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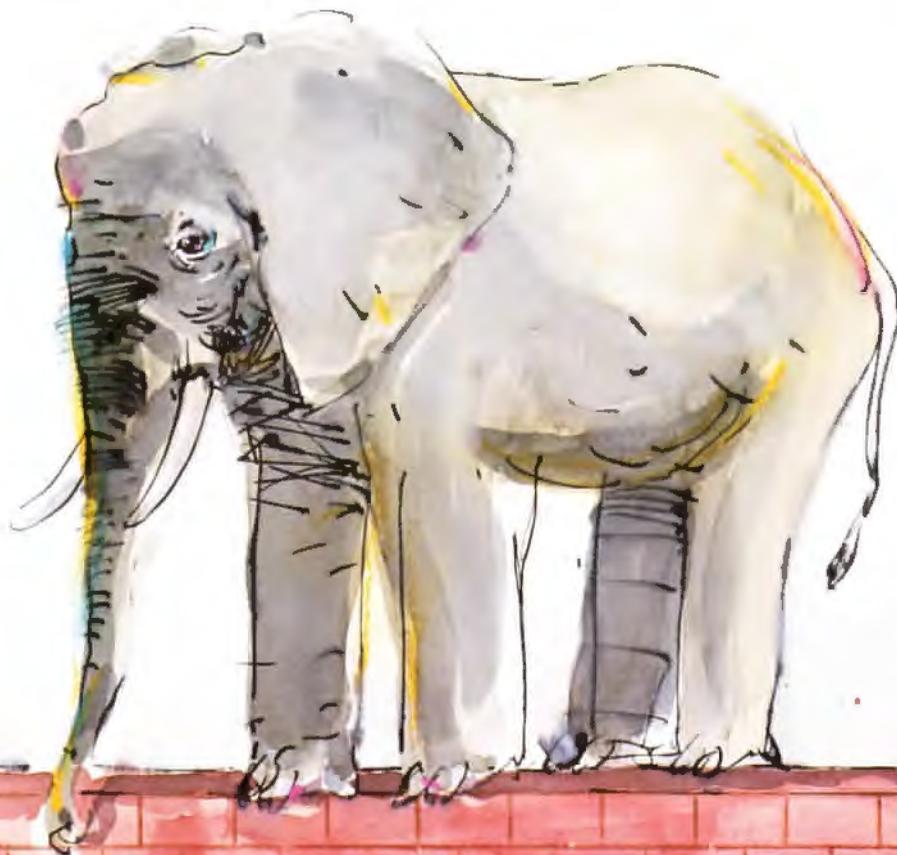
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For more information on loadbearing masonry construction, contact: Masonry Institute Houston/Galveston.



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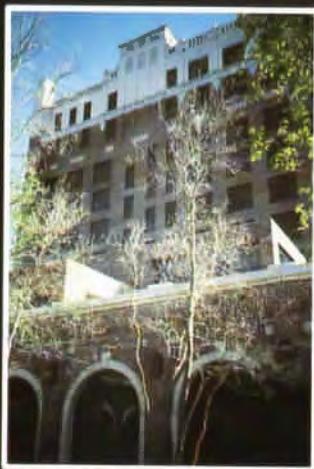
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COMING UP: *The November/December issue of Texas Architect will feature the 21 winning entries in the general-design and adaptive-reuse categories of the Texas Society of Architects 1983 Design Awards Program.*

ON THE COVER: *Residential and commercial development co-exist along the San Antonio River. Photograph by Thom Evans, San Antonio.*



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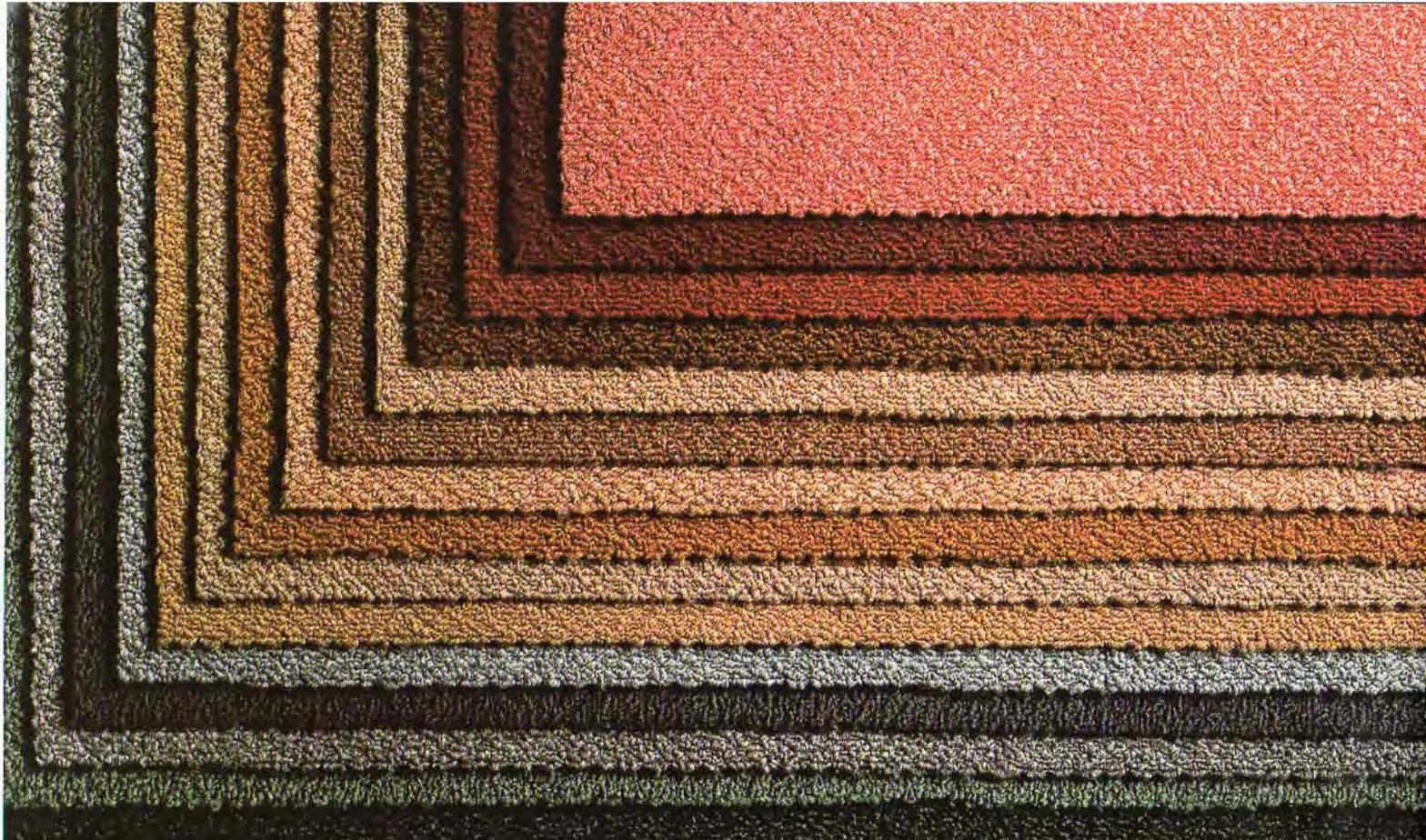
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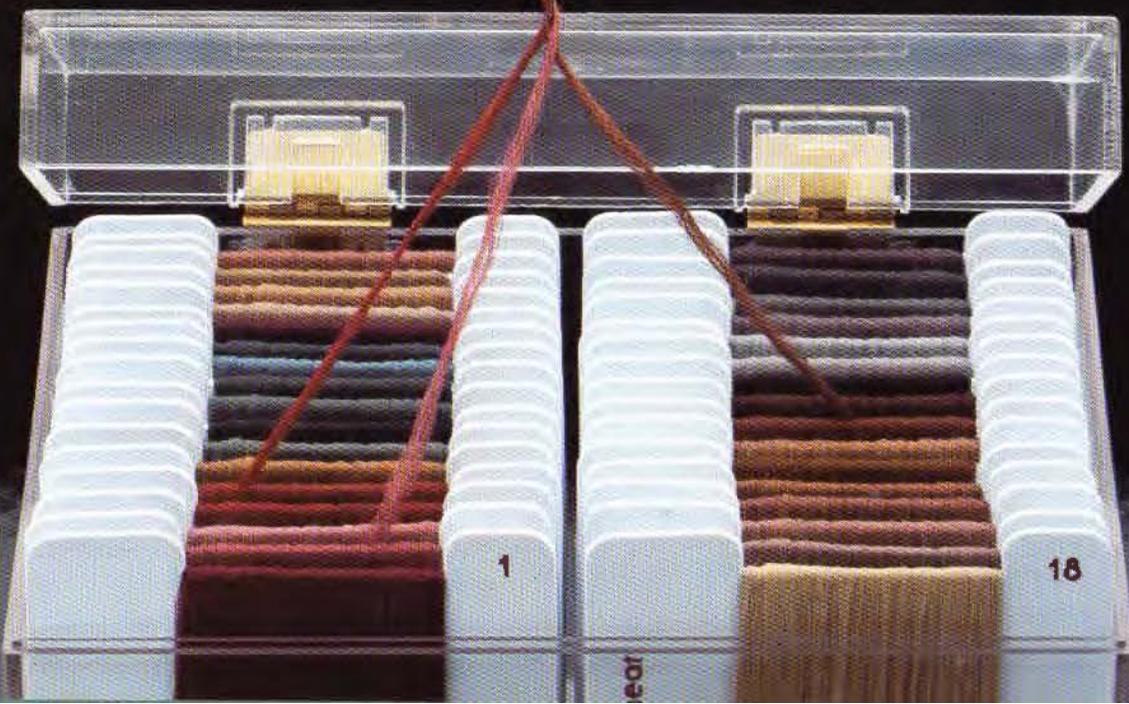
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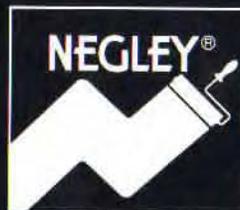
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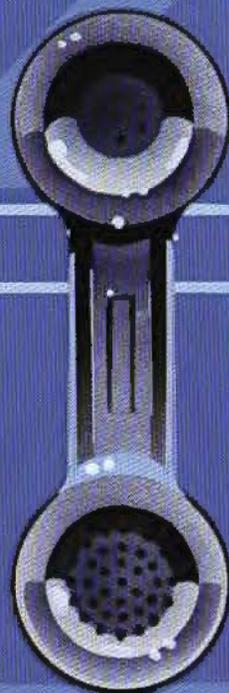
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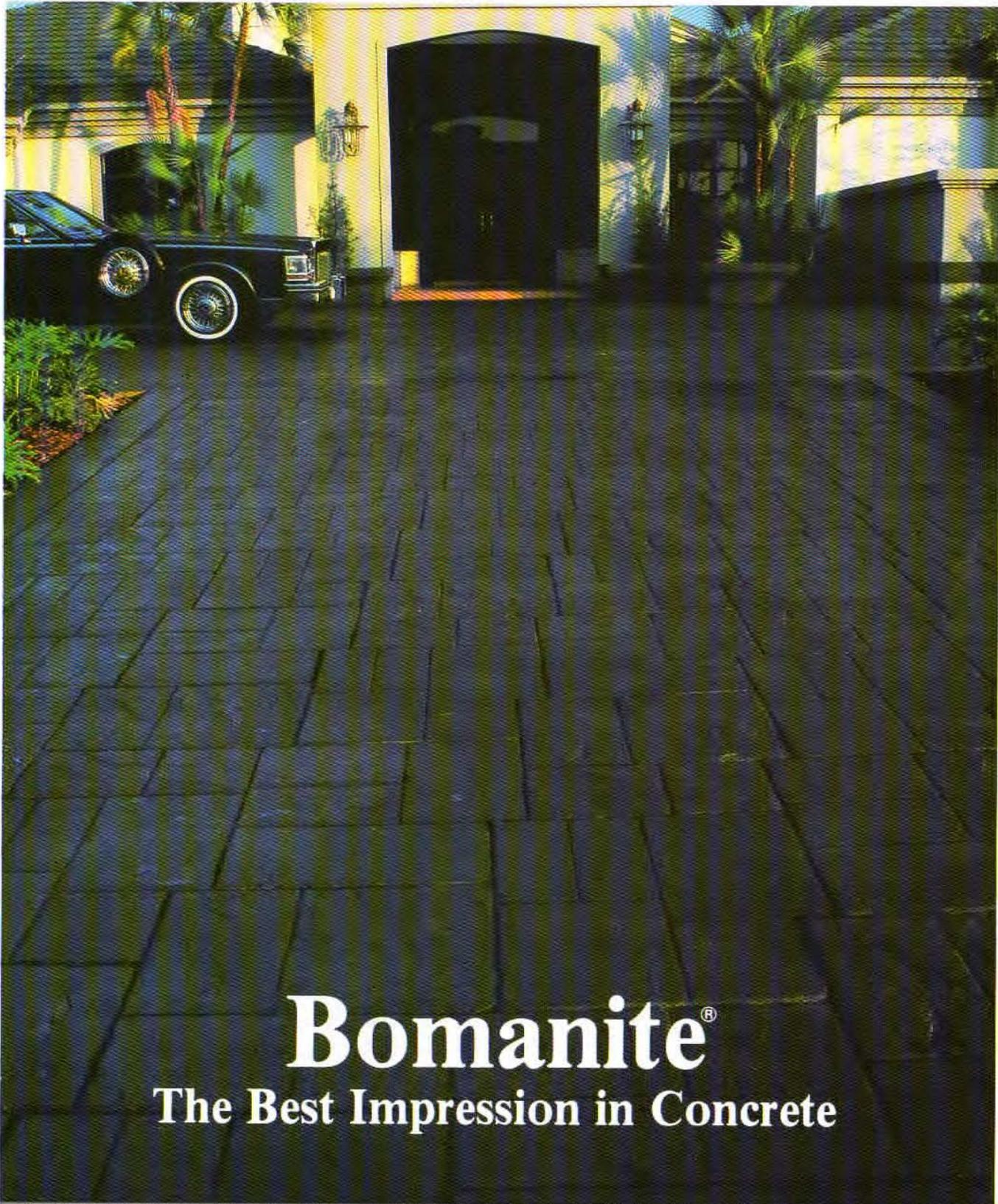
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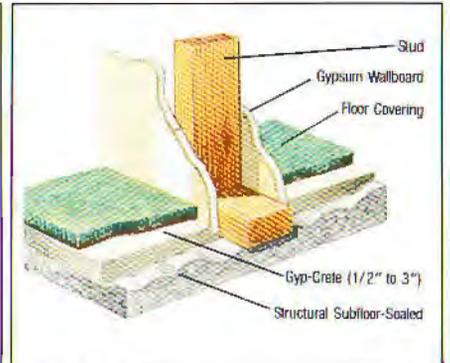
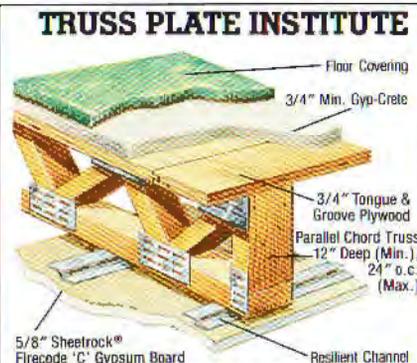
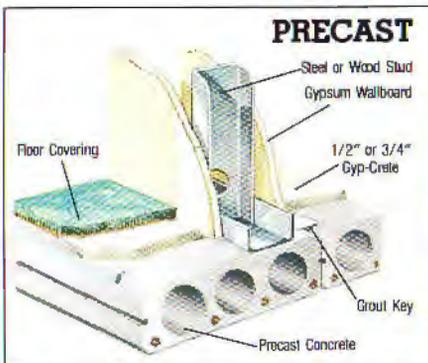
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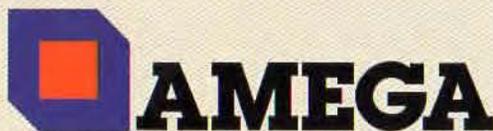
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 uly/August) that a
 transcend the normal func-
 tions of assembly, teach-
 ing to become a meta-
 morphosis prompts me to write you
 my Texas church.
 Now in the SMU archives,
 my grandfather, Issac B.
 founding and building
 in the Farmers Branch

family set out for Texas
 on Jan., 1844, I drove
 to Will Cochran cabin
 ch. . . . (Mrs. Cochran
 a podist) that settled in
 when I and my wife
 members of the Methodist
 of the rest of the men
 entered, and when they
 saying I would call their
 and read, sing and pray
 the best I could.
 In 1846 we concluded
 to build a church. We went to
 a hewed log house 18
 feet covered it with four foot
 sawed-out puncheon
 (excellent) floor within
 100 sq. ft. of my cabin."
 The land on which the
 church was built and later deeded it to
 the Webb Chapel is still an
 though it is no longer on
 Webb Chapel Road.
 The cemetery is still where
 near Webb's "cabin."
 The same year it was
 the year Dallas County
 Webb Church housed
 ever in the Peters Colony
 is C. Williams of Ten-
 Webb Chapel.

Surely no contemporary Texas church
 building has so well fulfilled "the normal
 functional requirements of assembly,
 teaching and recreation" as that frontier
 church has, nor is any today quite so
 effective a "metaphor of faith."

Mrs. George F. Davis
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EDITOR: Peter Papademetriou's review
 of the new architecture building at the
 University of Houston in the July/August

Texas Architect, referred to the Univer-
 sity Park campus' lack of a "real master
 plan" and to the siting of the building.
 Both points require clarification.

There is now a real master plan for the
 University. It was prepared by 3D/Inter-
 national and the University's Facilities
 and Construction Group, in collaboration
 with the System Administration, the
 deans of the colleges, and numerous
 participants.

