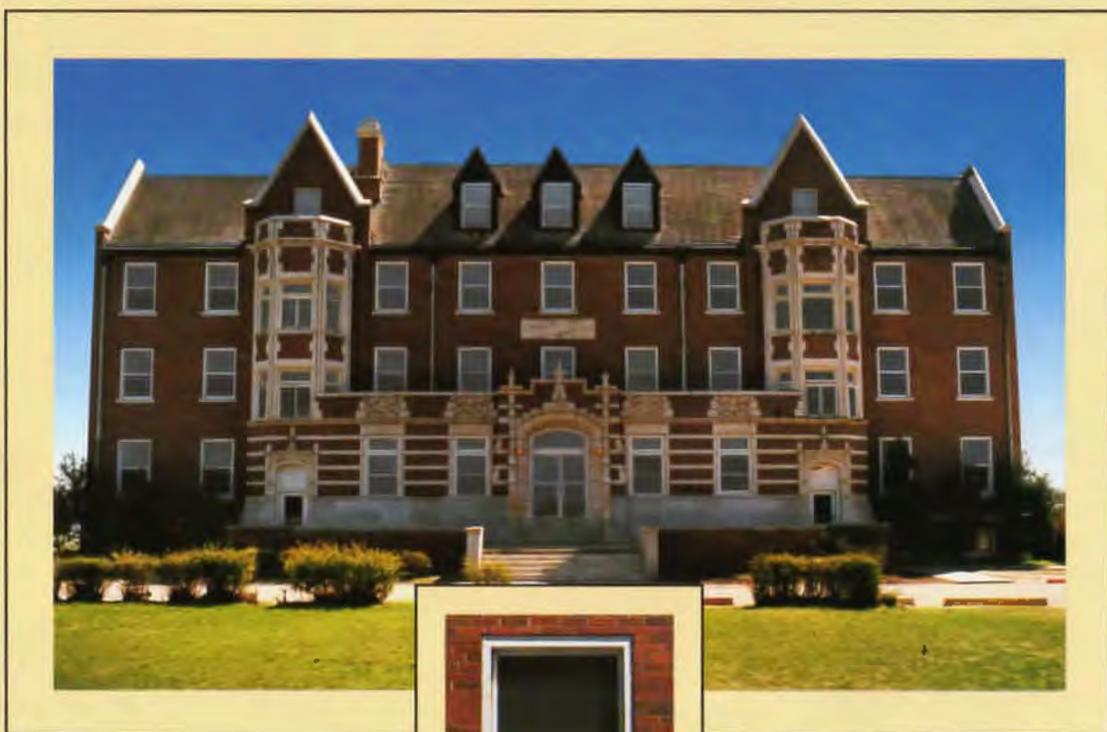


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Ford Powell & Carson wins 7 of 16 1988 Chapter Design Awards

Sixteen projects out of 42 entered won awards in the San Antonio Chapter/AIA's 1988 Design Awards. Ford, Powell & Carson led the field with seven win-



San Antonio's winners: Lifshutz Residence, ABOVE; Echo Restaurant and Cantina, BELOW; and First National Bank of Boerne, BOTTOM.



ners, netting four Honor Awards.

Honor Awards: The Sealy Building, Galveston, Yvonne Lifshutz Residence, Guenther House, and Rivercenter: Riverwalk Extension and Commerce Street Bridge, San Antonio, by Ford, Powell & Carson, Inc.; and First National Bank of Boerne, Phase II, Boerne, and Fair Oaks Bank, Fair Oaks, by Lake/Flato Architects, Inc.

Honorable Mentions: Oppenheimer Ranch House, Crystal City, by JonesKell Architects; National Bank of Commerce, Boerne, by Marmon Barclay Souter Foster Hays; O'Connor Party Barn, Hempstead, and Residence, Castle Pines, Colo., by Ford, Powell & Carson,

Inc.; The Romano Residence, San Antonio, by Hablinski & Associates, Inc.; Zinfandeli's Restaurant, San Antonio, by Lake/Flato Architects, Inc.; Garden-dale Elementary School, San Antonio, by Reyna Caragonne Architects; Remod-eling and Additions to Residence of Dr. & Mrs. Dudley Harris, San Antonio, by Jack Howard Peterson, Archi-tect; and Echo Restau-rant and Cantina, San Antonio, by Davis Sprinkle, Architect, AIA. **Special Award: An American Dog in Bali** (doghouse), San Antonio, by Ford, Powell & Car-son, Inc.

