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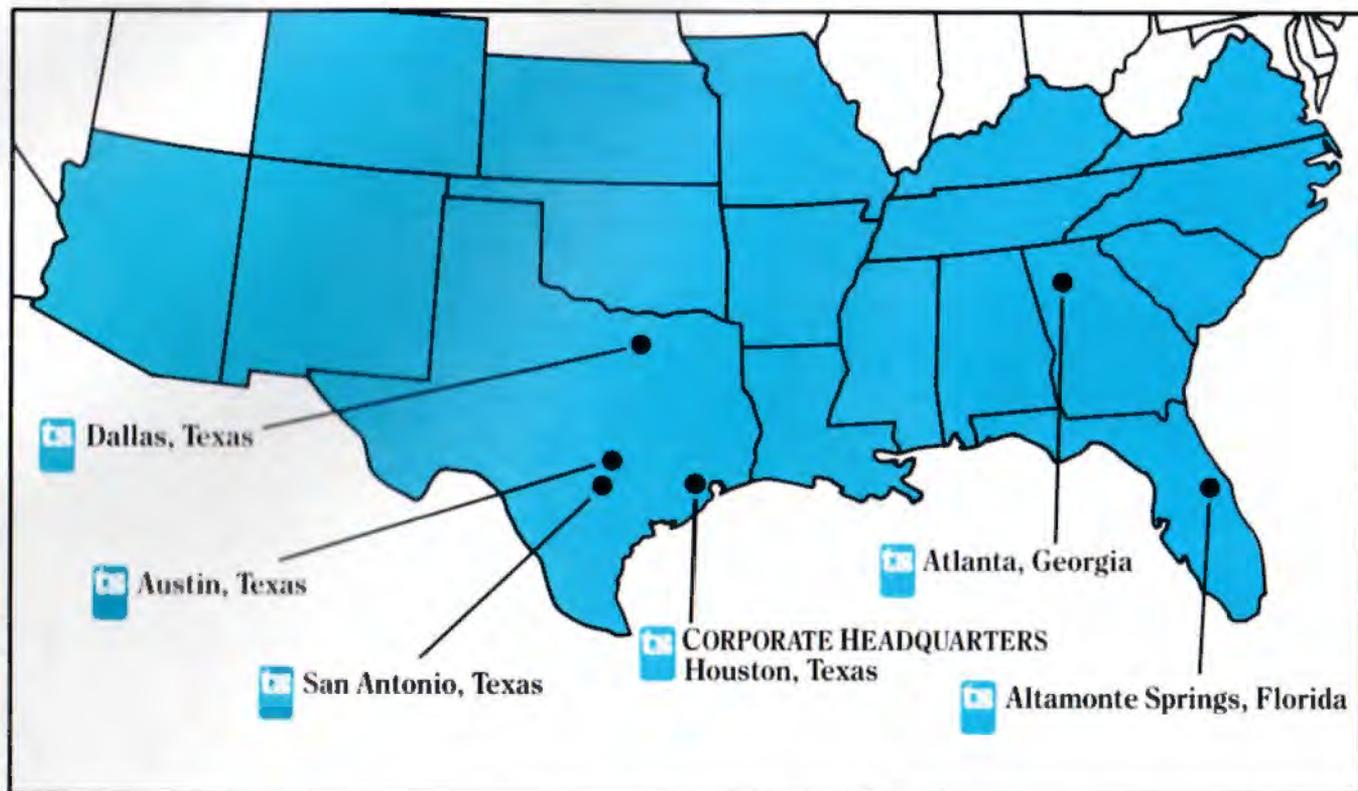


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MEANING IN ARCHITECTURE

LETTERS 6

ABOUT THIS ISSUE 15

IN THE NEWS 16

San Antonio commissions a study to preserve that which makes the River Walk special; Texas starts to recognize its Vietnam veterans with a memorial; and architect selection for the San Antonio Criminal Justice Center is upsetting some.

INTRODUCTION 36

BACK TO THE FUTURE 38

The computer processes information faster than the brain but the mind still thinks faster. Why? Scientists say it's because the mind has a deep structure that gives data meaning. Architect Clovis Heimsath, FAIA, considers the heady implications for architecture—past, present, and future.