Announced in March, the plan's urban
 design concepts contributed directly to
 the change in the campus' name—from
 "the Central Campus" to "the University
 Park Campus." The site for the new archi-
 tecture building was designated in the
 plan. Messrs. Johnson, Burgee, *et al* are
 responsible for the building.

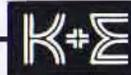
Daniel R. Brents
 3D/International
 Houston

EDITOR: I noted with interest the May/
 June switch in the format of *Texas Ar-
 chitect*. Congratulations! A handsome
 publication has indeed improved its pre-
 sentation and image. The color repro-
 ductions seem particularly improved and
 the paper quality is excellent. The per-
 fect binding is a liked improvement and
 if you continue to educate the architects
 properly, perhaps you'll pull us through
 yet!

Benjamin E. Brewer Jr., FAIA
 Lloyd Jones Brewer & Associates
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 Houston

EDITOR: I have been examining your
 July/August issue with great interest.
 You have done an exceptionally fine job
 of balancing the historical with the cur-
 rent aspects of church architecture in
 Texas.

Keith A. Hickman, AIA
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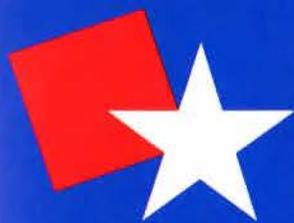
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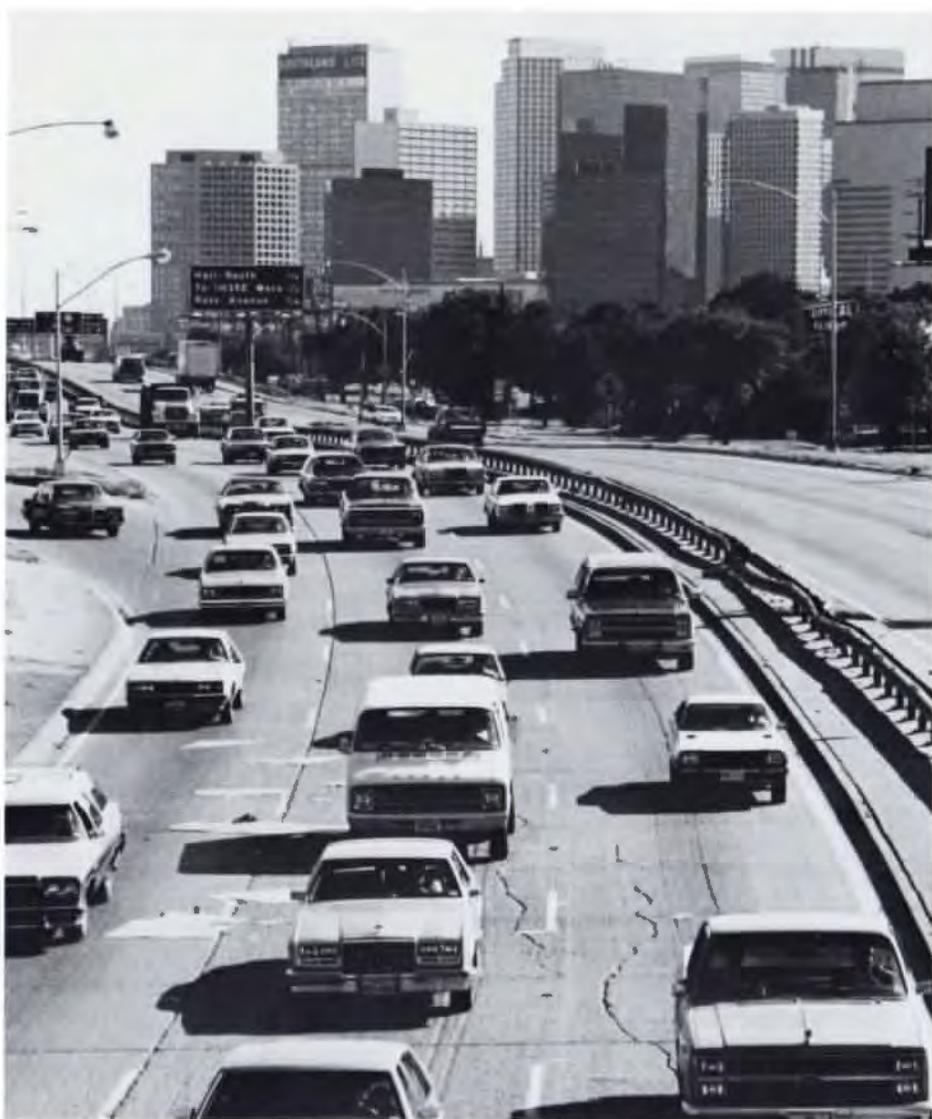
Edited by Ray Ydoyaga

DALLAS VOTERS APPROVE RAPID TRANSIT SYSTEM

The second major metropolitan transit authority in Texas, Dallas Area Rapid Transit (DART), was approved by Dallas-area voters August 13. DART won overwhelmingly with 59% of the 101,986 votes cast in 21 municipalities and unincorporated areas of Dallas County. (A few of the smaller suburban communities voted against DART and will not be included in the transit service region.) Along with the creation of DART, Dallas-area voters approved a one-percent sales tax to fund mass transit and a service plan for bus and rail transit improvements in Dallas from 1984 through 2010.

The passage of the DART referendum culminates almost two years of planning. In September 1981, resolutions by the City of Dallas and Dallas County initiated efforts to create DART and the interim board began meeting in January 1982. Community meetings and work by engineering consultants led to the adoption of three service plan alternatives in February 1983. These were submitted for community review and comment, and based on this process, the full final service plan—including a bus-related "Immediate Action Program" and a long-range rail-related "Fixed Guideway Plan"—was adopted by the interim board in April. Final board approval of the plan followed acceptance of the plan by each of the 21 city councils and Dallas County Commissioners Court and led to the August 13 vote.

Based on the election results, the final boundaries of the DART service area will be established and a permanent DART Board will replace the interim board. Administrative procedures and personnel will then be established and, following this start-up, implementation



Dallas' congested traffic prompted the city's voters to approve mass transit proposals.

of the two-phase service plan can begin.

The Immediate Action Program, to be completed by 1986, consists of bus service improvements, including doubling of the bus fleet, addition of new routes and extension of existing routes, cross-town service, transfer centers, maintenance facilities, reserved bus and vanpool lanes on East R.L. Thornton and LBJ Freeway, and a Dallas-area rideshare program. In contrast to Houston's

METRO, DART does not intend to purchase the existing Dallas Transit System (DTS), but will contract with DTS for bus services.

At the same time, DART will initiate preliminary engineering for the first sections of the Fixed Guideway Plan, which calls for 69 miles of light rail transit in place and operating by 1995. The second portion of the program will create a total of 131 miles of light rail by 2000,

and 160 miles are to be in place by 2010.

Light rail transit is the rail transit mode which depends upon an overhead power distribution system. In its modern form it is an evolutionary development of the familiar street railway system common in the United States until the 1930s. Currently, light rail systems operate in several American cities including Boston, Cleveland and San Diego and systems of this type are under construction in Buffalo, Pittsburgh and Portland, Oregon. Light rail contrasts to rapid rail (heavy rail), which generally offers higher capacities, but which depends upon an electrified third-rail power source and so requires a totally exclusive right of way.

The DART plan calls for most of the light-rail construction to be at-grade, with selected portions in an aerial alignment and an initial 3.4-mile downtown subway. (Additional subway is contemplated in later portions of the plan.) Most of the light-rail alignment will follow existing railroad rights-of-way in order to avoid major community disruption and to minimize property acquisitions. The full 160-mile system will include 98 rail stations.

The DART referendum success and the failure of the Houston METRO bond referendum last June are not directly comparable. Dallas voters approved a transit authority, the sales tax to fund it, and a regional service plan. Dallas voters *did not* give DART any authority to issue bonds backed by the sales tax. Thus, DART must either build on a pay-as-you-go basis or must return to the voters for approval of bonds in a future referendum. In Houston, it was just this kind of bond referendum which failed.

Is Dallas now ahead of Houston in mass transit? Houston's METRO has almost five years of experience and is constructing bus lanes, maintenance facilities and Park&Ride lots. DART must first put an administrative structure in place before it can begin to implement bus- or rail-related improvements. However, DART has an approved regional rail plan, something which Houston lacks in the wake of the METRO June defeat. Before Houston can make any progress in this direction METRO must develop a new regional rail transit plan. Thus, though DART is not ahead in building a comprehensive transit system,

it clearly has taken the lead in development of a modern rail transit network.



The Alamo, San Antonio.

HERITAGE EXHIBIT TO DEBUT NOV. 19 IN SAN ANTONIO

"Creating Tomorrow's Heritage," a photographic exhibition being sponsored by the Texas Society of Architects to spotlight Texas' most significant architectural works, is in the final stages of preparation. The museum-quality exhibit, photographed by renowned architectural photographer Richard Payne of Houston, is scheduled to debut Nov. 19 at the new InterFirst Bank in San Antonio during the Society's 44th Annual Meeting in that city Nov. 17-19.

The ribbon-cutting ceremony and debut will occur in conjunction with a reception sponsored by Amega Corporation of Houston for the architects, their guests and various local, state and national dignitaries. After a six-week stay at InterFirst, the exhibition will begin a statewide touring schedule expected to continue through next year.

Conceived by TSA President Jerry Clement of Dallas as a means of increasing public appreciation of Texas' architectural heritage, the exhibit will include 20 buildings and places that, in the opinion of Texas architects, represent the state's proudest architectural achievements of all time. The 20 selections are based on the results of a statewide survey in which architects were asked to nominate up to 10 candidates for inclusion in the exhibition. The survey stipulated that nominations should fall into one of the following categories:

- an archetype—the best of a particular breed;
- a design triumph to which architects have looked for inspiration;

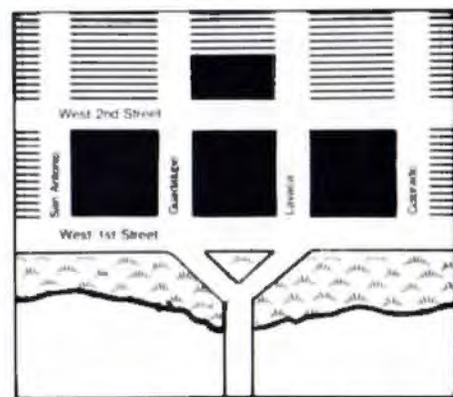
• a technological advance which pointed a direction for future work;

• a component of the brilliant oeuvre of an influential master architect.

Final selections for the exhibit were based on the survey results as interpreted by a jury composed of Houston architect Ray Bailey, chairman; UT-Austin architecture professor and historian Blake Alexander; *Texas Architect* editor Larry Paul Fuller; and architects William T. Cannady, FAIA, Houston; Frank Welch, FAIA, Midland; and James Wiley, FAIA, Dallas.

The free-standing exhibit is being designed by 3D/International of Houston—Jane Corbus, exhibit designer; Frank Douglas, project director. Major sources of support include a grant by the Texas Commission on the Arts and the donation of photographic processing and printing by Jack Zilker of National Photo Lab in Houston.

Members of the TSA task force responsible for implementing the exhibit are: Larry Good, Dallas, chairman; Ray Bailey, Houston; Reagan George, FAIA, Dallas; Stan Haas, Dallas, design coordinator; Tom McKittrick, FAIA, Houston; Patsy Swank, Dallas, public member; Des Taylor, TSA Executive Vice President; and Jack Tisdale, Austin.



Site of proposed Municipal Complex.

AUSTIN LAUNCHES MUNICIPAL HALL COMPETITION

Though the Austin City Council passed on Sept. 1 its most comprehensive procedural plan for development of the new municipal offices project, the action may mark only the latest episode in the city's long-running soap opera called "Search for Tomorrow's Municipal Center."

Several points of contention with the resolution have arisen concerning the plan, which calls for a municipal complex design competition and also sets a December 1987 deadline for completion of the project. These concerns include: the question of whether to limit the design competition to local architects, the design jury selection process, the legal relationship between the separately chosen developers and designers.

Perhaps in fear of the kind of public rancor that has arisen recently on the issue, Austin's politicians have put off planning the project for past years. But the growth of Austin's municipal government along with the city's population has created a problem even the most cautious council members can no longer ignore. The city currently must lease 135,000 square feet of office space in a host of widely separated buildings, at an annual cost of over \$1 million.

In the early '70s the city began planning the troubled project. Realizing in 1974 that Austin could be earning equity on its own buildings instead of merely shelling out rent, the City Council purchased a set of buildings that has come to be known as the municipal annex. Since that date, the city has accumulated three-and-half blocks of prime lakefront property adjoining the annex site in Austin's "Warehouse District," an area targeted for revitalization. In 1977, Deputy City Manager Homer Reed presented a phased plan for a \$24.5 million municipal complex on the lakefront site. The City Council failed to approve the plan because of uncertainty over how the development would affect revitalization of the Warehouse District. In addition, Council members feared the phased plan would take too long to implement.

From '78 to '81, the proposed complex remained in limbo, partly because the Council believed such a project could only be financed through a bond issue, which would have required a politically unpalatable referendum. Then the city staff proposed a private/public venture in which a developer would pay for the construction of municipal offices in return for long-term lease rights at the complex or the ownership of adjoining lakefront properties.

The city quietly launched a new campaign, and by July of 1982, the Council

had authorized City Manager Nicholas Meiszer to issue a "Request for a Proposal" to selected developers and investors. The ensuing controversy, the biggest the issue has faced so far, arose over the RFP's naive specifications and the Council's vague conception of the RFP's goals.

As written, the RFP had only three requirements: 1) siting of the project had to be within the general area of the



Site of Municipal Complex from Town Lake.

Warehouse District west of Congress Avenue, 2) the project had to provide 280,000-300,000 square feet of office space for the city, and 3) the proposal had to suggest financing ideas.

A total of 10 proposals were submitted by October 1982. After the local newspaper published all the submissions, the public became aware that, although the number of entries were few, the proposed schemes demonstrated a broad range of widely divergent design, siting and financing possibilities. Some proposals did not even consider using the lucrative city-owned lakefront property, recommending instead the acquisition of other downtown real estate. One design suggested building the complex in a new lake harbor, while another recommended building a municipal complex on a bridge spanning Town Lake.

The city manager, however, virtually eliminated all but two proposals (see *Texas Architect*, January/February 1983) on the basis of one main criterion—money. Although Meiszer told the Coun-

cil in a memorandum that his candidate for the best proposal "was based on an evaluation matrix of 12 key variables including factors such as urban design and symbolic significance, implementation capability, and financing methods and fiscal impact," his choices demonstrated the price tag was his overriding consideration.

Meiszer recommended the Watson-Casey proposal as "preferable in terms of cash flow and net present value over a 30-year period." The Watson-Casey plan had the city trading its lakefront property to the developer for a site three blocks north of the lake. Meiszer's second choice, the Howard Barnstone proposal, sited the project on the lakefront property. (Another proposal, by the Austin firm Black, Atkinson & Vernooy, was commended by the city staff for its intensive research and "thoughtful planning" but was disqualified because of its lack of financial detailing.)

Meiszer's recommendations triggered a public debate so heated that the City Council had to pass an ordinance requiring lobbyists to file with the city clerk before meeting with any Council members, their aides or members of the Downtown Revitalization Task Force. In an eloquent guest editorial in the local paper, Alan Taniguchi, chairman of DRTF and principal in the firm of Alan Taniguchi Associates, argued that any Council decision based on Meiszer's report would be "based solely on a bottom line consideration of how low will be the cost to the city."

"Very little has been said about functional or aesthetic quality, how and whom are to be served, or appropriateness," Taniguchi wrote. "The absence of these fundamental considerations will prove very costly over the long run."

The Council ultimately voted to dismiss all proposals. "In hindsight," says the director of the city's Management and Budget Office Frank Rodriguez, "I think the idea of a preliminary RFP was good because it forced discussion." He added, however, that as a result of the vaguely written RFP "too much importance was made of the financing and not enough attention was given to design."