Jurors were Robert Geering, FAIA, of San Francisco; Barry Moore, FAIA, of Houston; and Thomas Witt of Dallas.

— RDT

NEWS, CONTINUED ON PAGE 61

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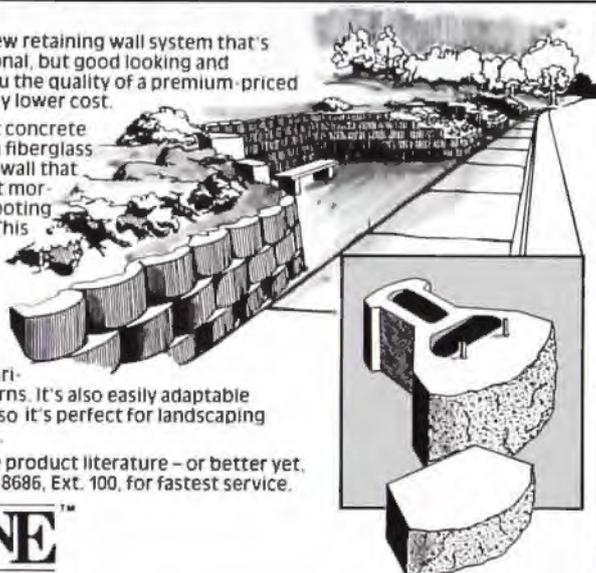
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More Than Shamu: Design Nets Records for Sea World of Texas

Sea World of Texas, San Antonio's largest single development in recent memory, opened last spring and has been racking up records since.

The fourth Sea World park developed by the Harcourt Brace Jovanovich Company, the \$170-million, 492-acre Sea World of Texas came to San Antonio after HBJ chairman William Jovanovich visited the Alamo City and recognized its potential as a site. Investments of such magnitude are normally made only after extensive marketing and feasibility studies, but HBJ officials say they began researching San Antonio sites and writing building programs without them.

Success in the entertainment business is measured in day-to-day attendance. According to Sea World staff, the 25-year-old Sea World in San Diego, Calif., has had a peak single-day attendance of 35,000; Sea World of Texas has already had a 42,000-guest day.

According to John Redlinger, Sea World's Vice President of Design and Engineering, who oversaw design and construction of the park, part of the park's success may be that, "Sea World of Texas is different" from the company's other parks. "We decided that this would be a native Texas park," he says. The park's creators skillfully meshed entertainment and educational attractions with the Hill Country landscape, creating a sense of permanence and cohesion.

Company officials chose a site west of town—luckily "beyond the clay-covered area," says Redlinger. The limestone subsurface presented other problems, however—the 12-acre lake had to be blasted out of the rock and lined with concrete.

Most of design work was done by Sea World's 11-member staff, according to Redlinger, since, outside the company, "Few architects or engineers are experienced in salt-water treatment plants, whale habitats, or the U.S. Department of Agriculture's requirements for walrus pools." San Antonio architects, engineers, contractors, and consultants were selected by the Sea World staff, then matched up. A water-quality consultant from San Diego, Calif., was the only out-of-state firm hired.

The idea of being a good neighbor also extended to code compliance. Even though the park is outside the city limits, work conforms with the city's codes in anticipation of future annexation.

The park entrance, fronting a 7,500-car parking lot, is framed by three vaulted archways leading to a broad plaza with a compass rose and fountain. The park itself, covering 250 acres of the site, is elaborately planned to move guests through the attractions with the least effort. The arena for Shamu the killer whale, Sea World's top draw, is at the rear of the park, pulling visitors past other exhibits.

Shamu can be found in the southwest corner of the park, in a 7-million-gallon series of pools that form the world's largest manmade killer-whale habitat. The silicon-coated fabric partially covering the pool's geodesic dome shelters a 4,500-seat theater-in-the-round.

Other shows feature several species of whales and dolphins, called New Friends, while still others feature otters and sea lions. There is a waterskiing show and even a non-aquatic show, with performers on all kinds of wheeled vehicles.