WHO SAYS STYLE IS BACK? 44

Point and counterpoint. Award-winning architects from around the state give their versions of "meaning in architecture."

GALVESTON'S FANTASY ARCHES: AN APPRECIATION 50

Galveston's seven Fantasy Arches, the high point of the island's recent Mardi Gras celebration, are gone now. The arches were special, not just because they were temporary, but because they were built for one of the best reasons around: the fun of it. By Gerald Moorhead

DAVE BRADEN/MUSINGS: THE MEANING IN MUSING 66

COMING UP: Annual Review of Architecture

ON THE COVER: InfoMart, Dallas; Martin Growald, Architect. Photograph by Robert Ames Cook



16



44



50

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EDITOR: I want to compliment [*Texas Architect*] on the article concerning the Senior NCO Academy. I enjoyed the article tremendously and I felt that your magazine gave a very asserted description of the design concept and the context in which the building is to be incorporated.

I was remiss in not mentioning that, when our firm was awarded the contract and during the design and working-drawing stage, our firm's name was Fouts Gomez Moore, Incorporated. However, since then, Mr. Moore, who played an active role in the project, has left our firm and has gone into private practice. Consequently, our name has been changed to Fouts Gomez Architects.

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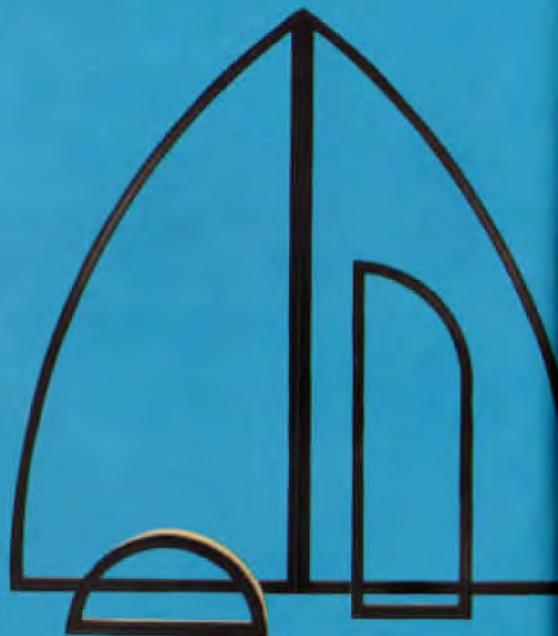