The Council's latest plan, a design competition and a detailed project timetable set for completion in 1987, sup-



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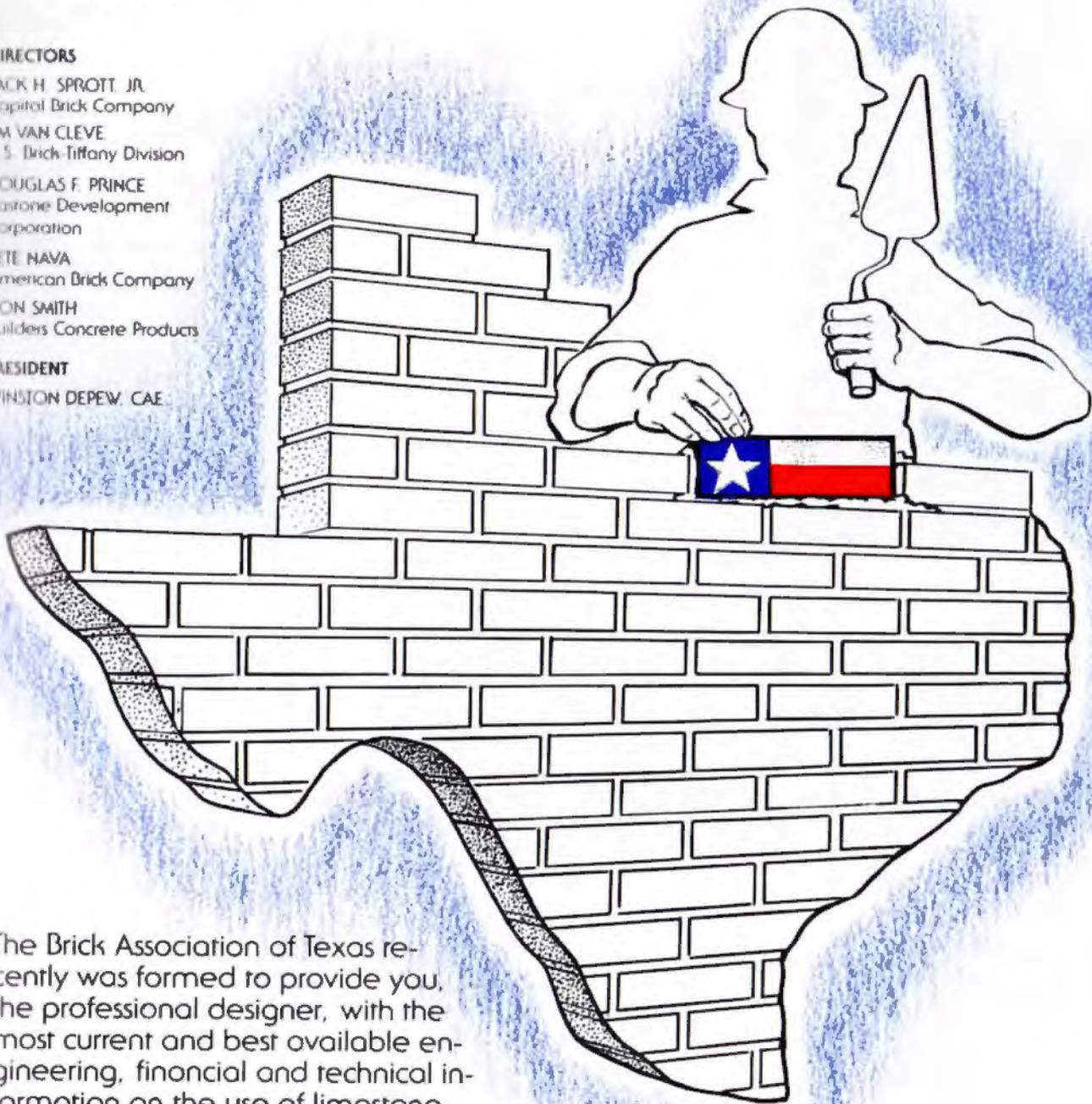
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ports Taniguchi's ideas of what the project should encompass. "We are no longer a city in the boon docks," he says. "I think an open design competition would be the best thing for Austin and would produce the best building." Taniguchi's open competition was opposed by the Austin Chapter AIA.

"We were divided on this issue," says chapter President James Pfluger. "Three factions emerged: those who felt the competition should be open and national; those who felt the competition should be limited to local firms; and those who felt there should be no competition at all. The chief reason for keeping it local is that there is a lot of construction going on in Austin right now, and it seems a lot of the work is going to out-of-town firms. Austin architects are extremely talented and creative individuals who live here, play here, pay taxes here—who else would know more about Austin than our own architects?"

But Assistant City Attorney Jonathan Davis disagrees. "Look," Davis says, "the desire to do a favor for your constituents should not get in the way of making the right decision. If we limit our scope to local architects we're going to eliminate some potentially good designs." He also believes such a restriction may constitute an illegal restraint of trade.

The city staff, in a formal report to the Council, had originally recommended avoiding a design competition entirely: "Although a design competition process was suggested by the architectural community, it is not recommended primarily because of the time required and the cost to conduct such a competition (\$400,000-\$800,000). Design competitions often provide a unique design, but also one which is much more expensive than the more functional approach generally used by the city for its public buildings. A subsequent development RFP to utilize a specific proprietary design, as the basis for their development, may or may not be well-received."

These worries that the winning design may be "more expensive" and not "well-received" may confirm Taniguchi's grim assessment of the controversy. "I can't help but feel," he says, "that the whole thing has been mostly political."

DISASTER ACTION INC. MOBILIZES TO AID ALICIA VICTIMS

Only hours after Hurricane Alicia's Aug. 18 assault on the Southeast Texas Gulf Coast, Gov. Mark White formally requested the services of TSA's Disaster Action Inc. in aiding the hurricane's victims to assess the damage to their homes.



Devastated houses on Galveston's West End.

After receiving the governor's request, TSA executive vice president Des Taylor immediately joined Galveston architect Raymond R. Rapp, FAIA, and Wichita Falls architect Ralph Perkins, chairman of Disaster Action Inc., in organizing a base of operations in Galveston. In the following days, TSA President Jerry Clement, TSA Director for Special Programs Sandra Wark and Houston Chapter President Barry Moore also joined the Disaster Action effort, setting up headquarters at Galveston's Moody Civic Center. About 35 members of TSA's Houston, Corpus Christi, Southeast Texas, Austin and Wichita Falls chapters took part in the relief effort.

The TSA Disaster Action desk was open from 8:30 a.m. to 5:30 p.m., during which Galveston residents could make appointments for architects to inspect their damaged homes. An estimated 250 of the city's homeowners requested this free service during the five-day period in which the Disaster Action desk was officially open.

TSA Disaster Action Inc. was established in 1971 as a non-profit corporation

to provide quick, professional and reliable advice to homeowners in Texas communities hit by natural and man-made disasters. Damage assessment reports completed by architects who have inspected damaged houses may be used in making loan applications, insurance settlements and other aid requests.

The corporation was last mobilized in April 1982, to assist the Northeast Texas town of Paris after a tornado struck the 22,000-person community, killing eight, injuring 200 others and destroying or damaging 1,329 houses and apartments.

Hurricane Alicia, whose 115-mph winds slammed Galveston Island, has been blamed for 21 deaths, and preliminary damage estimates for Galveston and Houston have exceeded \$1 billion, making Alicia likely to be among the nation's most expensive storms.

Damage was most severe on the island's west side, where a large number of residences have been constructed during the last few years. Older homes, near the center of town, were less likely to be damaged.

After ravaging Galveston, Alicia sped 45 miles inland to Houston, whose recently built glass-sheathed office buildings proved particularly vulnerable to the hurricane's high winds. Alicia's high-speed wind currents often literally sucked the windows right out of downtown buildings, or punched windows out with flying debris. The city's InterFirst and Allied bank buildings sustained the greatest degree of window damage.

Overall damage to the downtown buildings was minimal, however, according to Horace Cude, a deputy building official with the Houston Public Works Department.

"Primarily, all we sustained was glass breakage," Cude says. "The buildings themselves performed as they were designed to perform. There was no structural damage."

Still, the damage does raise questions as to the appropriateness of high-rise glass buildings in hurricane-prone areas, says Hal Garrish, of the National Hurricane Institute in Miami. "We've been concerned for some time," says Garrish, "that many coastal cities have been too lax in their building codes when it comes to hurricanes."

—Mike Godwin

FAIR PARK CONSIDERED FOR HISTORIC DESIGNATION

Both the Texas Antiquities Committee and the Dallas Landmark Committee initiated procedures this summer to bestow historic status on Fair Park and its Art Deco buildings, which were built for the 1936 Texas Centennial—moves that would grant the agencies the right to approve any renovation plans for the park. But friends of the park are divided over the pending actions by the two committees, which could delay improvements of Fair Park for the 1986 Sesquicentennial Celebration marking the 150th anniversary of Texas' Independence.

Although the Landmark Committee voted August 9 to begin an inventory of Fair Park structures, the first step in preserving the park as a historic area, it will probably be October or November at the earliest before the committee votes on granting landmark status to the Fair Park buildings. If the committee votes to grant landmark status, the decision must

a 1981 Fair Park study by Dallas consultants that recommended the city demolish several of the 50-year-old buildings. The recommendation was followed by Dallas voters' decision last year to approve spending \$18 million in city bond funds for Fair Park improvements for the Sesquicentennial.

The state panel's upcoming vote, which does not depend on city approval, is based on state historical architect Robert Mabry's nomination of the buildings as part of his survey of Centennial buildings at state fairgrounds.

The Antiquities Committee's proposed designation would be the more far-reaching of the two; state guidelines for the preservation of historic public buildings supercede those of local preservation agencies such as the Landmark Committee.

Though Marcus has lobbied for delays in designation actions that could obstruct any major renovation, she says her board does not intend to remove any of the buildings, and is focusing only on street, lighting, parking and minor building im-



Main plaza, Fair Park.

be approved by both the Dallas City Council and the city's Plan Commission to go into effect.

At the request of Betty Marcus, president of the Dallas Park and Recreation Board, the city committee has agreed to delay its decision until she can inform the committee members about the city's plans to renovate the park. Marcus has also won a delay from the Texas Antiquities Commission, which has agreed to extend to Nov. 14 the period for comment before deciding on its own historic designation.

The Landmark Committee's efforts to preserve the buildings were triggered by

improvements for the Sesquicentennial. Why stall the state and city designation efforts then? Backers of the Sesquicentennial improvements are worried that the red tape resulting from the agencies' right of approval, based in turn on the historic designations, could end up delaying even minor park renovation for the 150th anniversary celebration.

At press time, the Dallas City Council will have voted on whether to hire the California-based Management Resources to recommend specific projects that could be funded with the bond money, as well as to develop some preliminary designs for those projects.

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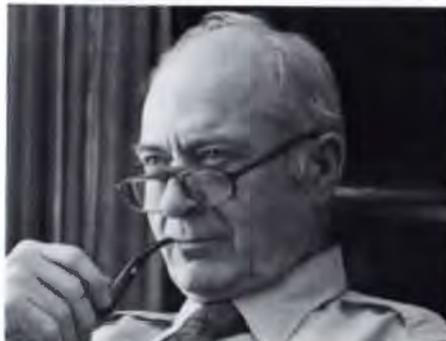
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ARCHITECT VICTOR PROBST DIES IN AUSTIN AT 66

Victor G. Probst, the Texas hospital and school architect whose record of outstanding architectural design and public service spans nearly four decades, died Aug. 17 in Austin. He was 66.

After serving in World War II as a B-17 bomber pilot, Probst returned to the University of Texas at Austin to receive an architectural degree in 1946, after which he pursued post-graduate studies at the University of London.



Victor Probst (1978).

From 1950 through 1952, he served as a hospital architect with the Texas Department of Health, then formed a partnership with William R. O'Connell, remaining active in that firm until his retirement in 1980.

Probst will be remembered best for his work in health-care design. As a member of O'Connell Probst & Grobe, Probst performed hospital consulting and design services to help many small Texas city and county hospitals add to and modernize their facilities. Included among his numerous hospital projects throughout Texas are: John's Hospital in Taylor, Texas, St. Luke's/Texas Children's Hospital in Houston, and Lyndon Baines Johnson Hospital in Johnson City.

Probst was an active member of the American Institute of Architects, serving as Austin chapter president in 1957 and holding various state-wide offices in the Texas Society of Architects. He was a member of numerous architectural and planning organizations, including the International Hospital Federation.

The firm of O'Connell Probst & Grobe has requested that any memorial donations be made to the Texas Architectural Foundation, 1400 Norwood Tower, Austin 78701.

NOGUCHI INSTALLS MEMORIAL TO KAHN AT KIMBELL

Noted Japanese-American sculptor Isamu Noguchi installed a major sculpture group at Ft. Worth's Kimbell Art Museum Aug. 1 as a tribute to his late friend and architect of the museum, Louis Kahn. The four-part work is located in what had been a seldom-visited courtyard in the museum's southern gardens. At first, the Kimbell's board of directors hesitated in accepting Noguchi's "Constellation for Louis Kahn" for fear that acquisition of the work would be perceived as a change in the museum's collection policy. (The museum specializes in masterpieces of European and Asian art before the 20th century.) But the board eventually agreed to accept the work on "indefinite loan."

Arranged in a triangle within the walled courtyard, the group consists of four large, basically hexagonal stones of Japanese black basalt. Some faces of each stone are carved and polished, while others are left rough and uneven. One of the stones has a slightly domed top that seems to echo the Kimbell's



Noguchi (right) installing Kahn memorial.

famed barrel vaults. Only one of the stones is on its side, perhaps to represent the death of the great architect.

Noguchi and Kahn worked together for over six years in New York City on a playground project that was never built. The two became fast friends as well as fans of each other's works. When Noguchi stayed in Ft. Worth four years ago, he visited the Kimbell Museum and while touring the south courtyard the artist came up with the idea for a memorial to his former friend. Noguchi is also planning a memorial to another late friend—Buckminster Fuller.

ROBT. AMES COOK



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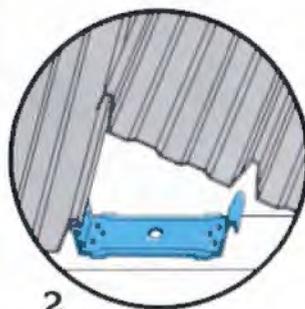
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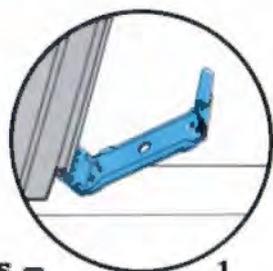
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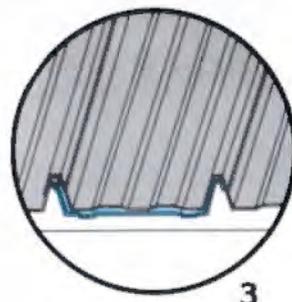
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JEFFERSON HIGH SCHOOL UP FOR NATIONAL REGISTER LISTING

Thomas Jefferson High School's spectacular explosion of Moorish-detailed architecture supports the conclusion of a 1938 UPI poll that named it "one of the most outstanding schools in America." Located in the heart of San Antonio, the building's exotic craftsmanship makes it seem transported from another world and led last spring to its nomination for the National Register of Historic Places.



Main entrance to Jefferson High.

Designed in 1929 by Max Frederick of Adams & Adams Architects, the \$1.25-million project was funded in part and constructed by the Works Project Administration. Although the building is in pristine condition and the 33-acre landscaped site remains intact, the campus is now a lyrical island in a prosaic sea of residential, institutional and commercial developments.

The school's exotic architecture made it an early hit with the media and the school also served as the principal setting for two films in the thirties. Crews from *Life*, *Weekly Illustrated*, *Broadcaster*, *Click* and *National Geographic* magazines photographed the school as child star Jane Withers arrived to film "High School" (1938) and "Texas Girl" (1939).

The exterior detailing combines elements of Moorish, Plateresque and Churrigueresque architectural styling. Numerous entrance portals ornamented with bands of floral abstractions and

NEWS, continued on page 74

Texas Architect September/October 1983



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Godwin

Ydoyaga

It seems fitting to acknowledge that the composition of the *Texas Architect* staff has changed considerably since the July/August edition. Michael McCullar, who joined the magazine as associate editor in 1977, has accepted a full-time opportunity to write a book for Texas A&M Press on the life and work of preservation architect Raiford Stripling. McCullar, whose talent and commitment facilitated great strides for *Texas Architect* during his tenure, will continue writing for the magazine as a contributing editor. We shall miss him, but we wish him well in his new endeavors.

Accordingly, we welcome with this issue two new staffers—Assistant Editor Michael Godwin and Associate Editor Ray Ydoyaga. Godwin, whose responsibilities also include the *TSA Handbook and Newsletter*, is a 26-year-old Phi Beta Kappa graduate in English from UT-Austin and a former managing editor for *UTmost*, the university's student magazine. Ydoyaga, 25, studied both architecture and journalism at UT, and also has a penchant for graphic design.

This first product of the staff as now structured is an architectural review of San Antonio occasioned by the 44th Annual Meeting of the Texas Society of Architects in that city November 17–19. Since the Society's most recent San Antonio convention, in 1978, the city has experienced unprecedented growth and change—a remarkable burst of vitality that seems nowhere near its culmination.

In his lead article for this issue—an overview of downtown San Antonio development—Express-News Critic-at-Large Mike Greenberg discusses the city's new prosperity as a potential threat to the special ambience that has earned San Antonio its reputation as one of America's most interesting cities. The ingredients of that unique character are widely recognized:

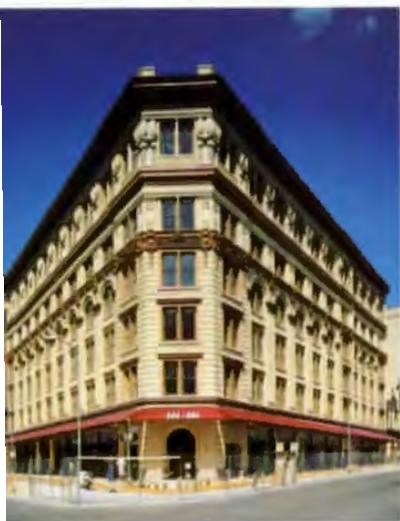
- The River Walk, a lush and lively pedestrian amenity that meanders through the city core, shaping its development.
- A cosmopolitan air emerging from an almost palpable presence of history—oldness over newness—and an easy mix of cultures.
- A preponderance of venerable old buildings reflecting a rich blend of architectural styles.
- A refreshing ad hoc quality characterized by crazy, crooked streets and unexpected vistas.
- An idyllic climate that supports an amazing range of vegetation.
- And an easy-going, often festive, spirit that makes for an alluring quality of life.