Each component of the park has its own architectural identity through the use of form and material. The broad cantilevered roofs on the Water Ski Stadium and the New Friends Show provide shade for the visitors while they enjoy the shows. The New Friends pools are also shaded with a gracefully shaped canopy of fluoroplastic top coat material that not only complements the stadium roof but serves to shield the salt water from sunlight and rainwater. The anodized-aluminum geodesic dome covering Shamu makes a high-tech contrast to the heavy timber construction of the self-explanatory "Place To Meet." Due to the scale of the site, such comparisons are difficult. Nevertheless the map handed out at the gate and the clear graphics throughout make the shows and exhibits easy to find and the whole park is handicap-accessible.

Two exhibits are of particular interest. The penguin exhibit, for example, is a chunk of the polar regions in sunny Central Texas; it allows researchers to study penguin populations year-round and fea-



Sea World's architecture combines high-tech and regional touches that blend with the landscape. ABOVE: New Friends show features dolphins; INSET: killer whale Shamu is the big star.

tures a daily snow shower. The sharks and coral reef exhibits allow visitors a close-up, underwater look at thousands of fish from the Pacific and Indian Oceans and many species of sharks, contained behind an acrylic panel of world-record size. Says Redlinger, "The requirements for manmade salt water are tremendous, ...[so] we reclaim every gallon we can."

Two landscaped areas, the Texas Walk and Cypress Gardens West, along with the Cypress Restaurant, provide a pleasant contrast to the activities and excitement of the shows. The Texas Walk and Cypress Gardens West are woven together into a 20-acre park where visitors can wander among 600,000 trees and shrubs while listening to running water and background music from buried speakers. The paths of concrete pavers and Mexican *adoquin* stone lead park guests past 16 life-size bronze statues of famous Texans. The 19,000-square-foot Cypress Restaurant, with 100-year-old timbers and etched windows, is sited so that most of the 351 seats have a view of the botanical gardens.

The diverse architecture and immense scale of Sea World of Texas, along with its fascinating residents, make the park an experience that is difficult to match.

—Jim Gallagher

Architect Jim Gallagher lives in Dallas.



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For more information, visit us at booth #143 in San Antonio, or circle #62 on the Reader Inquiry Card.

International Design Competition Calls for "Lights across the Lake!"

Until now, the Congress Avenue bridge has served only as a functional connection between South Austin and the central business district. But if the City of Austin is successful next year, its span over Town Lake will become a dazzling link along the street's axial procession toward the Capitol.

The Austin 150 Commission, a group formed to direct next year's celebration of the city's sesquicentennial, has initiated an unrestricted international competition for the design of a permanent lighting installation for the bridge. The commission's goal, says Roy B. Mann, the competition committee's chairman, is to "make ornamental modifications to the bridge," emphasizing illumination as the primary design focus.

The deadline for entries is Jan. 17, 1989, with judging soon thereafter. Mann says that the commission hopes to construct the winning design in time for a culminating sesquicentennial celebration

on the evening of Dec. 27, when the bridge and Town Lake shoreline will be lit up to honor the day on which the Congress of the Republic of Texas incorporated the capital city.

Jurors for the competition are Cheryl Barton, president of the American Society of Landscape Architects; Kent Bloomer, sculptor/designer; David Di-Laura, *Architectural Lighting Magazine*/lighting consultant; Melvyn Green, bridge/structural engineer; Charles Moore, FAIA; Jan Moyer, lighting designer; and Alan Taniguchi, FAIA. Theodore Liebman, FAIA, will serve as the competition advisor.

Winning designers will receive cash awards anticipated to be \$7,500, \$3,000, and \$2,000 for the top three spots, respectively. Competition program kits are available from the commission for \$50. Write to the Austin Community Foundation, c/o Austin 150 Commission, Attn: Competition Advisor, P.O. Box 1839, Austin, 78767-1839.

— RDT

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Michael D. Tatum, founder of the Hellmuth, Obata & Kassabaum Interiors Group in 1963, has been appointed Director of the Interior Design Program at UT Arlington. Tatum's appointment, says Dean Edward Baum, is the beginning of an expansion of the program in "professional involvement, size, and stature."

A Riverboat Center on the Mississippi. The AIAS's winter design competition using a site along the Mississippi River in New Orleans. Registration deadline: Feb. 15. Call 202/626-7363.

Wendy Haskell Meyer Student Design Competition. The second annual interior architectural design competition for Houston-area students. Submission deadline: Dec. 9. Call 713/961-9292.

John Hertz, assistant professor of architecture at UT San Antonio, is studying "environmentally responsive building design" in Peru as a part of his second Fulbright grant. He also is planning a book on housing in Peru's tropical areas.