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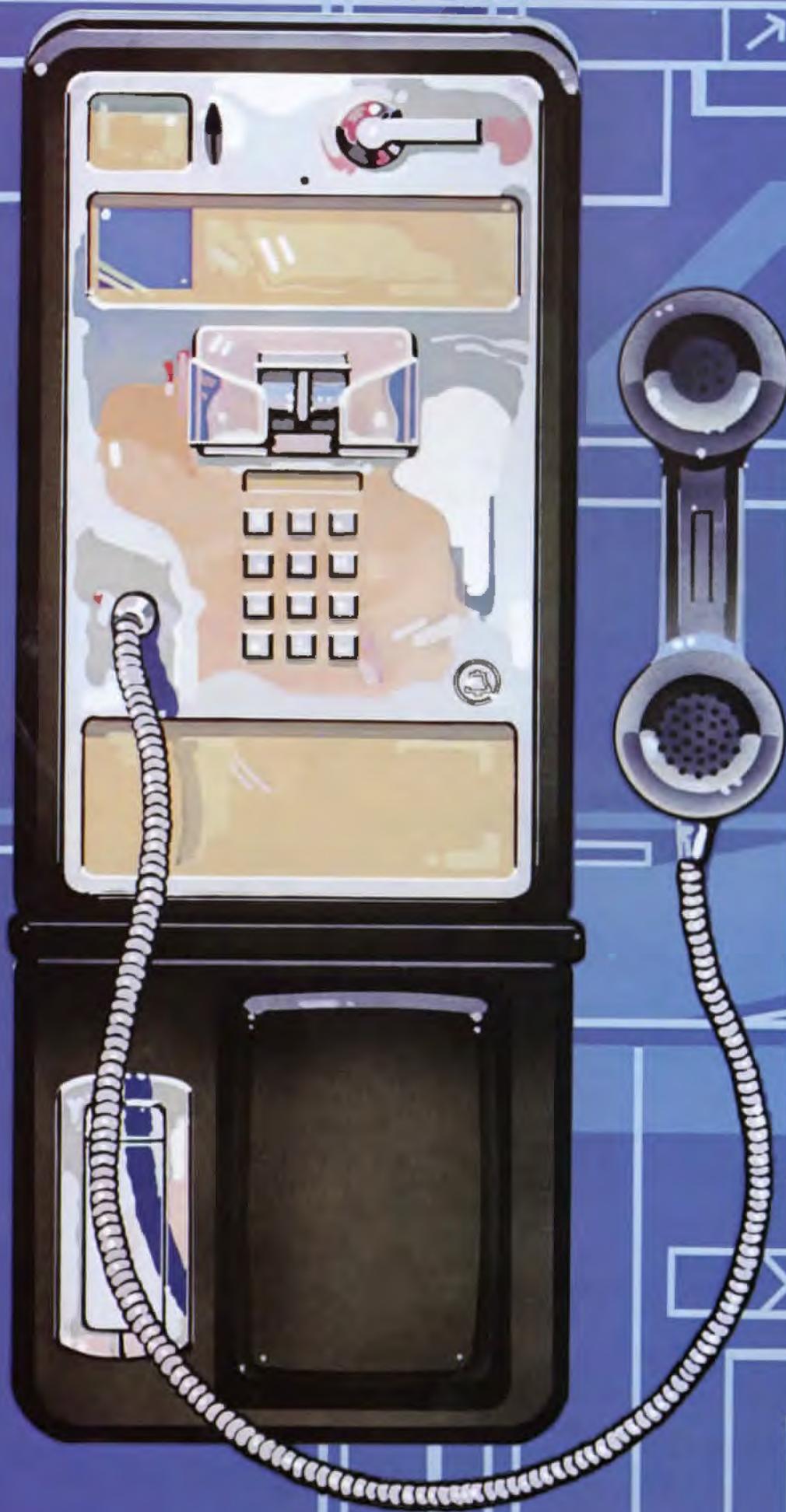
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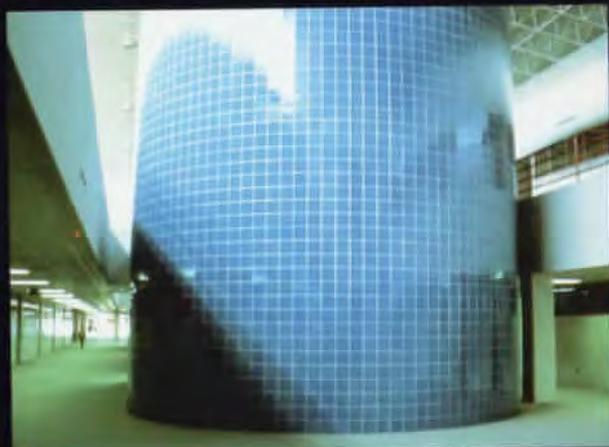
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The most interesting part of Robert A.M. Stern's book *Pride of Place: Building the American Dream*, which accompanied the much-discussed PBS television series by the same title, is his indictment of Modernism and his plea for a new eclecticism in architecture. Architects need to reestablish the "conversation across time," to return to "an architecture of civic responsibility, in which each building [is] about more than itself, about more, that is, than function and constructional technique," he says.

Stern argues for a renewed respect for history—specifically for the overt use of historical exterior detailing on buildings: "The continuity of imagery gives art much of its meaning; it is the source of its *intelligibility*." Stern is probably now the most widely known among those calling for historic imagery in architecture, but he is not alone. Charles Jencks and even Aldo Rossi have each advanced more complex versions of the same argument—although it's hard to imagine architects whose built work is more different.

Then there are those who argue for a return to something like eclecticism, based not just on history but on what they see as a primordial attachment to certain forms and motifs in human nature itself. Christopher Alexander and his many co-authors, in *A Pattern Language* and elsewhere, have given the most detailed account of this line of thought. And Christian Norberg-Schulz, soon to be holding forth at the University of Texas at Austin, who literally wrote the book on meaning in western architecture, has seen a basis for enlightened design in the lessons of gestalt psychology.