But of course these are the cherished amenities of the inner city, where the travel brochures are photographed and where the tourists flock. Various forces and networks—a strong Conservation Society, neighborhood coalitions, economic necessity and the power of tradition—are firmly in place and should tend to mitigate major threats to downtown's delicate urban balance. The more difficult challenge, as Greenberg is quick to observe in the context of the city-at-large, may be the extension of some of these revered qualities to the fringes of the city, where banal suburban developments of significant scale are cropping up almost at random, with little apparent coordination. However charming the inner core might be, San Antonio's outlying commercial areas suffer from the bland sameness and the anti-pedestrian character of other Texas suburbs. But then that's another story, for another time.—Larry Paul Fuller

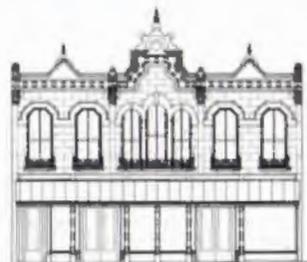
SAN ANTONIO GROWS: COPING WITH PROSPERITY IN THE ALAMO CITY

By Mike Greenberg

San Antonio's critic-at-large provides an enlightened overview of the city's recent downtown renaissance and poses a pertinent question: Can this charming old city handle its new prosperity?



Thom Evans



TOP: Moore Building, the birthday cake of Houston Street.
ABOVE: Front elevation, Albert Maverick Building.

For San Antonio, the 1980s are turning into uncomfortably prosperous times.

Not long ago, local boosters made a virtue of necessity by trumpeting San Antonio as a city that was "growing with grace, not with haste." The slogan was meant to convey the idea that San Antonio cherished its past. That much was true, at least in some quarters, but the fact is that for about 20 years the economy was so sluggish that relatively few fine old downtown buildings were at risk; it wasn't worth anyone's while even to turn them into parking lots, let alone new skyscrapers. The historic city languished, but at least a representative sample of it still stood.

Quite suddenly, about three years ago, everything changed. When the Texas Society of Architects meets in San Antonio next month after a five-year absence, the delegates will find downtown in the midst of a wholesale transformation. A recent survey of new, adaptive and proposed construction activity added up to about \$1 billion worth.

Dozens of downtown projects have been completed in the past three years. They range in scale from Skidmore, Owings and Merrill's new 28-story InterFirst Plaza (see page 46) to Richard MyCue's reconstruction of the two-story Albert Maverick Building, the oldest commercial structure on Houston Street, dating from the 1870s.

A FORTUITY OF TIMING

By far the greatest number of these projects have been renovations of low-rise and mid-rise historic structures. A fortuity of timing made this adaptive reuse activity possible; preservation tax incentives were enacted at about the same time that developers began looking seriously at downtown San Antonio. Investors could get into the market earlier and at lower cost through adaptive reuse than through new construction.

Furthermore, while some of the most powerful local bankers and other entrenched interests never bought that "growing with grace" line, it was forced upon them by pre-

servationists, who succeeded in placing much of downtown in two national historic districts and enacting overlay zoning to preserve the scale and quality of the River Walk.

While it wasn't impossible to build in these special areas—some new construction has occurred there—it was more difficult. In any event, many prime downtown blocks were preempted by adaptive reuse projects, forcing new construction to be more scattered than it is in many cities.

The result is a development pattern that is highly unusual and salutary—a thorough intermingling of new high-rise construction with pedestrian-scale buildings from the late 19th and early 20th centuries. No fewer than 16 downtown blocks hold at least one adaptive reuse project started in the past three years, and about the same number of blocks contain historic structures that have not seriously deteriorated. Another 16 or so hold major new or proposed projects.

FINE HISTORIC SPECIMENS

Of special historic interest is that the work of some of Texas' finest early architects has reappeared from behind decades of grime, paint and modern facades. Atlee Ayres' Moore Building, an exuberant-but-tasteful study in classical ornament, had been hidden behind a uniform layer of white paint. The Urban Design Group of Tulsa stripped the paint to reveal a sunny office building of buff-yellow brick and natural terra-cotta trim—it's now being called the birthday cake of Houston Street, though the developers were content to call it 110 Broadway. The old light well became a skylighted atrium, and a canopy was built over the sidewalk.

Next door is a little jewel believed to have been designed by Alfred Giles in the mid-1870s—the Albert Maverick Building. Little was left of the original when the developers of the Moore Building wanted to raze it for a construction staging area and eventual surface parking, but the San Antonio Conservation Society stepped in, found a developer, and as-



The benefits of adaptive reuse activity far exceed the architectural value of individual buildings. It has been the chief instrument for bringing life back to the downtown streets.



Rand Building photos: Thom Evans



THIS PAGE: *The 1913 Rand Building was saved from demolition by a San Antonio Conservation Society protest. The Marmon Mok Partnership renovation involved hollowing out a basement-to-roof skylighted atrium.*

sured the building's future. Architect Richard MyCue had to reconstruct much of the facade, including the ornate cornice and pediment, from historic photographs, but most of the limestone is original.

James Riely Gordon is represented by an adjoining pair of three-story commercial buildings on Commerce Street—the Stevens Building of 1891 and the Staacke Building of 1894, both in the Victorian commercial style of the period and both distinguished by deep alcoves in the central bay of the third story. Restoration—and, in the case of the Stevens Building, extensive reconstruction—is by the local firm of Tuggle and Graves. The buildings are to be used for offices and retail.

The Fort Worth firm of Sanguinet and Staats built many of San Antonio's early skyscrapers, and the best of them has been beautifully and expensively redeveloped by Houston interests. The Rand Building, an eight-story, commercial-style building of red brick and white terra-cotta trim, constructed in 1913 for a department store, was a cause célèbre in 1981. Frost National Bank had bought the building and wanted to demolish it so that the land could be sold to the city for a parking garage. Predictably, the San Antonio Conservation Society protested, and after a long and convoluted sequence of negotiations the building was saved for office use. The Marmon Mok Partnership hollowed out the inside for a basement-to-roof skylighted atrium, and each of the upper floors was raised two feet so that the original Chicago-style windows, placed extra-high to illuminate the department store's merchandise, could be used without cutting through the terra cotta stringcourses just below them. In one of those charming ironies for which San Antonio is famous, all of the building's upper floors have been leased to Frost National Bank.

NEW LIFE DOWNTOWN

The benefits of this adaptive reuse activity far exceed the architectural value of individual buildings—some were and remain mediocre—or the merits of pedestrian scale per se. They have been the chief instruments for bringing life back to the downtown streets. Through the 1970s the River Walk—comprising adaptive reuse for the most part—steadily gained as a place for day-and-night activity. Hotels, apartment buildings, shops and restaurants turned this below-street pedestrian mall into as lively an urban scene as one could find in Texas. At the same time, however, the streets

above just as steadily declined, except for the immediate vicinity of the Convention Center and the area around El Mercado, the redeveloped Mexican market area.

The rebirth of the city streets was heralded at the end of 1981 with the reopening and interior renovation (by Cerna, Garza & Raba) of the Majestic Theater, a Mediterranean fantasy movie palace built in 1926. Now presenting live entertainment, ranging from symphony concerts to touring Broadway shows, the Majestic regularly brings thousands of locals to once-deserted Houston Street.

The process was abetted by the renovation of three historic hotels—the Gunter, at Houston and St. Mary's streets; the St. Anthony, at Travis and Navarro streets; and the Crockett, on Bonham Street behind the Alamo.

The Gunter, which had fallen to a state of genteel decrepitude, was thoroughly rehabilitated by Robert V. Buck and Associates. The original plaster staff was uncovered and restored in the ballroom and lobby, and the original lobby configuration was restored. A greenhouse balcony was built over the sidewalk on two sides, and part of this is occupied by the hotel's popular bar, bringing a welcome visible sign of life to the street and a convenient refueling stop after shows at the Majestic.

There was nothing genteel about the Crockett Hotel when Ford, Powell & Carson set about renovating it last year. Originally built for the International Order of the Odd Fellows in 1909, the six-story Crockett passed through numerous hands, its clientele getting odder and odder, its exterior getting farther and farther from the original appearance. FPC restored the original facade, including a long-vanished portico at the former main entrance, and put a skylighted lobby in the former V-shaped light well, onto which open restaurants, a bar and a meeting room. The result is airy and comfortable, a peculiarly Southwestern form of unpretentious elegance.

The St. Anthony, on the other hand, was meant to be pretentious when it first opened, and its new owner, InterContinental Hotels, was not about to buck tradition. Its architects—Chumney, Jones & Kell—undid some insensitive modifications, and made the auto entrance more spacious and gracious, but otherwise left the place alone except for entirely new mechanical systems.

These adaptive reuse projects have in common a relationship to the street that most new construction lacks—such subtleties as front doors that look like front doors and windows

BELOW: James Riely Gordon's Staacke and Stevens Buildings, being restored by Tuggle and Graves; and three historic hotels—the Gunter, the Crockett, the St. Anthony—all newly renovated.



Tuggle and Graves



Thom Evans



Thom Evans



Thom Evans



Thom Evans



Thom Evans



Hurley/Lark/Hurley

that people can see through, not to mention street-level stores that people can use. In the old days, these buildings also had big gaudy signs so people could tell what was inside, but restoration architects and developers have fallen victim to an excess of good taste and decreed that signage must be petite and tasteful.

NEW DOWNTOWN BUILDINGS

The architects of downtown's new buildings so far have resisted learning fully the lessons of their more street-wise forebears, but some hopeful signs have appeared of late. InterFirst Plaza, a virtuosic essay in solid geometry whose intersecting angles consciously evoke the Gothic Revival of San Antonio's golden age of skyscrapers, attends to pedestrian needs in numerous little ways: a small plaza with a fountain and trees, well-marked ceremonial entrances, and lease space in both the lobby and the attached parking garage. On the other hand, the building maintains a standoffish reserve. Lease space in the parking garage faces the street, but it is placed atop a cruelly steep bank of steps, and lobby lease space is not allowed street entrances or signs, except for those barely visible behind dark tinted glass.

Across Convent Street, the Marmon Mok Partnership's One Riverwalk Place, an 18-story speculative office building, has an unusually felicitous site plan. The tower, a low extension of it and the attached parking garage form a "U" around a landscaped lawn that slopes down to the River Walk. It's a good way to give tenants the visual delight of the River Walk location without inviting passersby to come inside—this is, after all, an office building. The street level is well supplied with restaurants and services, most of which are not directly accessible from the street, and the lobby is light and airy. But alas, the building's mute, almost black curtain wall is somewhat forbidding.

PASEO DEL ALAMO

Ford, Fowell & Carson committed an act of hostility to the pedestrian in One Alamo Center, a mid-rise limestone-clad office building with almost all of its first floor devoted to drive-up tellers for Alamo National Bank, but the firm made adequate reparation in the form of Paseo del Alamo, a thoroughly delightful water garden built by the city to connect Alamo Plaza with the Hyatt Regency Hotel and the River Walk. Unlike Philip Johnson's more famous Fort Worth Water Gardens, this one is

Hurley/Lark/Hurley



TOP, LEFT: Majestic Theater, fantasy movie palace of 1926, restored by Cerna, Garza & Raba. MIDDLE, LEFT: Downtown revitalization has included residential developments, such as Jack L. Duffin's Left Bank Condominiums, shown here, as well as skyline buildings such as Marmon Mok's One Riverwalk Place, left, and SOM's InterFirst, to its right. BOTTOM, LEFT: One Riverwalk Place shifts scale as it addresses the River.



Rick Grunber



Hurley/Lark/Hurley



ABOVE: Situated on the River Walk, the Hyatt Regency is linked to Alamo Plaza via Paseo del Alamo (above, right), a thoroughly delightful water garden that extends through the hotel atrium (right).



ABOVE, FROM TOP: Hyatt Regency Parking Garage, by Ford, Powell & Carson, with Thompson Ventulett and Stainback — potent pedestrian amenities from modest architecture; RepublicBank Plaza, by Ford, Powell & Carson, with Fisher & Spillman, of Dallas — downtown's largest construction project, and one of the most controversial; Commerce Plaza, by Stephen McWilliams Associates — a new high rise overlooking Main Plaza and the Bexar County Courthouse.

right in the middle of things and is constantly used for routine foot traffic. The project, funded by an Urban Development Action Grant, precipitated adaptive reuse of adjacent buildings, most notably Humberto Saldaña's restoration of the Italianate Crockett Block, built in 1882 as the Giles Building, and the neighboring Palace Theater Building, a Sullivan-esque structure from 1923.

The Hyatt Regency Hotel, designed by Thompson, Ventulett and Stainback of Atlanta (with Ford, Powell & Carson), has had an enormously favorable impact on the downtown core since it opened in late 1981. Its 16-story lobby, with a glass wall facing the River Walk and shaded from the western sun by an array of vivid-red steel awnings, is a dramatic space in the Hyatt tradition, though wanting in color. Placed in the middle of a natural traffic pattern between the River Walk and Alamo Plaza, the Hyatt hosts constant pedestrian traffic through the lobby and river level, which also serves as a shopping arcade. In most respects, the Hyatt is a model of lively urban design, but the benefits are more dubious on the street, where this poured-in-place, hand-chiseled concrete structure bears down like an ominous, out-of-scale bunker.

The Hyatt's parking garage, on the other hand, is an unqualified winner and a reminder that even modest buildings can contribute greatly to the city fabric. Nearly the entire street level is devoted to lease space, including some slots facing the Paseo del Alamo, and storefronts are shaded by blue awnings. Trees in grates on the wide western sidewalk provide additional pedestrian amenity and help establish a visual link between Houston Street and the hotel. This isn't Great Architecture—it isn't meant to be—but it works.

The biggest downtown project yet is RepublicBank Plaza, by Ford, Powell & Carson, with Fisher & Spillman, of Dallas. The project, expected to cost \$125 million, entails a three-building complex built around an open retail courtyard terracing down to the River Walk. Construction on the first phase began in the spring, despite an attempted end run by the San Antonio Conservation Society and Michael Graves, who proposed an alternative design aimed at preserving the Texas Theater, a movie palace of the 1920s. The theater's facade was preserved and will be incorporated in a new office tower, albeit as an empty gesture toward conservation, in the eyes of many locals.

The depth of the site will allow construction

of a building in the 30-story range at the corner of St. Mary's and Travis streets without seriously encroaching on the scale of the River Walk, but such sites are rare. As the downtown revival continues and river-fronting property grows more valuable, smaller sites will no doubt be targeted for intensive development at the river's edge. The process has already begun—Bill Odle-Kemp's sensitive renovation of the 10-story, commercial-style Travis Building (Deweese and Phelps, 1924) is adjoined by an insensitive new parking garage built nearly to the property line along the River Walk.

PRESSURES FOR DEVELOPMENT

There is danger, too, of losing many fine but still unrestored historic structures as development pressures increase. The city is undertaking a survey of significant historic structures, the aim being to impose a moratorium on demolition or, at least, a non-traumatic procedure for deciding their fate.

With the traditional downtown core filling up, more new development is being spotted at the fringes, presenting the usual mixed bag of problems and opportunities. While downtown has historically been a compact, easily walkable area of about one-half square mile, the perceived boundaries have been pushed significantly outward in recent years. To the north, the widely and justly praised conversion of an abandoned brewery into the San Antonio Museum of Art (Cambridge Seven with Chumney, Jones & Kell) could become a magnetic attraction. Several new and proposed projects on the south are bridging the marginal zone between the downtown core and the residential King William Historic District. On the east and west, downtown is jumping across expressways, always a tricky business.

The problem is to maintain connectedness over this large area. As it happens, some potential solutions lie at hand. The notion of turning Houston Street into a pedestrian mall or transitway has been knocking about, and vigorously opposed by some merchants, for many years. Additional impetus for the concept appeared last spring when Mayor Henry Cisneros included it in his wide-ranging list of goals to be achieved by 1990, though he didn't specify a street or, for that matter, a reason why the thing would be desirable. The reasons are to be found a few feet below—a pedestrianway of sufficient length, properly designed and permitted a few strategic twists and turns, offers an opportunity to extend the success of the River Walk to the surface streets and to

DOWNTOWN SAN ANTONIO



PREPARED BY DEPARTMENT OF PLANNING CITY OF SAN ANTONIO



ABOVE: Rendering of retail center by Ford, Powell & Carson, proposed for HemisFair Plaza as part of ambitious revitalization plans. A 16 1/2-acre "pastoral park" at the heart of the HemisFair site is being designed by Rehler Vaughn Beaty & Koone.

impose visual and psychological unity across several distinct downtown sectors.

While a pedestrian mall most likely would be an east-west affair, the river provides an opportunity for north-south pedestrian linkage. Extension of the River Walk south to the King William district is already being undertaken as part of an Army Corps of Engineers and San Antonio River Authority flood control project. A similar project, entailing deepening and widening of the channel, was envisioned for upriver (north) as well, but the Corps recently discovered that it could achieve its flood-control aims cheaper and faster by tunneling under the river than by rechanneling it. This process also would be less disruptive of the river's natural character, and the tunnel concept has been roundly endorsed. The difficulty is that tunneling will leave northern extension of the River Walk in limbo—which is to say, in City Council. If the city wants to extend the River Walk to the Museum of Art—the most commonly accepted terminus—the city will have to pay for it. The effect, most likely, would be to encourage development of multi-family housing on downtown's northern fringe, a process that has already begun.

MIXED USE, MIXED SUCCESS

At downtown's eastern edge, three large mixed-use projects demonstrate the need for a unifying scheme. Two blocks of virtually intact 19th-century streetscape flanking Commerce Street have been restored and redeveloped under the name St. Paul Square. A project of the San Antonio Development Agency, this office-and-entertainment district was redeveloped according to a humane and highly practical master plan by Haywood Jordan McCowan and Ford, Powell & Darson, with rear courtyards and pedestrian connectors by O'Neill and Perez. Though St. Paul Square is an easily walkable distance from the downtown core, the project has suffered from its visual isolation—across an expressway overpass and beyond a marginal area of parking lots, motels and light industry.