Freeway as Art. The State Highway Department's national design competition for team proposals that "move the highway system from simply a utilitarian element of the city's infrastructure toward becoming an art form within the architectural fabric of the city." Registration deadline: Dec. 15. Call 409/845-1019.

Flights of Fancy. An exhibition of bird houses designed by artists and architects, from Nov. 19 to Dec. 16 at the RGK Foundation Gallery, Austin. The designs exhibited will be auctioned Dec. 4, with proceeds going to the Texas Fine Arts Association. Call 512/453-5312.

Art, Architecture and Engineering: A Blueprint for Change. A national conference Apr. 13 and 14, hosted by the University of Minnesota, to examine ways to enhance the design of public places through collaborative design. Team projects, built or unbuilt, are sought for presentation. A \$1,000 honorarium goes to accepted projects. Submission deadline: Dec. 15. Call 612/625-8096.

Destination: Downtown. The sixth annual downtown revitalization conference, Nov. 15 and 16, sponsored by the Texas Historical Commission's Main Street Project and the Texas Downtown Association. Call 512/463-6092.

Future of the Industrial City. The theme for the University of Wisconsin-Milwaukee's International City Design Competition to "generate visions of the city of the future." Using Milwaukee as a prototype city, designers will address three areas: the central city district, mature residential neighborhoods, and the growing edge of the city. Registration deadline: Nov. 30. Fee: \$75. Call 414/229-4014.

Celebrating a New Legacy. The Southern California community of Colton challenges architects to design and execute 100 dwelling units of senior housing in a historic setting. Besides \$50,000 in prizes, winners will have an opportunity for a commission to build the project. Registration deadline: Dec. 20. Call 714/370-5052.



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nalists meant that the committee had no further obligations.

All three finalists say they would have proposed designs for the new site with no additional compensation, if only the competition had been allowed to continue. "I was really excited about the project," says sculptor Rogers. "I would have done whatever it took just to see it executed."

Decrying what he calls "the rape of the competition," sculptor Kraft says, "The committee had a continual disregard of promises they made [in writing] to the finalists, to the donors, and to the vets."

The next year, with nothing to show from the competition, Collazo turned to volunteers from the drafting department at the Texas State Technical Institute's (TSTI) Waco campus. By October 1987 the TSTI volunteers had developed a scheme based on a central fountain flanked by granite memorials for each conflict, framed by wood trellises.

After serving as proxy for Graham at two committee meetings in which the TSTI design was discussed and with no

real knowledge of the competition's history, architect Field agreed to volunteer his time on an after-hours basis to revise the TSTI scheme, considered to be too "weak" in its design. Field completely reworked the plan and redesigned all elements, incorporating suggestions from the committee along the way. The committee adopted the design Jan. 21.

From that point, modifications to the design continued. In addition, UT Austin architecture student Bryan Welty built a scale model for display so that, Collazo said, the committee would not "just be peddling words." The model was unveiled publicly Sept. 12.

The committee has received \$25,052, mostly from veterans' groups, toward building the memorial, which Field says should cost "just under \$1 million." Until more is donated, he says, the group is unlikely to proceed with a groundbreaking.

The memorial, if built, may soothe the wounds from two still-traumatic wars, despite the flawed process that led, however circuitously, to its final design.

—Ray Don Tilley

PRODUCTS/LITERATURE

The manufacturers and products listed in this issue will be part of TSA's 49th Annual Products Exhibition, Nov. 18 and 19 at the San Antonio Convention Center.

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By Dave Braden, with apologies to TIME

David Braden, FAIA, is a principal in the firm Dahl/Braden/PTM, Dallas.

Milestones

MERGED. ¶ § Ò Ø ¶, GAM, ABCDEFG, KRLD, M, H, T&T, + 46 Architects, Inc. Hasuko Yamamama, FJIA/Japan, President of ¶ § Ò Ø ¶ Architects, Tokyo, announced a corporate merger with Gonzalez, Abromovitz & Murphy Arquitectos, Mexico City; ABCDEFG, Inc., New York; KRLD, Toronto; Messerschmidt & Heinrich, Berlin; Tweedledee & Tweedledum, RIBA, London; and 46 Third World architecture, engineering, and planning firms. Corporate headquarters will be located in a former Toyota plant in Knoxville, Tennessee. "We have created the world's largest minority-owned architecture firm," Yamamama said. Through unique corporate structuring, the new firm will qualify as a "small business," although "with 39,000 employees, we are definitely not disadvantaged," he quipped. The firm expects to open its first branch in Houston "as soon as Big Oil comes back."