Something makes me uneasy about these examinations of meaning in architecture. Too often they smack of the logical error *post hoc, ergo propter hoc*. They seem also to rely too much on a confuta-

tion of intention and results. The meaning of a given architectural act is slippery, for it derives much more from the context—something a designer can't control—than from the architect's intentions. Nevertheless, these days the effort to pin down meaning dominates discussions of design.

In this issue we present some peculiarly Texan variations on the theme. Clovis Heimsath, FAIA, starts with computers and neurology and ends up praising a return to the use of historicist style. Prize-winning guest commentators from around the state chip in, some to agree, some to disagree. Finally, Houston architect Gerald Moorhead writes about the successful stage-set historicism of Galveston's Festival Arches, built for Mardi Gras this year and kept up for an extended exhibition.

The thing to remember is that the pioneers of Modernism, who are said to have brought us to the pass we now need rescuing from, believed that form, space, and design had constant meanings throughout history, and that architectural form is the fundamental analog to human behavior. It's odd that today's polemicists are using the same argument to prove the failure of Modernism. This much is plain: a solid relationship between architecture and humanity has to be reestablished with each generation.

—Joel Warren Barna

Edited by Charles E. Gallatin

BUILDING SAN ANTONIO'S PASEO DEL RIO

San Antonio's Paseo Del Rio, the River Walk, is a magnet for conventions and visitors to the city, yet even as it grows, its popularity continues to push land values up and building heights taller. Concern is mounting in the Alamo City that the little river may be smothered by love, buried at the bottom of a steep "canyon" of commercial high-rises.

Because land prices along the river are some of the highest in the city, new buildings must have more square footage to justify the investment. Unfortunately, on the crowded riverbank the only direction left to go is up. Up is not necessarily bad as long as the design is right, according to Joel Reitzer of Joel Reitzer & Associates, Inc., who has been on the city's River Walk Advisory Commission for seven years, three as chairman.

To ensure that the River Walk continues to develop in a sustainable manner, Reitzer says the long-range planning committee of the Commission persuaded the San Antonio City Council to contract with the Department of Urban and Regional Planning at Texas A&M to do a study of the San Antonio River. The University, under the auspices of the Center for Urban Affairs, organized a two-phase project to assist the commission in developing guidelines that developers, architects, and builders could use for planning buildings appropriate for land along the river. According to Reitzer, San Antonio is involved in a delicate balancing act.

"San Antonio is actually at cross purposes with itself," says Reitzer. Over the last 15 years the downtown area has lost population. To attract people and business back, San Antonio's officials have offered incentives ranging from federally funded urban-development grants to long-term

leases of public property. "On the other hand they want to maintain some sense of balance to what happens and where it happens, to try to maintain the high-quality environment, which contributes to the high quality of life," Reitzer says.

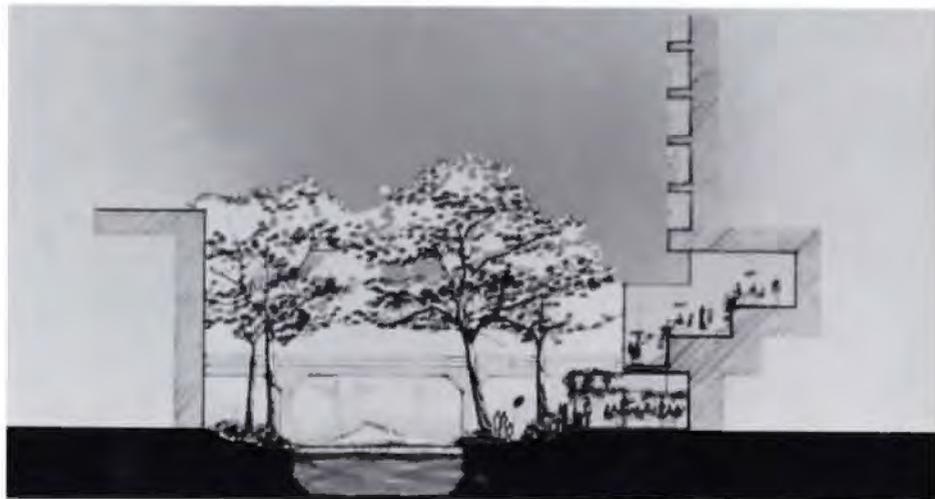
According to Gordon Echols, an architect and professor of urban regional planning at Texas A&M, what brought on the guidelines study was a request to build a 40-story building across the river from the historic La Mansion hotel, something that would have cut off the sunlight and created a canyon-like effect in the area. Echols says, "San Antonio wants to continue good, healthy development. However, simultaneously they want to protect the river and the historic resources from 'canyonizing' them, as so many cities have done. So our effort was to establish guidelines that can actually be turned into regulatory powers to control the urban development of the downtown along the river and near historic sites and resources. We're in no way interested in hurting development but interested in creating better-quality development," he says.