A second large project, in the proposal stage, could help bridge the gap. Allied Stores, owner of the Joske's department store chain, is proposing a large mixed-use development on the parking lots behind the Joske's downtown store. To be designed by Hellmuth, Obata & Kassabaum in association with Ford, Powell & Carson, the Plaza del Rio would entail a shopping mall, hotel and office space built around a new spur of the River Walk, to be extended across Commerce Street from the Marriott Hotel. The site calls for architectural sleight-of-hand of the first magnitude—it is hidden behind the buildings of Alamo Plaza and just outside the normal course of downtown foot traffic, while the raceway of Commerce Street and the Convention Center form natural barriers to the south.

Just across that barrier, extensive commercial redevelopment of HemisFair Plaza, a decaying world's fair site, is in the design stage. A large hotel, park and retail center are being planned, with the retail to be placed in an enchanting Crystal Palace affair designed by Ford, Powell & Carson.

The success of all three of these projects—St. Paul Square, Plaza del Rio and HemisFair Plaza—depends on how well they are interconnected with each other and with the downtown core. San Antonio, like most cities, does not have an apparatus for assuring that those connections will be made, though a citizen review panel called the Centro 21 Task Force has sometimes been able to nourish connective tissue.

Winning urban design, like winning chess, depends on an accumulation of little advantages, without which the daring combination and the aggressive power play are doomed to failure. San Antonio's downtown renaissance has been built on little advantages—a delicate balance of old and new, large and small, business and pleasure, concrete and cottonwood. The uncomfortable part is the danger that the city's unaccustomed prosperity may upset the balance that engendered it. ■■■■■

Mike Greenberg, a native of San Antonio, is critic-at-large for the San Antonio Express-News.

The success of certain projects depends on how well they are interconnected with each other and with the downtown core. San Antonio, like most cities, does not have an apparatus for assuring that those connections will be made. . . .



ABOVE: San Antonio Museum of Art, by Cambridge Seven, with Chumney, Jones & Kell — proposed by some as the logical terminus for the River Walk. RIGHT: St. Paul Square, master plan by Haywood Jordan McCowan and Ford, Powell & Carson, with courtyards and pedestrian connectors by O'Neill & Perez — a walkable distance from downtown, but visually isolated.

Rick Gardner



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INTERFIRST PLAZA

By John C. Ferguson

An architecture critic and historian assesses one of the most prominent recent additions to the San Antonio skyline.



ABOVE: Detail shows multi-paned arch on west facade. RIGHT: View from south.

More than any other city in the state, downtown San Antonio is dominated by the office buildings of the pre-International Style years between 1920 and 1940. Such well-known works as Ralph Cameron's Landmark Building (1926) and Atlee and Robert Ayres' Tower Life Building (1929-1931), with their rather Cass Gilbert Gothic towers and detailing, have served as readily recognizable images for the visitor approaching the city from afar. With the opening this April of InterFirst Plaza, the venerated towers of the 1920s and 1930s now have a neighbor whose massing and design show a respect for and an interest in the elaborate silhouettes of the Ayres and Cameron designs.

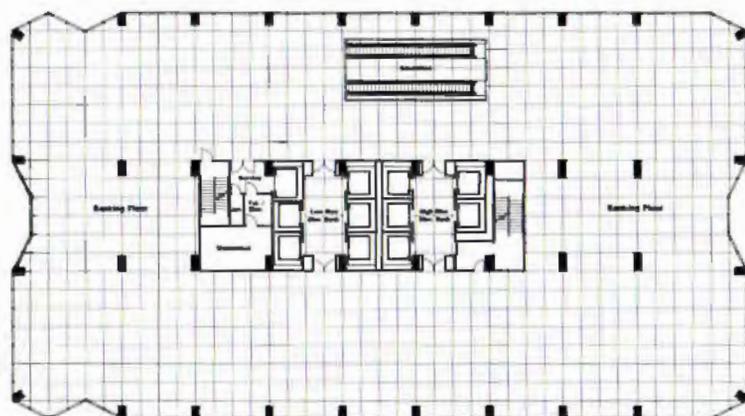
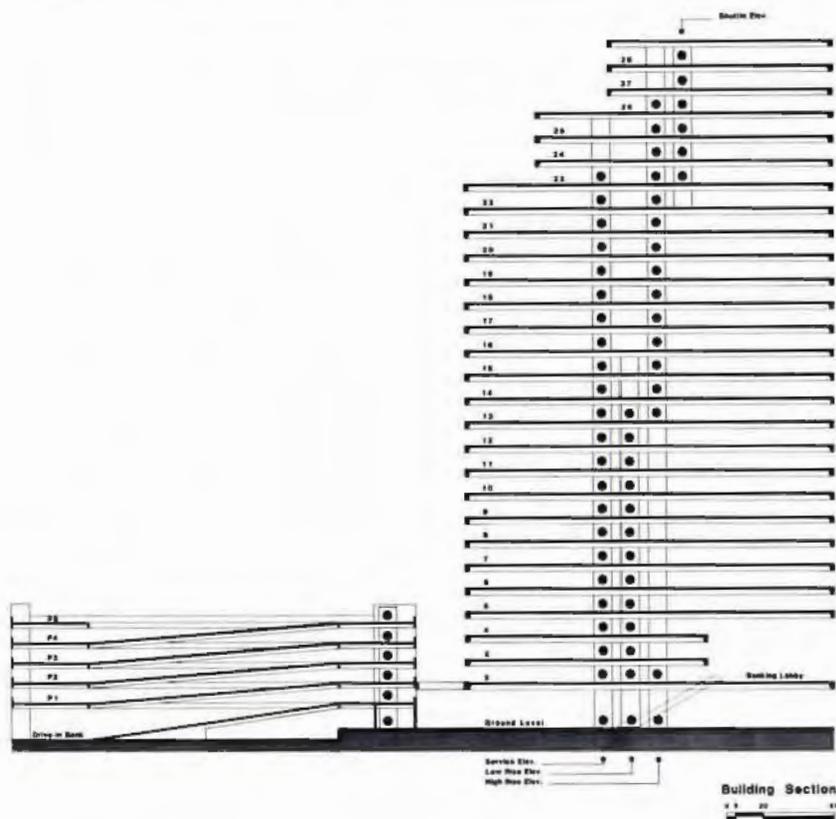
Designed by Richard Keating of SOM/Houston, InterFirst Plaza is situated a short distance from Travis Park, one of the focal points of the 19th-century heart of the city. The structure, with its attached parking garage, occupies an entire city block and contains more than a half-million square feet of space within its 28-story tower. Due to the dimensions of the site, the long sides of the building face north and south. Street entrances are centered on these two elevations, facing East Martin and Convent streets. The Convent Street elevation features the larger of the project's two landscaped plazas, which introduce some badly needed greenery to the neighborhood. The somewhat abrasive concrete-aggregate benches of the plazas will be replaced by benches of polished granite in the near future. The lobby areas are rather elegant spaces, finished with Cherokee White marble floors highlighted by Sequoya-granite medallions. The major public space of the interior, the InterFirst Bank office, is located above the lobby, with access via escalators. The banking hall is a triple-height space, clearly defined on the exterior by the massive window bays, which fill the room with natural light. The warmth of the banking hall's African-mahogany walls contrasts pleasantly with the cool stone surfaces of the interior. Mahogany is also used for the wall surfaces of the

elevator lobby and (in characteristic SOM fashion) on the walls of the elevator cabs themselves.

Without question, the most interesting aspect of InterFirst Plaza is its massing, which gives the structure a strong sculptural presence, especially when viewed from a distance. The combination of reflective, bronze-colored glass with the pinkish granite-chip precast spandrel panels and column cladding enhances the play of sunlight across the surface of the structure. On the north and south elevations, Keating essentially has drawn from the 28th floor to the street a diagonal line that stairsteps towards the west to follow the downward progression of the overall form of the building. To the east of this line, the facade is flat, with horizontal window bays set between grooved spandrels. The western half of each long elevation introduces a more vertical emphasis, with the spandrel panels thinned considerably and the facade bays no longer flat. While the width of the bays remains constant, Keating has bent the wall surfaces inward along the center line of the bays at a 45-degree angle, creating a series of vertical grooves and ridges that descends from the top of the staggered tower. This folding of the wall surface produces some interesting interior office spaces and creates an ever-changing exterior image as the sun moves from plane to plane. Keating's motif of penetrating the flat plane of the facade walls of the InterFirst Plaza is continued on the narrow east and west elevations, the center bays of which are recessed. The outer two faces of these bays are slightly beveled inward, and the whole composition rises toward a multi-paned arch.

The upper levels of the building are broken into three distinct masses by setbacks at the 20th, 23rd and 26th floors. In addition, Keating sloped the north and south walls inward at the top, giving the setback forms glass caps from which to view the city. While the complex geometry of the upper levels of Inter-





Second Level Plan
1/8" = 10'-0"

First Plaza may harken back to the craggy silhouettes of the city's Neo-Gothic highrises, the overall abstract quality of the structure's massing brings to mind the 1923 zoning-envelope studies of renowned architectural illustrator Hugh Ferriss. While Ferriss made precise renderings of many Neo-Gothic highrises, he is best remembered for his personalized visions of urban life of the future, complete with some of the most powerfully massed skyscrapers ever conceived. Significantly, Helmut Jahn's design for the Southwest Bancshares Tower in Houston also refers clearly to Ferriss' more abstract renderings.

If there is a weakness in Keating's design for InterFirst Plaza, it is the relationship of the main tower to its attendant parking garage. The garage, located west of the tower, is perhaps most objectionable as it blocks the westward movement of the tower setbacks. When viewed from the southwest, it almost appears as if the garage were merely an existing condition that simply had to be tolerated, rather than part of the whole scheme. Given the success with which such necessities have been integrated into an overall design scheme in the past (Philip Johnson's Post Oak Plaza is one Texas example), it is unfortunate to find the garage at InterFirst Plaza so much at odds with the successful tower. Still, the strengths of InterFirst Plaza make it a building of major significance in both the architectural and the commercial development of downtown San Antonio. Richard Keating has produced a design that is sympathetic to its surroundings as well as a fine specimen of urban architecture. One hopes his example will influence future work in the downtown area, which would surely benefit from the infusion of sensitive modern design.

ARCHITECT: Skidmore, Owings & Merrill, Houston. Richard Keating, Design Partner.
CONSULTANTS: Purdy-McGuire (mechanical/electrical/plumbing); Macina, Bose, Copeland & Associates (civil)
CONTRACTOR: HCB Contractors, San Antonio

Historian and critic John C. Ferguson works in the National Register Department of the Texas Historical Commission and is a frequent contributor to Texas Architect.



ABOVE: Banking hall is triple-height volume. RIGHT: Escalators connect banking hall with ground level.



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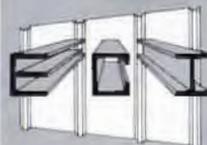
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PORTFOLIO: NEW SAN ANTONIO ARCHITECTURE

By Ray Ydoyaga

Spanish architecture is still a major influence on building in San Antonio. But as this portfolio demonstrates, Alamo City architects are also drawing upon a myriad of other styles that range from the familiar Modern to a brash, Post-Modern look. Whatever the particular approach, design in San Antonio reflects the same spirit of excitement that characterizes the new wave of architecture in other major cities.



MAXINE HARVEY STUDIO

Sculptor Maxine Harvey, eager to avoid the predictable, requested the services of Jones & Kell (formerly Chumney, Jones & Kell) to design a dynamic space for both the creation and exhibition of sculpture. Further, she wanted an "individual" building that was a product of its time—not a pristine monochromatic museum.

The gallery and studio spaces were sited close to a busy street for easy delivery of the sculptor's large steel materials and for greater visual impact in a primarily industrial area. To preserve large oak trees in the northwest half of the property, the horseshoe-shaped building forms an exterior courtyard affording shade and pleasant views from the gallery, studio and office areas. Both the gallery and studio are equal in volume, and each has adjoining service "modules."

Clay-tile walls inserted into a shell of pre-engineered steel framing comprise the building's structure. An exposed tubular roof truss laid across the top of the structural frame provides bracing and framing for glass clerestories.

All building elements requiring painting are treated as "decorative" pieces in primary or secondary colors. Other items such as concrete floor, tile, walls, metal roof and galvanized doors are left in their natural, unfinished color. The simple yet extraordinary design recalls the Texan regional vernacular of barn shed, ranch house and main-street front, yet it also makes playful, high-tech references to prefab industrial structures.

LEFT: The candy-colored entrance and courtyard of the gallery surrounds a weathered oak. RIGHT: Gallery and studio spaces intersect at the end of a service drive.



ABOVE: High-tech sheds reinforce the area's industrial look but are much too colorful to be mistaken for ordinary warehouses. BELOW: A clerestory and stepped north-facing windows fill the studio with natural light.



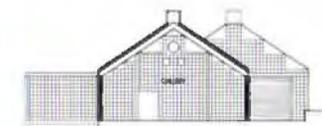
Entrance to gallery.



Photography by B. Minuzzi



NORTH



Section

ARCHITECT: Jones & Kell, San Antonio. John H. Kell, project partner; Jerry M. Sparks, project architect

CONSULTANTS: W. E. Simpson Company Inc. (structural); Lizzano Consulting Engineers Inc. (mechanical/electrical); Corporate Interiors (interiors)

CONTRACTOR: Mayo Enterprises

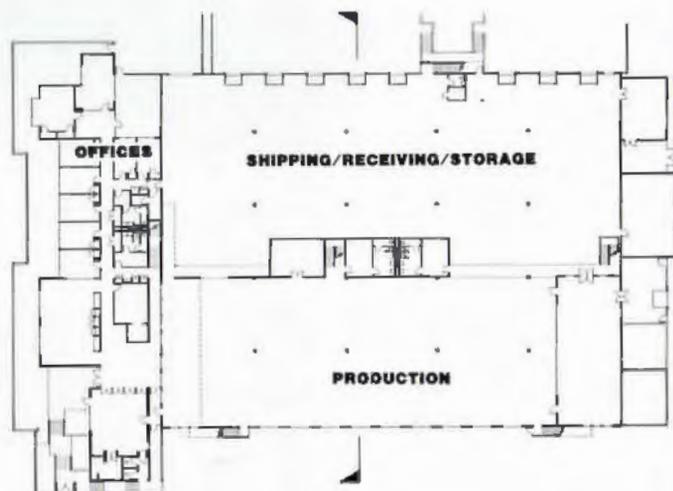
PACE FOODS HEADQUARTERS

Ford, Powell & Carson recently completed this example of a relatively rare Southern building type—a factory. The project entails a large administrative headquarters for Pace Foods that incorporates manufacturing facilities for Picante Brand Picante Sauce and 19 other items. Pace wanted a “people-oriented,” energy-efficient factory with a daily production capacity of 250,000 pounds.

The building is located near Interstate 35 on a seven-acre site adjoining San Antonio's Salado Creek. The sprawling, single-story structure contains 7,200 square feet of office space and a manufacturing and warehouse area totalling 40,000 square feet.

Pace's facade, derived from Southwestern forms and colors, has a long, low look that emphasizes horizontal lines and stepped massing. A simple color scheme of tan and natural stucco is accented with red trim work. Indirect sunlight enters the work areas through light monitors and shaded courtyards. The operable light monitors, located on the roof, regulate ventilation and heat load.

Both client and architect have taken great care to make the work environment as pleasant as possible. Production workers have views of Salado Creek or courtyards—not of parking lots. Sightlines from one work area to another are kept open for improved safety and communication. Central break rooms have tall ceilings and adjacent courtyards. The owners' fine collection of museum-quality folk art can be seen in various locations throughout the plant.



TOP and RIGHT: Cascading steps in the entrance courtyard lead to the central administrative offices.



Section



TOP: Low and long, Pace's facade suggests a set of soft, yet massive, building blocks that have grown naturally out of the earth. FAR LEFT: Office corridor.

ARCHITECT: Ford, Powell & Carson, San Antonio. Chris Carson, project principal
 CONSULTANTS: Feigenspan and Pinnell (structural); Williams & Associates (mechanical); Pape-Dawson (civil)
 CONTRACTOR: Guido Brothers, San Antonio

HARRIS EYE CLINIC

A Greek Revival residence, some portions of which date back to the 1880s, was in appalling condition when a San Antonio eye doctor purchased the property. Fire, rodents and neglect had taken a great toll on the historic structure. William Parrish was asked to restore and adapt the house as an eye clinic and to build an addition that would house a treatment center.

The original single-level, T-shaped house had been modified in the early 1900s after a second story was added. The walls of the first floor, three brick-wythes thick, were plastered to match the wood-framed walls of the upper floor. It continued as a stately one-family residence until housing demands of the early 1940s made it profitable to convert the house into several apartments.

Parrish had portions of the older building carefully restored—the stucco was cleaned and patched, the rotted lumber was replaced, the decayed soffit was removed and matched with a new one, the ornamental railings rebuilt, and new gutters and downspouts were installed. The facade was completely repainted and the street-level porch was restored with new wood railings. All remnants of the apartment units were fully removed.

A new ceramic-tile mosaic floor was installed in the entry hall, recalling the patterned tiling of the 1920s. The original downstairs parlors were converted to waiting rooms. Upstairs, the elegant offices for Harris adjoin a "TV room" where families of patients can watch the treatment process on closed-circuit television.

The new addition, a one-level treatment and operating room, displays some tricky geometries that successfully balance the masses of the unequal-height buildings while making playful commentary on the house's numerous previous additions.



ABOVE: Downstairs waiting rooms now occupy what were originally parlors. BELOW LEFT: An intricately restored staircase bisects the main pathway that leads from the entry and waiting rooms to the new wing.