DIED. Fred Postmodernist, 43, New Jersey architect who created a stir on the skyline with his unique contextual approach, of stomach cancer in Bellevue Hospital, New York. Generally credited for the beginning of historical appliqué in a time when the glass curtain wall threatened to

envelop the world, Postmodernist will be remembered more for his clichés than for his buildings. He was a member of the Possum Kingdom Lake Lions Club and VFW Post 6042876. Survivors include 82 percent of the American Institute of Architects' members. Interment at Forest Lawn in a bronze casket featuring a gabled lid with a roundel on each side.

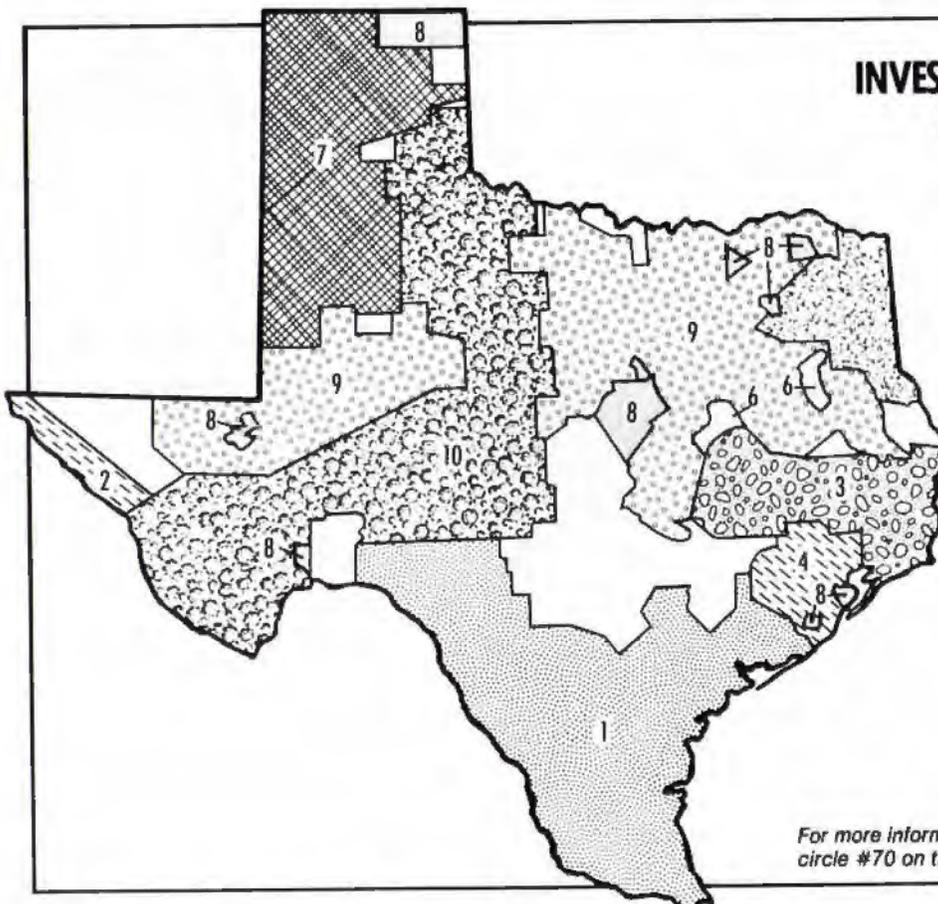
BORN. Herman Deconstructivist, a boy, in the Museum of Modern Art, New York, to father Frank Gehry, FAIA, of Los Angeles and Malibu Beach; mother unknown. Weight: about 3 lbs. Midwifery by the design team of Pietre Eisenbohn, FAIA, Haha Hazid, Kim Coohoss, Donald Libeiskend and Lenny Hohoomi. First gifts to the newborn: a guest lectureship at Princeton's architecture school and an autographed photograph of Philip Johnson that glows in the dark.

CHARGED. Zumboldt County, Texas, Commissioners Court, in Federal Court for Inhumane Cruelty, for locating a new jail facility in a former cold-storage warehouse. Officials stated architectural and engineering drawings for the renovation neglected to remove machinery for-

merly utilized to keep food products at 38°F. A switch flipped accidentally by correctional personnel caused "at least 5,280 bad colds in the 6,300-inmate population" said Milton Aman, the attorney who filed the class-action lawsuit for the inmates. As a side issue, officials noticed a run on handkerchiefs in Zumboldt County.

PATERNITY ADMITTED. Billy Secord McCord, FAIA, 42, burly celebrity Texas architect; father of the "high-rise hole" cliché for a Houston office building. The whistle caused by the building's feature instigated the evacuation of the entire city of Conroe, which feared nuclear attack. McCord has agreed to pay \$2,100 monthly for support of the city's infrastructure until the population returns (if ever). "At first, I thought I had given birth to a great idea," McCord said, "but on reflection it was a bummer."

COMMITTED. "Musings," satirical comment on the world of the professional architect, to its 10th year of publication in *Texas Architect*. "We're not surprised at suggestions that we be committed," stated contributing editor Dave Braden, FAIA. "It has been suggested many times before."

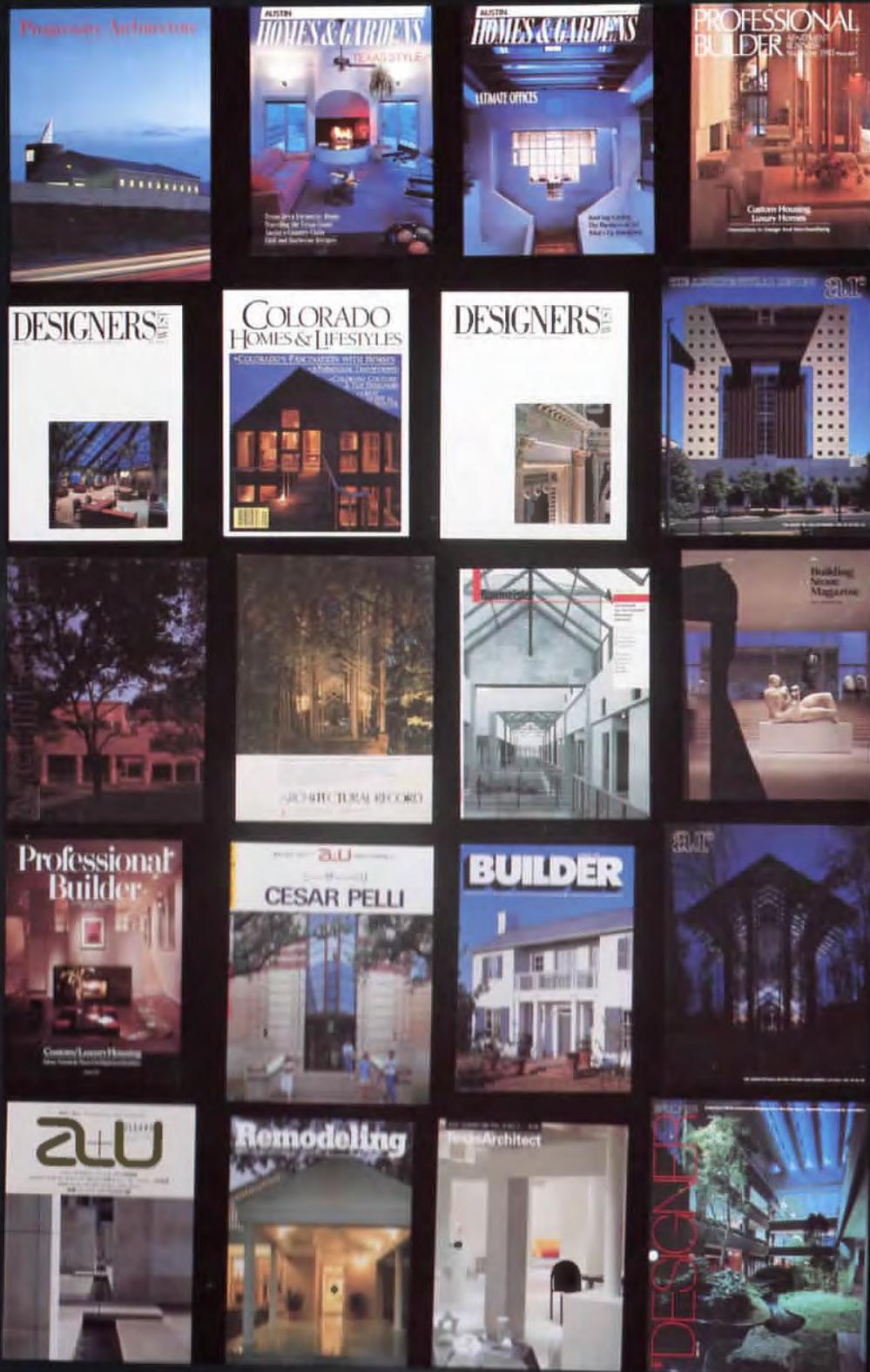


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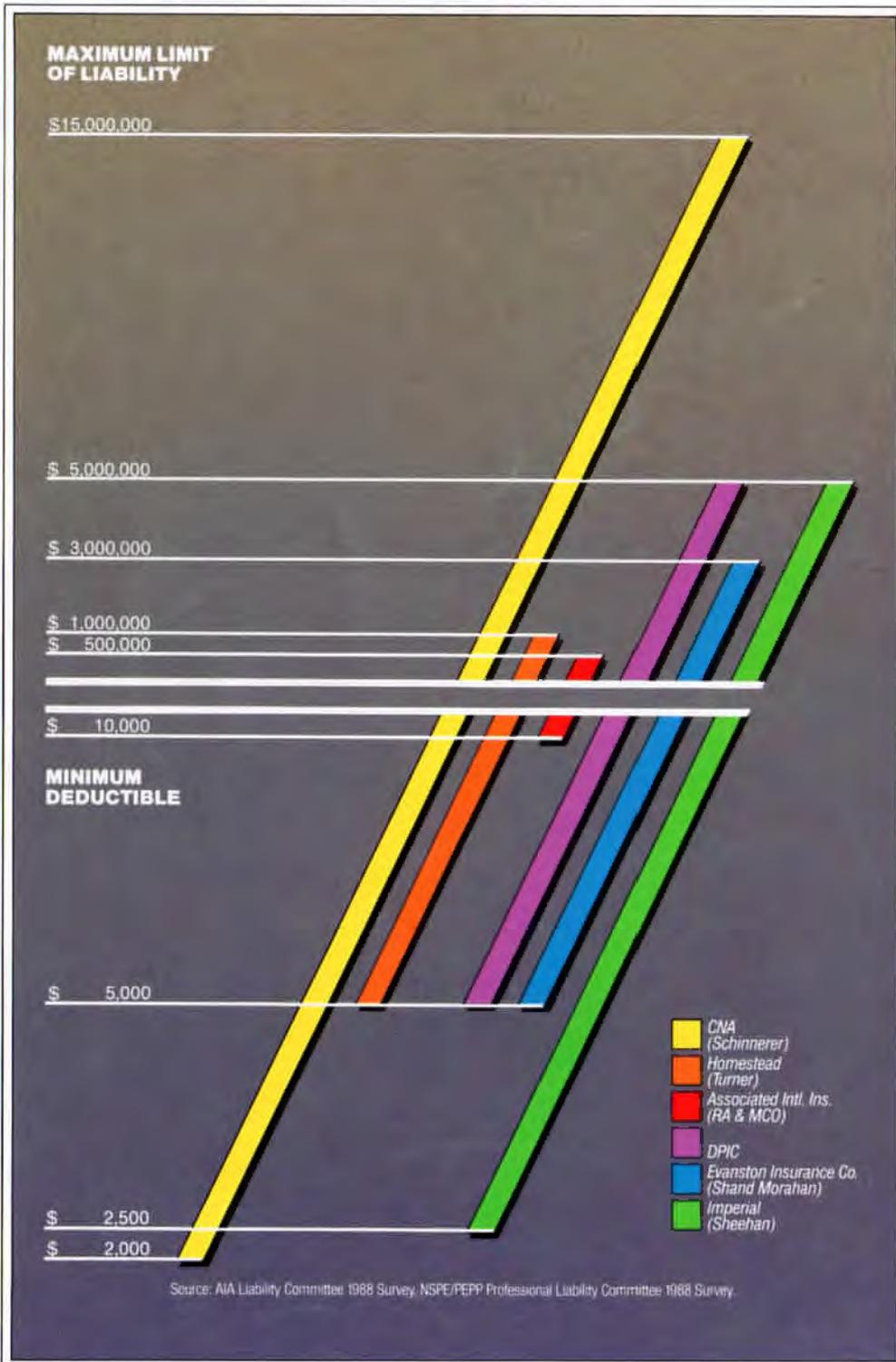
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