ARCHITECT: William E. Parrish, San Antonio
CONSULTANTS: Jean Edens Jr. (structural); Schuchart & Associates (mechanical/plumbing, electrical); Purdom & Harris (interiors)
CONTRACTOR: J.W. Chandler Construction Company Inc., San Antonio

COCKE CONSTRUCTION COMPANY

The headquarters of Bartlett Cocke Jr. Construction Company consisted of an old Texas farmhouse surrounded by expansive lawns and trees, and engulfed by industrial buildings. Cocke wanted to add new offices that would relate to the farmhouse while up dating the image of the company. A 5,000-square-foot annex designed by Jones & Kell (formerly Chumney, Jones & Kell) complements but doesn't copy the architecture of the farmhouse and nimbly demonstrates the talents of both architect and builder.

Located in front of the existing farmhouse, the addition's red-brick and glass-block facade provides the headquarters' initial street image, yet treats the white-paneled cottage as a vintage jewel. Just north of the farmhouse, the annex wraps around a major live oak tree shading glass-walled offices year-round. The concept of designing office space sandwiched between a double ribbon of glass walls satisfied the client's request for maximum natural daylighting. Mullionless sheet glass on the building's west side opens offices to courtyard view. Glass block on the building's exterior periphery diffuses views of the surrounding industrial construction and tempers heat gain while allowing for natural light.

Red common brick, adapted from the masonry of the farmhouse's chimneys, acts as a foil to the house's wood construction. The brick forms a new base for the house, as well as new paving, fencing and signage. The addition's metal pitched roof recalls the hipped and gabled roof of the farmhouse. A steel cornice around the walls of the addition, continues the house's roof line.



Plan

LEFT: Brash young addition and antique cottage meet near the entrance to the construction company. BELOW LEFT: The new president's office is housed in an extraordinary pitched-roof "shed" adjoining an oasis of oaks. BELOW RIGHT: Glass-block walls allow offices to be bathed in cool, tempered light.



Photography by Richard Payne



Elevation

LEFT: Serving as a unifying element, red brick, the annex's primary material, wraps around the base of house.



ARCHITECT: Jones & Kell, San Antonio. John H. Kell Jr., project partner; Jerry M. Sparks, project architect
CONSULTANTS: W. E. Simpson Company Inc. (structural); Goetting & Associates (mechanical/electrical); Corporate Interiors (interiors)
CONTRACTOR: Bartlett Cocke Jr. Construction Co.

MUZAK HEADQUARTERS

Two primary factors determined the final form of the regional headquarters for Muzak Systems/Sound Distributors: corporate image and an exacting budget. The company, although well-known for its pre-programmed music service, needed to foster a better public image of its state-of-the-art communications operation. O'Neill & Perez were asked to design office and warehouse spaces with imagery expressive of the firm's technological sophistication yet consistent with a relatively small budget.

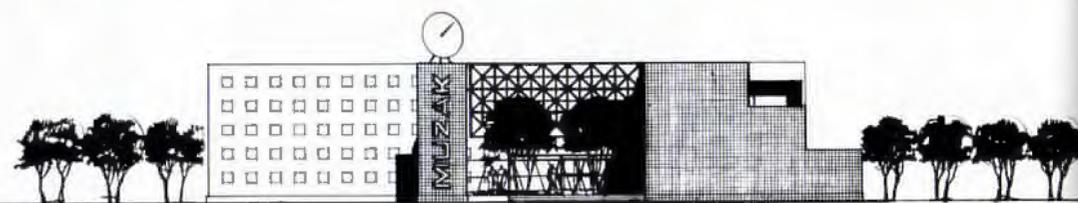
Sited adjacent to a busy interstate highway, Muzak Headquarters looks like a high-tech freeway sculpture symbolic of the corporation's progressive nature. The program called for combined office and warehouse facilities for two affiliated companies—Muzak Systems and Sound Distributors (a contracting firm specializing in large audio and audio-visual systems). Responding to each company's individual needs, the plan separates office and workshop facilities while providing a common support group including lobby, reception and warehouse areas.

Because the Muzak building had to address the freeway on the west, O'Neill & Perez minimized heat gain by limiting most of the facade's glazing to glass block. The square glass-block windows alternate with brown clay tile in a mannered grid. The building's entrance is framed between a large stepped element containing offices and a large satellite microwave dish propped atop a tower. Both elements are then connected by a space frame.

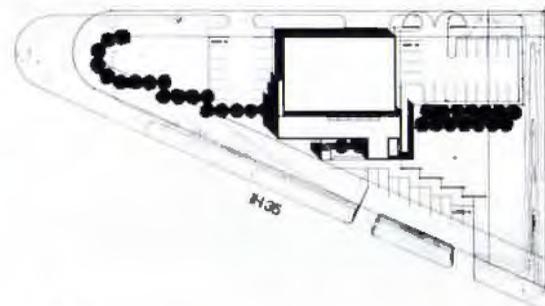
A large, double-height lobby, lit dramatically by the glass-block windows, awaits the visitor upon entering. Executive and administrative offices are clustered near the west facade on both floors. Each company has separate shop, repair and delivery facilities adjoining a warehouse area on the east side of the building.



LEFT: Muzak's satellite receiving tower is very noticeable from the adjoining freeway. BELOW: A double-height reception area serves two affiliated companies.



West elevation



Site plan



ABOVE: Antique furniture and a large square window combine to make the president's office elegant and airy. LEFT: Glass-block windows help diffuse the fierce western sun in the second-floor offices.



ARCHITECT: O'Neill & Perez Architects, San Antonio, Mark Oppelt, project architect
CONSULTANTS: Feigenspan and Pinnell (structural); C & B Engineering (mechanical/electrical); SRI Incorporated (interiors)
CONTRACTOR: Joeris & Claus

ALZAFAR SHRINE HEADQUARTERS

Prominently sited on an oak-covered hill off a major highway, the Alzafar Shrine Temple beckons attention like a streamlined version of the lodge's memorable and exotic ancestors. The complex of four buildings functions as the regional administrative, social and ceremonial home of the Shriners—one of the largest fraternal organizations in the state. Marmon Mok designed the one-level multi-use facility to serve approximately 5800 members, whose various activities include numerous regularly scheduled conferences, preparation and drills for parade performances, philanthropic works and maintenance of Texas Shrine Circus equipment.

Brick facing—a beige field with dark burgundy bands—covers most of the rectangular building's exterior. Two quarter-circle canopies accented with ceramic-tile banding shelter the entrance. Between the canopies, the facade's predominant feature—a massive glazed and arched entryway—leads into a double height foyer.

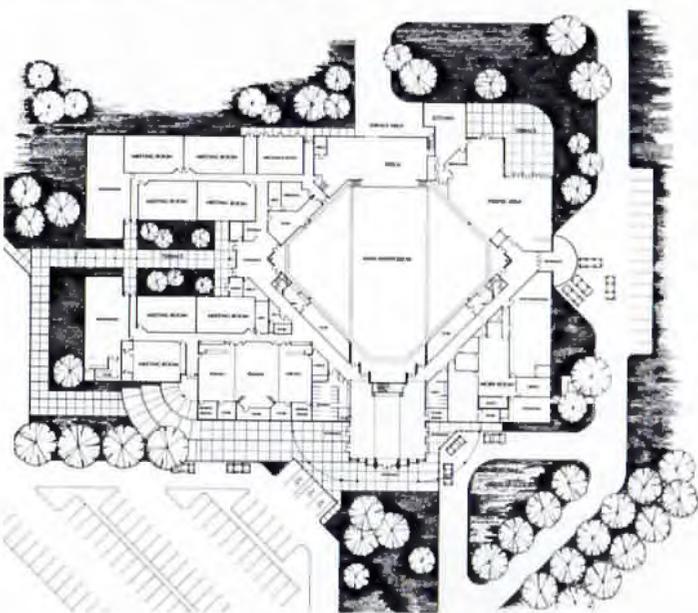
The grand skylit and terrazzo-tiled foyer forms a dramatic, theater-like path to a 1500-seat ballroom/auditorium. Glass-block clerestories and a barrel-vaulted skylight flood the foyer with light. The ballroom features a large stage with complete sound and lighting systems.

Other meeting areas include a lounge, 15 conference rooms and a 300-seat dining room with a commercial kitchen. The conference rooms and lounge have views of pleasant landscaped courtyards. Entered separately from these areas is the administrative suite with offices for the Potentate (the annually elected lodge leader) and other officers and staff. Three ancillary buildings (not shown in the accompanying photographs) store and maintain Circus and other Shrine equipment.



South elevation

TOP: Sweeping curvilinear canopies jut out from the building's roof to shade visitors. RIGHT: A cavernous entrance foyer leads into the temple's auditorium.



Photography by Thom Evans

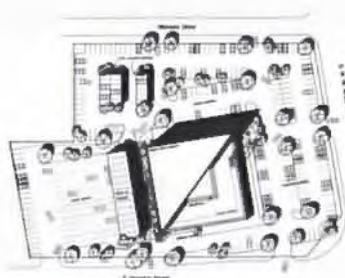
ARCHITECT: *The Marmon Mok Partnership, San Antonio*
 CONSULTANTS: *Reynolds, Schlatter, Chetter & Associates (structural); Silber & Associates (electrical); Pfennig, Weyman & Associates (civil)*
 CONTRACTOR: *H. H. Hancock (main building) and F & E Erection Company (ancillary buildings)*

TEXAS BANK PLAZA

Texas Bank, an independent San Antonio bank, wanted its new offices to seed the revitalization of the city's southeast section, an aging residential and industrial area. The owners asked Rehler Vaughn Beaty & Koone to design an eye-catching main banking facility, as well as speculative office and lease space two floors above the bank. They also desired a building incorporating advanced energy-conservation systems, including solar water and space heating.

Working with the architects, the bank found a suitable property at one of the area's major intersections. RVBK designed a perfect-square plan divided into two isosceles triangles—one a single-level lobby bordering the two busiest streets, the other a three-story office building. A large, triangular-shaped clerestory floods the richly colored lobby with natural light. Behind the one-story lobby, the taller reflective-glass office building shades the bank's clerestory from the afternoon sun. The clear-glazed lobby is further protected from direct sunlight by a 10-foot overhang and a 30-inch (desk-height) planted berm. The hard-edged space-frame roof structure, left exposed, is softened by sculptures and mobiles by prominent artists.

What separates RVBK's design from other reflective curtainwall structures is the bank building's clever use of standard energy-conservation features. The facade doesn't merely follow the edges of the site; instead, it addresses the corner with a subtle juxtaposition of blunt and flat geometries, of high-tech and modernist styles, of clear and reflective glazing. Even more noticeable than the facade is what is perhaps the building's most innovative feature, the "solar drive-thru": 84 flat-plate solar collectors arranged in a rhythmic pattern of wedge-shaped members on the canopy of the motor bank.



Site plan



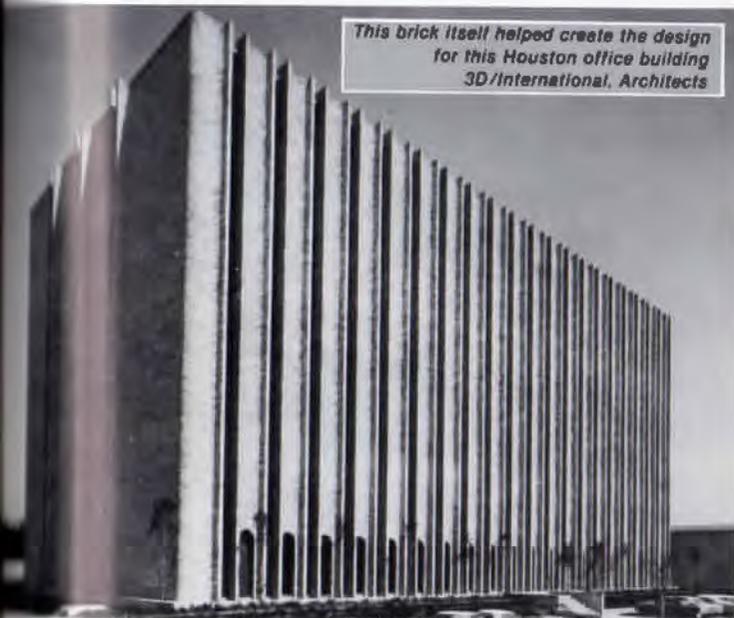
Photography by Thom Evans

TOP: Clear and reflective glass are combined to make Texas Bank Plaza a sharp addition to a predominantly industrial area. ABOVE RIGHT: The wedge-shaped roofs above the motor bank contain solar collectors that provide hot water for offices. BELOW LEFT: In contrast to the exterior's hard-edged look, the interior comes alive with a potpourri of colors and textures.

ARCHITECT: Rehler Vaughn Beaty & Koone, San Antonio. Ken Rehler, project principal; Sam Briggs, project designer
CONSULTANTS: Rodney W. Ludwig P.E. (structural); Martin Engineering Inc. (mechanical/electrical); Bob Opitz Engineering (civil)
CONTRACTOR: Browning Construction Co., San Antonio



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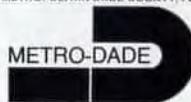
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While still in school at the University of Texas-Arlington, David went to work in the Dallas plant as a draftsman trainee. Since that time, he has held responsible jobs in Operations, Sales, Quality Control and Production Management, before being named Manager of Sales-Dallas in 1981.

Harwell's a familiar name in Mosher, for David's father and his uncle have 70 years of service in the company between them. In his position, David is

primarily concerned with the high rise market in the Metroplex area. "Putting together a proposal for a major building is the most exciting part of my job," he says.

Enthusiasm, confidence and knowledge—they are attributes that David Harwell uses every day to help keep Mosher the big name in structural steel.



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DOWN AT THE ICE HOUSE

By Jon Thompson

Photography by Chas McGrath

I first heard the term ice house one hot afternoon as Richard Mogas and I framed up a small house we had designed for our fifth-year thesis project at UT/Austin. Richard suggested we take a break and go down to the ice house for a Big Red. The only such place I knew of in Austin was the big ice plant downtown, and they didn't sell soft drinks. With great patience Richard explained that, in his hometown of San Antonio, an ice house combined the best of a mom-and-pop grocery and an open-air

beer joint. He used the term to refer to any drive-up grocery. Since moving to San Antonio, I've taken the opportunity to research the subject further.

The ice house evolved well over 60 years ago as a new technology made a place for itself in the existing social and climatic context of South Texas. It soon developed an identifiable pattern regarding its services, its siting and its architecture. As the name implies, most of these revolved around ice. There was a time

*The Ize Box Food & Grocery,
5320 Broadway.*



Buddy's Ice Box, 1920 Main Avenue North.

still remembered by many when the icebox had to be stocked every couple of days with a block of ice dumped into the tin box at the top. If you weren't on the iceman's route, then the ice had to be picked up—down at the ice house. As often as not, you'd drive up to the front and the proprietor would lug the big crystalline chunk out to the car, depositing it there in a wash tub and covering it with burlap. The ice machinery was kept in a cold storage vault, its solid wooden walls always damp and cool, next to a small grocery. With the ice one could also buy bread, milk, eggs and perhaps a couple of beers. Since someone was always lounging in front, it made for a pleasant interlude—sipping beers in the car or with neighbors on the shaded porch. And the ice house hasn't changed much from its beginnings.

The siting of an ice house is predictable. It

is usually found on the busy intersection of streets identified with a neighborhood. Thus the venerable Ice Box is strongly associated with its location near the intersection of Broadway, the main artery for north San Antonio and Alamo Heights, and the old Austin highway. Likewise, Stanley's takes up a whole block on South Flores near the intersection of Harding, a cross-street, just up from Lottie's (ice houses often occur in clusters).

Even when an ice house has indoor seating, it is most often opened to the street nine months out of the year, either through sets of double doors or the ubiquitous overhead garage door. Even those ice houses not originally built as service stations have borrowed the details. The Texas Ice Station on Blanco is opened on two adjacent sides with double



doors. Driving by at night, I always slow down to check out the crowd lit within. The wide-open ice house makes of itself a gift to the street. It brings real life to an otherwise faceless stretch of pavement. It meets the street at the curb, rather than stepping back a half-block as most post-fifties strip centers do. The Rendon Ice House on Cincinnati even has an outdoor bar and stools at the curb facing out to the life of the street.

As for the building itself, the ice house is always open to the breeze. Unlike the lounge, cantina or bar, the ice house has nothing to hide. People go there not to get away from it all but to watch it all go by—not to withdraw, but to participate. The favored seats are usually around the picnic tables set under a porch awning or beneath wide pecans. In that way it resembles a beer garden. The early summer evenings in the shade are best appreciated as

respite from a sweltering house. The ice house's appeal thus predates the air-conditioned suburbs. And though rarely air-conditioned itself, the ice house, because of its wide openings and encircling porches, offers excellent natural ventilation.

It also offers very cold beer. Stanley's sells it by the six-pack in buckets of ice that you take to your table—truly a humane gesture. In fact, Stanley's has become a way of life for its regulars, who haul their chairs out to the shaded front every evening without fail, there to make deprecating remarks about the termite exterminators who hang out at Lottie's. The central block at Stanley's compound houses the grocery, video games and a few tables. The bar dispenses beer and, in case you want a snack, offers a large jar of pickled pigs' feet. One of the retired regulars often has his pickup backed up to the curb, where he sits on the

Contrera's Ice House, 1617 West Commerce Street.



D. Rendon Ice & Grocery, 800 Cincinnati.

tailgate to sell fresh corn, onions, squash, tomatoes and okra from his garden south of town. To the side are an assortment of picnic tables under spreading pecans adjacent to a separate snack shack. And of course there's an outdoor pay phone; every ice house has a pay phone, and it's always in use.

Otherwise, ice house architecture—the building shape and construction—is absolutely unremarkable. Often ad hoc, the building is composed of sheds and backrooms tacked onto a central block. However, the ice house is difficult to emulate or reproduce. It has authenticity because it is truly indigenous, growing directly from the language of the place and the people. It has no need to rely on the ersatz funk of the newer 'service station' cafes. It has no need to fake its age or create an instant nostalgia. Ice house architecture is, above all else, convincing.

Through the ice house abounds in San Antonio's older neighborhoods, there have been few new ones built. Most seem to have originated in the thirties and forties. Some newer establishments have taken over defunct service stations to promulgate the specie. But while the fern bars ring the city, the ice house population is static. Why? Competition, for one thing. The mom-and-pop grocery function has been usurped by the 7-11s and U-Totems.

The other factor militating against their proliferation is of course land and construction costs. The average ice house is miniscule compared to the square footage of a strip center fern bar. The old Jimmy's on North Hackberry seats four and has been in business, off and on, for over 50 years. A new Houlihan's or Mama's, on the other hand, feels de-



served with fewer than a hundred customers. And while the fern bar specializes in high-profit mixed drinks, the ice house usually finds it unnecessary to stock more than three or four brands of beer. Nor does it encourage a high turnover on its tables. The customers at Lottie's and Stanley's and J.J.'s feel no pressure to keep drinking or move on; an ice house is for lingering. Nor does it make a good pick-up spot. You don't go to an ice house to meet the unattached but to visit with the regulars, most of whom are old acquaintances. This kind of stability may encourage an establishment's longevity, but it's no way to get rich.

That the ice house has survived at all suggests that any establishment—or building—to be truly supportive must transcend too narrow a notion of its task. After all, the kitchen ice-box which first made a necessity of the ice house has been supplanted by a less central-

ized technology. The automotive culture to which it catered has long since found wider fields of asphalt. The Great Depression, which seems to linger on in the often-impooverished construction of the ice house, is rarely thought of with nostalgia. And yet the ice house survives, not as a relic but as a local expression of a universal pattern as vital to San Antonio as the sidewalk cafe is to Paris, or the pub to Great Britain. The ice house survives because it continues to provide two Texas essentials—an ice-cold beer and an hour of talk in the cool evening shade. —

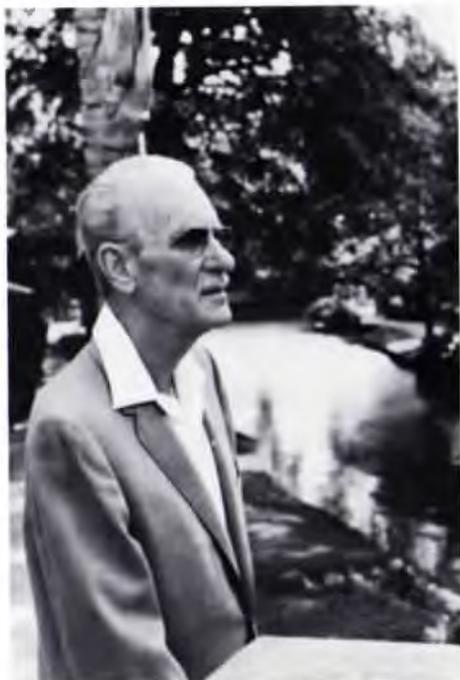
Jon Thompson teaches design at the University of Texas at San Antonio and contributes frequently to Texas Architect.

Jimmy's, 419 N. Hackberry.

A Dream Come True: Robert Hugman and San Antonio's Riverwalk, by Vernon G. Zunker. 130 pages, \$25 hardcover.

The concept architect of San Antonio's Paseo del Rio, the late Robert H. H. Hugman, is justly credited for his vision in this account of the River Walk development. The book is an entertaining history of how this great tourist attraction came about over a period of six decades.

The narrative tells of the terrible flood of 1921 that nearly led to the river bend's being paved over, which would have placed the river in a new straight channel. Groups led by the San Antonio Conservation Society prevented that outcome, however. Shortly thereafter, the young Robert Hugman returned to his native San Antonio. In 1929, Hugman presented civic leaders with a plan to transform the downtown stream, then littered and foul, into a beautiful world



Robert H.H. Hugman.



Detail from Hugman's River Walk plans.

set apart from the busy street level. He titled his presentation "The Shops of Aragon and Romula," alluding to the character of cities found in Spanish Majorca. The text of those remarks and delineations from his concept portfolio are included in the appendix.

Though the seeds of the River Walk had now been planted, Hugman had to wait until 1938 to see the first sprouts. That year, the plan was authorized as a WPA project and Hugman was employed as architect. The wonderfully varied details in stairways, bridges and walks reveal his hand even today. Alas, before the work was complete, Hugman was fired, apparently over the politics of conflicting priorities between simultaneous work on La Villita and the River Walk.

After the beginning of World War II, the River Walk fell on hard times, beginning when it was declared off-limits to military personnel. But the dream wouldn't die. In 1962, City and Chamber of Commerce groups sought aid from the American Institute of Architects' San Antonio Chapter to prepare a River Walk master plan. With the chapter's help, the plan was developed and sent to property owners. Still, although a bond issue was approved and improvements were made, it wasn't until 1968's HemisFair that one

could say Hugman's dream was beginning to come true.

At a 1978 ceremony, the concept architect for the River Walk was recognized at long last. Five bells were hung in the arches at the Arneson River Theater, which Hugman had designed a half-century before. Later that year, Hugman was honored by the Texas Society of Architects at TSA's 39th Annual Meeting, held in San Antonio.

The book was, no doubt, a labor of love for its author. At times it gets a bit too thick in sentiment, but with only 40 pages of text, including appendix, the reader is not overburdened with wordiness. The remaining 87 pages comprise an excellent photographic history of the River Walk. Gathered from many sources, the duotone photographs alone provide reason enough to buy the book. Unfortunately, the reproduction of the original concept sketches does not do justice to the richness of the now-faded work.

I had the pleasure of visiting with Hugman in his home in 1978 to tell him of the honor he would receive from TSA. At that time Hugman brought out his leather-bound portfolio of concept sketches, and we talked about how so much of this vision had now been real-

ized. Of greater interest to Hugman, however, were those ideas that had not yet been implemented. The book mentions one of these—replacing the river's present noisy barges with quietly poled gondolas—but another is found in the streets of Romula between Soledad, Commerce, Houston Street and the river. In a narrow, twisted alleyway, Hugman envisioned "a tiny little street sparkling with sunshine." That alley remains mostly intact today, leaving still more work before us if Hugman's original dream is to be fulfilled.

—Jim Foster

Spanish City Planning in North America

by Dora P. Crouch, Daniel J. Garr and Axel I. Mundigo. MIT Press, Cambridge, Massachusetts, 298 pages, \$30 hardcover



Santa Fe, view of 1848.

This book is not a broad survey of cities as its title may seem to imply, but rather a survey of an *idea*, one not only so discernible in widely different contexts, but also possibly the single most continuous idea in the history of urbanism. As a part of our American heritage, the persistence of this idea gives credence to Hispanic origins—previously ignored—in a more legitimate narrative of city growth. There is another point as well: that this idea was a continuing reference that gave coherence to the visual order and physical structure of new colonial cities and contrasted markedly not only with the paucity contained in subsequent Anglo development, but also with the motivations and process of today's urban planners. An integral part of this idea was that of *amenities* and their provision in the quality of life within the urban framework, a concept given substance in purely formal terms.

It was in the Americas that ideals of

the Renaissance actually could be applied as a nearly pure experiment in new urbanistic principles. Renaissance ideals in Europe were mere anecdotes in a largely medieval context, but America was seen as an area without culture, a true New World. The process of exploration involved successive phases of conquest and settlement, and as the *Reconquista* of the Iberian peninsula had itself proceeded on a city-by-city basis, it was logical to view the expansion and conquest of this New World as an urban process as well. A degree of order and predictability was necessary to guide those directing the enormous feat of settlement, and to facilitate an ease of administration and maximum return on its investment for the distant Crown; eventually this was applied to more than 350 Spanish colonial cities.

It was in 1573 that previous experience and new principles were combined as planning ordinances in the Laws of the Indies under the Spanish King Philip II. The book provides a new translation of these ordinances, which cover a broad range of topics such as site selection, relations with natives, political organization, layout of the plaza and streets, and assignment of lands. The specific case studies involve three American cities at the outer fringe of the empire where accommodation, adaptation, change and compromise were likely in implementation. The authors assert that the demonstration of the principles of the Laws of the Indies may be perceived in these provincial examples, suggesting that the impact of Renaissance urban thought may thus be seen more vividly in cities founded earlier and more centrally located to the Spanish presence in the New World.

Rationality dominated both plan and execution; cities were clearly organized and ordered on orthogonal patterns, and reflected the double hierarchy of a political balance between church and state. The formal organization of Spanish colonial cities represented these principles in built form. The authors make the point, moreover, that the codified ordinances had roots in a multiplicity of traditions. Also, the compatibility with existing native conventions is suggested, as in Santa Fe (1610) and its existing pueblo traditions. Saint Louis (1767) became Span-

ish after beginning as a French outpost, then became French again in 1800 after the Napoleonic Wars, and then American as part of the Louisiana Purchase; its form was an interaction between Spanish law and French custom. Los Angeles (1781), which began with 46 persons, reached 11,000 in a hundred years, and then 3,000,000 in the subsequent century; however, its origins in the central-plaza form are clear.

The authors conclude their narrative with the examination of the eventual disintegration in California during the decline of the Spanish Empire and a brief period as a province of Mexico through 1850. The purpose of this book, to illustrate the fundamental impact of an urbanistic idea, is convincingly portrayed. In this light, the unique flavor of our own San Antonio is given dimension. While the history of San Antonio's development is best outlined in John Reps' *Cities of the American West* (1979), the philosophical basis to such a factual narrative is complemented by this book. In fact, the authors clearly have derived some of their work from Reps.

Spanish City Planning in North America is a substantial contribution to an understanding of urbanism wherein the city form represented a clear idea of community life; and provided for collective amenities as a part of that idea. Such are the reasons why San Antonio is the "unique city," with a sense of place lacking in the Anglo cities that grew in the Nineteenth Century, and a tradition now being recognized and sought after. *Spanish City Planning in North America* opens our eyes to a hidden tradition, and to the coherence of basic principles of urbanism and their continuity in built form.

—Peter Papademetriou

Long-time San Antonio resident Jim Foster is a principal in The Marmon Mok Partnership and a vice-president of the Texas Society of Architects.

Peter Papademetriou is an assistant professor of architecture at Rice University, a practicing architect and a Texas Architect Contributing Editor.

Victor Weiss



Jefferson High from the southwest.

cast-stone pommels highlight the buff brick. The school's primary axis culminates in a slightly tapered, 12-sided, squinched tower, terminating in a true dome. The building's impressive scale is heightened by a series of rhythmic arcades that feature busts of conquistadores, cartouches, abstract and geometric motifs, and the school's unique coat of arms.

"The building is a rich display of detail and craftsmanship," says the Texas Historical Commission's chief architectural historian, Peter Flagg Maxson. "It would make a handsome addition to the Register."

The auditorium and library spaces are the interior showpieces. Floating above the auditorium stage is a band of polychromatic decorative tile. The proscenium arch is a vividly colored "undulating stenciled plaster form" that captivates the eye. Intricate hand-stenciled wooden ceiling beams are interspersed with recessed fluorescent lights. Throughout the library, this enormous space is accented by Moorish-inspired arches, crests and decorative friezes. Several "modern" features were incorporated in the building, including built-in lockers, interior fire stairs and the auditorium's built-in projection booth.

To former Texas governor Ross S. Sterling, who dedicated the structure in 1932, it was "the most beautiful school building in the confines of the state." He commended the San Antonio Independent School District and the parents involved in the effort for their unwavering commitment to education despite the pressures of the Depression.

Now that the building has reached a ripe old age of 51, it should qualify as an official city landmark, recognizing in

both its architecture and craftsmanship the contributions of its students and alumni.

—Andrea Kirsten Mullen

SAN ANTONIO TO HOST PRESERVATION CONFERENCE

San Antonio will host the 37th National Preservation Conference Oct. 26-30. The conference, the country's largest meeting of historic preservation professionals and volunteers, is sponsored by the National Trust for Historic Preservation.

Scheduled as keynote speaker at the conference is bestselling author James Michener, who is currently working on a novel about Texas, to be released in fall 1985. Among the other scheduled speakers will be Lady Bird Johnson and San Antonio Mayor Henry B. Cisneros.

The conference also will feature a number of recreational activities, including a Mexican Moonlight Barbeque.

Scheduled to coincide with the conference is the 50th anniversary exhibition of Historic American Buildings Survey drawings and photographs, to be held Oct. 27-Dec. 31 at Bolivar Hall, La Villita. The HABS exhibit is cosponsored by the Texas Society of Architects, the Texas Historical Commission and the San Antonio Conservation Society.

For more information, contact the National Trust for Historic Preservation, 1785 Massachusetts Ave. NW, Washington, D.C. 20036. Telephone: (202) 673-4088.

AMEGA OFFERS POST-MEETING TRIP TO FRANCE

Amega Construction is offering an eight-day post-TSA annual meeting trip for Texas architects. The purpose of the trip is to study European concrete technology.

G.A. Corporation, Amega's parent company, is sponsoring the excursion, which will include tours of G.A. production facilities in Normandy and commercial and residential installations in Normandy and in the Paris metropolitan area. The trip is offered at a cost of \$1250 per person (twin-share).

Space is limited; please make reservations early by calling Jerry Jones or Jim Cameron in Houston, (800) 392-3670.

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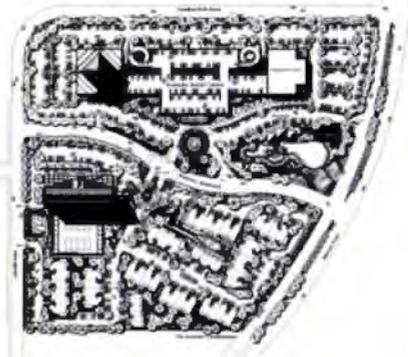
THE ROANOKE, SAN ANTONIO, BY BRENDLER-DOVE

In planning for over a year, The Roanoke, a 20-acre housing development designed by San Antonio architects Brendler-Dove Associates, will be built in



The Roanoke, San Antonio.

three phases. The first phase, already under way, will consist of 78 low-rise condominium units. The second phase is the construction 12-story, 72-unit high-rise condominium. Both low-rises and tower follow what the architects call "a contemporary Victorian style" in exteriors of rose-hued pre-cast concrete with copper roofs. The tower will include a dinner club, spa and private activity center, two swimming pools, tennis courts and covered parking, all under state-of-the-art security. Another 10-acre site has been set aside for the development of phase three, a multi-use center consisting



Site plan.

of a small galleria-style shopping center, a mid-rise office structure, a restaurant and covered parking. A small park and water element will be located near the entry to the project, which is sited adjacent to the Medical Center in the northwest quadrant of San Antonio. Construction of phase one is expected to be finished in June of 1984; completion of the high-rise is scheduled for December 1984.

**EXCHANGE BUSINESS CENTER,
SAN ANTONIO, BY RVBK**

Construction of the new International Airport is transforming a transitional area of San Antonio into a boom zone. To wit, this new mixed-use project developed by Orah Wall Investments and designed by Rehler, Vaughn, Beatty & Koone will house a three-story atrium-style skylit building intended for use as a retail and wholesale showroom. Two office towers, six and seven stories, top the showroom space. As proposed, the towers will connect by a glass elevator bridge affording a view of the airport.

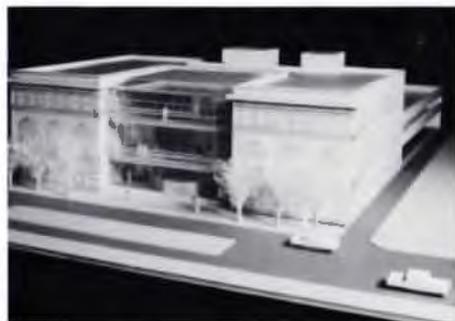


Exchange Business Center, San Antonio

Because of the height limitations imposed on the structure by its nearness to the airport, the architects have designed a large-scale concrete-and-glass "grid" to exaggerate the towers' massing. The center, to be located on Broadway near Loop 410, will be constructed of poured-in-place concrete with a facade of off-white travertine marble and reflective glass. The Exchange Business Center, to be completed in the spring of 1985, will include approximately 360,000 square feet of retail space with 325,000 square feet of parking.

**REGIONAL BLOOD BANK,
SAN ANTONIO, BY MARMON MOK**

The old YWCA building in San Antonio will be restored and renovated by The Marmon Mok Partnership to house the clinical and business operations of the South Texas Regional Blood Bank. Exteriors of the turn-of-the-century (1909?) rusticated building will be restored to



Blood Bank, San Antonio

their original condition with the exception of a new glass-front atrium that encloses a former courtyard. The atrium will function as a visitors' entry as well as a blood donors' center. Pedestrian bridges in the atrium connect the wings and a central elevator provides vertical transportation in the historical structure. The project is scheduled for completion in August 1984.

**ST. MARY'S LAW LIBRARY
SAN ANTONIO, BY JONES & KELL**

Jones & Kell appears to be renewing the original architectural character of St. Mary's University with the design and construction of a new Law Library. The campus has had three distinct and awkwardly planned construction periods. Each period affords the potential for in-



St. Mary's Law Library

fluences on the new structure which is intended to be compatible with existing buildings. Segmental arches and pink-orange brick, the predominant architectural motifs of the campus, will be echoed in the facade of the Library. The arches will symbolize the grand reading rooms while the banded brick facing represents offices and storage. The Library will define a major public plaza and try to rectify a deficiency of public spaces. St. Mary's, a liberal arts Roman Catholic University, is located on the near-west side of San Antonio. The projected completion date is July 1984.

FIRMS

The Dallas firm **Environmental Space Design** has moved to new offices at Suite 510, LB 20, 4144 N. Central Expressway, Dallas 75204. Telephone: (214) 823-2255.

The San Antonio firm **Edward R. Gondeck & Associates** has joined the Laredo firm **Community Planners Inc.** to form **the Gondeck-Poage Partnership**, located at 401 Isom Road, Suite 190, San Antonio 78216. Telephone (512) 349-7950.

The Dallas-based **David Demarest Architects** has announced that Dennis Wells has joined the firm as a partner. As a result, the firm now will be called **Demarest and Wells Architects**, located at 703 McKinney Ave., Dallas 75204. Telephone: (214) 720-0188.

Fort Worth architect Michael T. Barnes has announced the relocation of his firm, **The Architect-Barnes/Associates Inc.** at Vickery Creek Office Park, 4388 West Vickery Blvd., Suite 200, Fort Worth 76107. Telephone: (817) 731-8211.

The El Paso firm **Carson Consultants Incorporated** has announced the appointment of Morris A. Brown, AIA, to a partnership in the firm.

The Houston-based **CRS Group Inc.** has announced that William L. Peel Jr. has been named senior vice president of the firm, and that Jay S. Bauer, AIA, has been named executive vice president of the firm. CRS Group has also announced its acquisition of an engineering firm, the J.E. Serrine Company.

Architect W. Glenn Rucker has an-

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nounced the formation of the Temple firm **W. Glenn Rucker Associates, P.O.** Box 2087, Temple, Texas. Telephone: (817) 778-0877.

Dallas architect Max Chapman has joined the Austin architectural firm of **Polkinghorn, Cline & Guy** to form the **Polkinghorn/Chapman/Cline/Guy** partnership.

The Houston-based **3D/International** has announced the promotions of William E. Kuykendall and Jack B. Esmond to senior vice presidents of the firm.

The Fort Worth firm **Architecture Incorporated** has changed its name to **Lindsey Associates** and has moved its offices to 1285 Continental Plaza, 777 Main St., Fort Worth 76102. Telephone: (817) 870-1122.

EVENTS

Sept. 28–Nov. 1: The Houston chapter, AIA, is sponsoring "Houston: A Celebration of Architecture," a month-long series of events and exhibits designed to increase public awareness of the role of architects and architecture in our society. Highlight events will feature famous architects of Houston and local buildings of architectural significance. For more information about the events, contact Lucy Moore, Taylor Inc. Marketing, (713) 850-0881.

Oct. 4–Dec. 13: The Construction Research Center at the University of Texas at Arlington tentatively has scheduled a continuing education course entitled "Advanced Properties of Concrete" for 7–9 p.m. each Tuesday, Oct. 4 through Dec. 13. The center also is conducting a seminar entitled "Basic Soil Stabilization" on Thursday and Friday, Oct. 27–28. For further information about these or other of the center's continuing education courses, write: Construction Research Center, University of Texas at Arlington, Box 19347, UTA Station, Arlington 76019. Telephone: (817) 237-3701.

Oct. 25–28: This October, the American Institute of Architects is sponsoring two conferences that address aspects of current architectural practice. The first, entitled "Architectural Master Planning in

NEWS, continued on page 83

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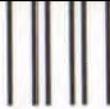
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the Corporate Environment," will be held Oct. 25-27 in San Jose, Calif. For more information, contact Beverly Sanchez at (202) 626-7434. The second conference, "Post-Survival Management: New Clients, Technology, Services, Practice," will be held Oct. 27-28 in Kansas City. For more information, contact Bill Hooper, AIA practice department, (202) 626-7532.

Oct. 26-30: The National Trust for Historic Preservation is sponsoring the 37th National Preservation Conference. (See page 73.)

Nov. 1-Dec. 17: The Houston Metropolitan Research Center, with the assistance of the Cultural Arts Council of Houston, will mount an exhibit at the Julia Ideson Building of drawings and photographs to document the architecture of Houston architect Alfred C. Finn (1883-1964). For more information about the exhibit, contact Michael Wilson, architectural archivist with the Research Center, (713) 222-4900.

Nov. 10-11: The Construction Research Center at the University of Texas at Arlington is holding a two-day seminar on "Low-Sloped Commercial and Industrial Roofing" 8 a.m. - 5 p.m. Nov. 10-11 in the Red River Room of the E.H. Hereford University Center on the UTA campus. To register, contact the center at Box 19347, UTA Station, Arlington 76019. Telephone: (817) 273-3701.

Nov. 10-12: The American Institute of Architects Committee on Architecture for Justice will explore methods to "Reuse, Recycle and Renovate" obsolete and deteriorating justice-system facilities at their open meeting and conference Nov. 10-12, at Stouffer's National Center in Arlington, Va. For more conference and registration information, contact Michael Cohn, AIA design department, (202) 626-7366.

Nov. 13-15: "Architectural Research 1983: Priorities, Prospects and Funding," a conference for architectural researchers, practitioners and educators, sponsored by the Architectural Research Centers Consortium and the College of Architecture and Environmental Design,

NEWS, continued on page 86

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Nov. 14-15: The Texas Main Street Project of the Texas Historical Commission is sponsoring a downtown revitalization conference in Austin at the Bradford Hotel. Aimed at city officials and business and civic leaders, the conference will feature state and national experts addressing topics such as downtown promotion, financing rehabilitation, and the preservation of historic build-

ings. Among the scheduled speakers are: Tom Moriarty of the National Trust for Historic Preservation and noted Washington columnist Neil Peirce. For more information contact the Texas Historical Commission, P.O. Box 12276, Austin 78711. Telephone: (512) 475-3092.

Nov. 17-18: The Texas Society of Architects is holding its 44th Annual Meeting Nov. 17-19 in San Antonio at the city's Hyatt Regency Hotel. Among the highlights of the convention will be the Nov. 19th unveiling at San Antonio's new Interfirst Bank of a photographic ex-

hibition featuring the 20 buildings and places that emerged as Texas' greatest works of architecture in the recent Creating Tomorrow's Heritage survey. Registration materials for the meeting will be mailed to TSA members in late September. For additional information contact TSA's Austin office at (512) 478-7386.

PRODUCTS

Decoustics has published a 16-page brochure that demonstrates new acoustical panel systems for ceilings, walls and baffles. Color photographs show installations ranging from elegant fabric-finished ceiling applications to budget wall treatments. The variations in panel types, configurations, finishes and mounting systems show a variety of unconventional solutions to sound-absorption requirements. Katie Wehnes, 4100 Spring Valley Road, Suite 400, Dallas 75234, Telephone: (214) 387-3836; or Specified Interiors Inc., 12337 Jones Road, Suite 410, Houston 77070, Telephone: (713) 469-9740.



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NEWS, continued on page 90



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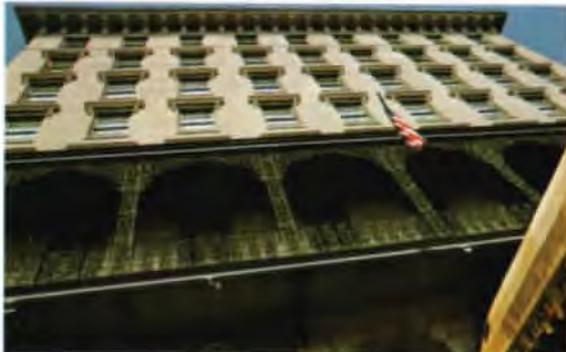
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	Max. roof span/no clips	24	16
1/2"	Sheathing - span index	32/16	24/16
	Max. roof span/no clips	28	24
5/8" ²	Sheathing - span index	40/20	NA
3/4" ²	Sheathing - span index	48/24	NA

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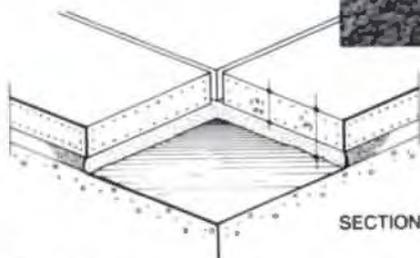
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NEWS, continued from page 86



Piper table and chairs.

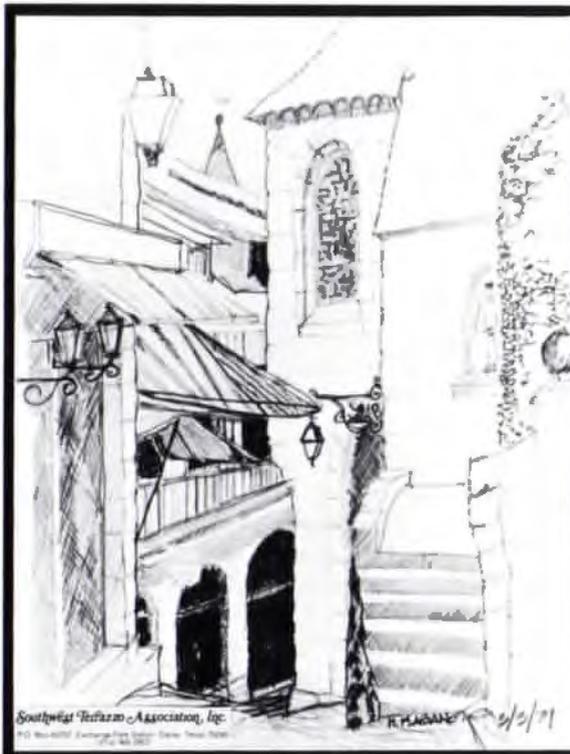
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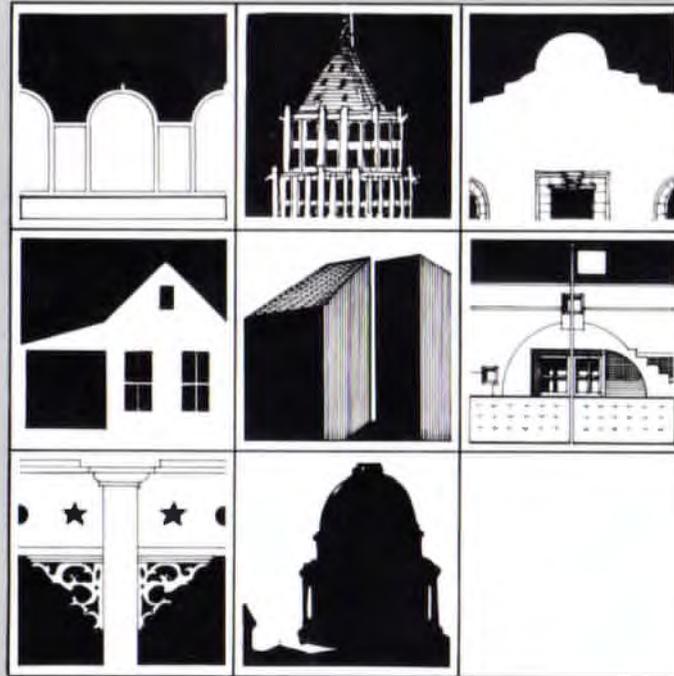
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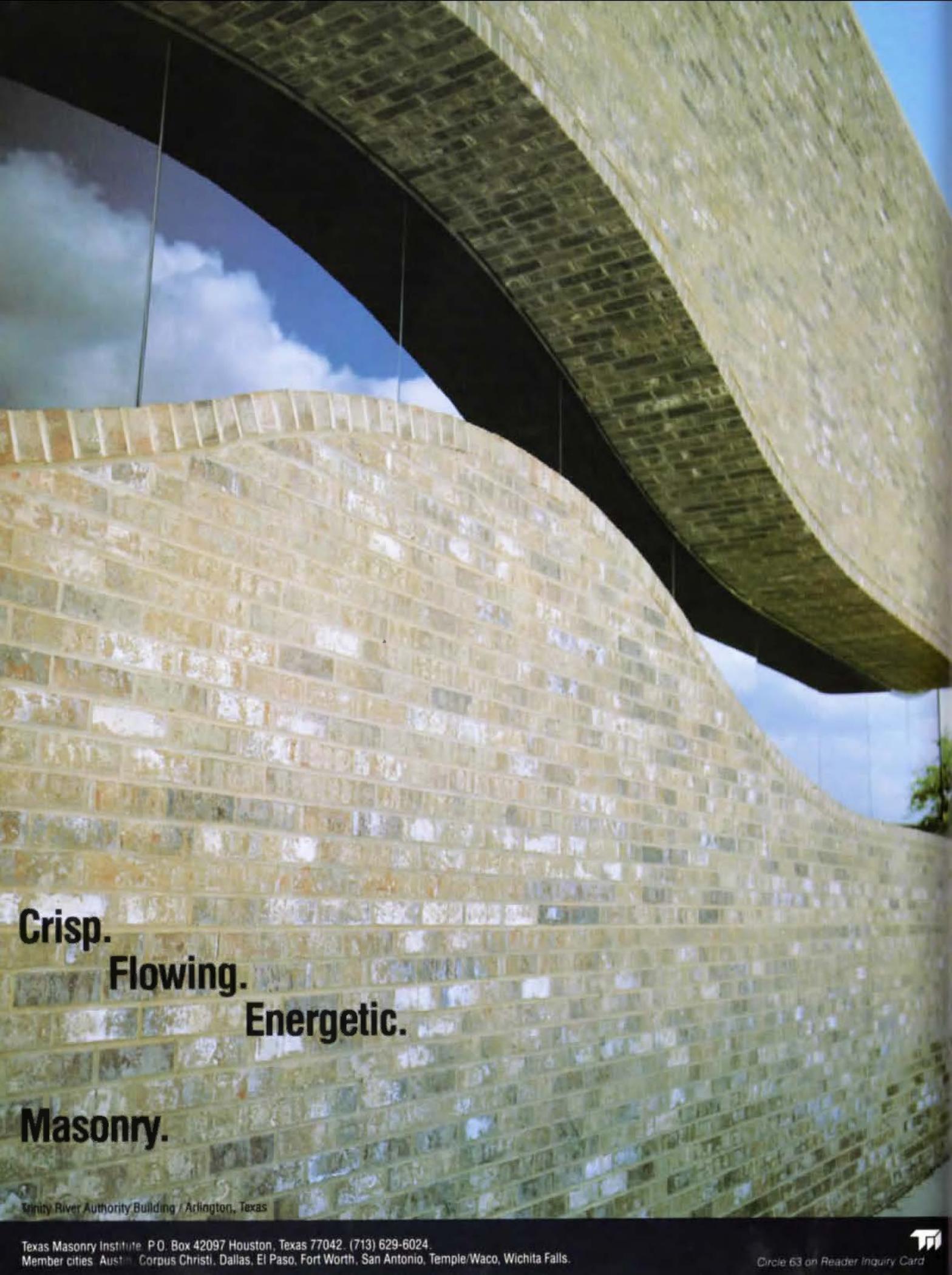


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As the 20.7 million new arrivals scheduled to make Texas their home base by year 2000 trickle in, we find ourselves living in a society of growing sophistication. The media do their share to prepare us by providing the urban areas with critics who point us toward a higher road of intellect.

Critics have become almost as abundant as out-of-town consultants hereabouts; they are underfoot, for heavens sake! We have music critics, drama critics, art critics, TV critics, political critics, sports critics, restaurant critics, and architectural critics.

Recently, a Dallas structure of ours was skewered by a critic with a novel approach to criticism; he utilized a public-opinion poll! Ten architects and ten of the great unwashed were interviewed as to their opinion on the relative aesthetic merits of the building's highly visible façades. The critic reported that to a man the architects hated the building while the great unwashed collectively pronounced it the best-looking building in Big D!

I was intrigued by this critique. My mind wondered at the true perception of critical clout. I determined to conduct my own poll—in a singles bar. (I had previously noticed that true media types solicit a great deal of public opinion in bars, except for Frank Tolbert, who works barbeque joints and chili parlors.) The results of my poll of 20 alleged singles:

- a. Ten said they did not read newspapers.
- b. Five said they read the paper but did not read the column.
- c. Five said they read the column and they hated it.

In truth, I am not one to complain about criticism. I have been known to use everything from the needle to the broadaxe in my lectures on the public platform. Like the rest of our society, I too need a little skewering once in a while!

This irritation at superficial criticism was reinforced when I read Bill Caudill's article, "Paper Architecture" in the July/August *Texas Architect*. If you didn't read it, go back and dig it out. Like most of Bill's writing, it is worth reading. Some of it is worth repeating here:

"Paper architecture—that expression

has been batted around for a long time. To most architects it represents a deep-seated, emotional schism between theory and practice . . . Critics love such simplism. Most lean toward art appreciation and have not the slightest idea how buildings are designed. They think of a building as an artistic, personal expression—a big piece of sculpture that stands alone, or a giant painting on continuous façades."

How true—one wonders at the appearance of the Parthenon had there been a plumbing code to contend with!

Shortly after Bill wrote "Paper Architecture" he died of a massive heart attack. He was one of my heroes, although I never knew him as well as I would have wished. My personal appreciation of Bill boiled down to a great admiration of his ability to state complex ideas in such straight unvarnished English; even I could grasp them. His personal charisma and boundless good will toward his fellow men were unmatched.

Others, more gifted with the pen than I, have paid tribute to Bill. My attempt is rather belated, but appropriate here because Bill was a fan of this column, and his attitude toward criticism (as evidenced above) so healthy.

The one thing I think has remained unsaid in the tributes to Bill's greatness was praise for the quality I related to most: he made me feel I could someday be like him! I know of no other architectural "great" who ever gave me that feeling. (As a matter of fact, I don't know of another I ever really desired to emulate.) But Bill, for all his genuine down-to-earthness, made me (and you) feel like we could ultimately be authors of good architecture and successful like him. He inspired us all!

Paper architecture, Bill wrote, "is not a passing fancy." Neither are the life and works of William W. Caudill. These are paper tears at his passing and thanks that he walked among us in Texas. ■■■■■



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