Included in the two-part study will be the land along both sides of the San Antonio River, from the Museum of Art

in the north to the King William residential district to the south. Echols said the total area encompasses about 1,000 parcels of land, but for the purposes of the study a sample of about 50 parcels will be researched in depth. The first phase of the study, which has already been adopted by the Commission, examines how new construction could affect light and shadow on the River Walk, views, historically significant buildings, and land values. The second phase, tentatively scheduled to be completed by next summer, will be a more in-depth analysis of each parcel of land along the river.

Echols says Texas A&M has also developed a "point system" for proposed River Walk buildings. Projects with more positive than negative aspects, and consequently enough points, would be considered favorably by the River Walk Committee.

One project that might have had trouble getting enough points to pass is the new 24-story Holiday Inn, under construction at North St. Mary's and College. The building was originally designed by Holiday Inn staff but was redesigned to meet River Walk requirements by the Memphis, Tennessee firm Walk Jones and Francis Mah Inc. (now Jones Mah Gaskill Rhodes



River aficionados say too many sheer buildings, such as the new Holiday Inn, will create a canyon effect.

Inc.). Although the river side of the hotel has a two-story section, in keeping with other structures along the river, the remainder of the stepped-back hotel tower rises above it in an unbroken facade. San Antonio architect Milton Babbitt of Milton Babbitt and Partners, which is currently renovating the nearby Arneson River Theater, says the design of the hotel is the most economical to build but not the best for the site.

"It's just your basic sandwich on end, a slab hotel, the most economical form of a hotel to build. The design in terms of appearance is just not addressing the river issue, although it's a whole lot better than when it was first presented. . . . But the

buildings are unfounded. "That's not a reality, that's simply a fear. I think it's a serious concern, but it's one we have addressed and we will continue to address. We will not allow even two 10-story buildings across from the river from each other, much less two 20-story buildings." The River Walk Commission member says tall buildings could be located across from each other if setbacks and massing are allowed, but stresses that there needs to be open space for sunlight and for the vistas it affords. "Certain vistas that have been there are attractive and make the urban space valuable. A certain number of those need to be maintained," he says.

One large project that Reitzer holds up

not take a leadership role in the development of a design concept for a new owner. "The architect has the responsibility to exercise much more leadership than architects today are exercising. The key word is leadership. You've got to have the proper amount of concern for the client situation, and concern for the community, and meld the two together in such a way that you lead the client, and you accomplish his objectives as well as those of the community."

"The more we research, the more we educate our clients, we will have a better chance of persuading them to do what's right," he says.

—Charles E. Gallatin



River Commissioner Reitzer says RepublicBank Plaza's setback buildings and river plaza are ideal.

fact that it's a slab that rises right up on the river just couldn't be helped given that site. It's the wrong hotel on the wrong site," he says. "In terms of precedent, this is absolutely the sort of thing we should not be doing."

Commission-member Reitzer agrees the Holiday Inn is not what it could be in terms of design, although he points out that the River Walk Commission did require a number of changes, particularly in the skin of the building and the massing near the river. And while taller buildings appear to be in the forecast for the Paseo Del Rio, Reitzer says fears of a river meandering through a "canyon" of towering

as exemplary in its treatment of the river frontage is the RepublicBank Plaza by Ford Powell & Carson of San Antonio, Fisher & Spillman of Dallas (now F&S Partners Incorporated) associate architects. According to Reitzer, the project's large plaza, with buildings set well back from the river and spaces for shops and restaurants, are the kind of appropriate, people-oriented amenities that can result when the developer and architect work with the Commission from the start.

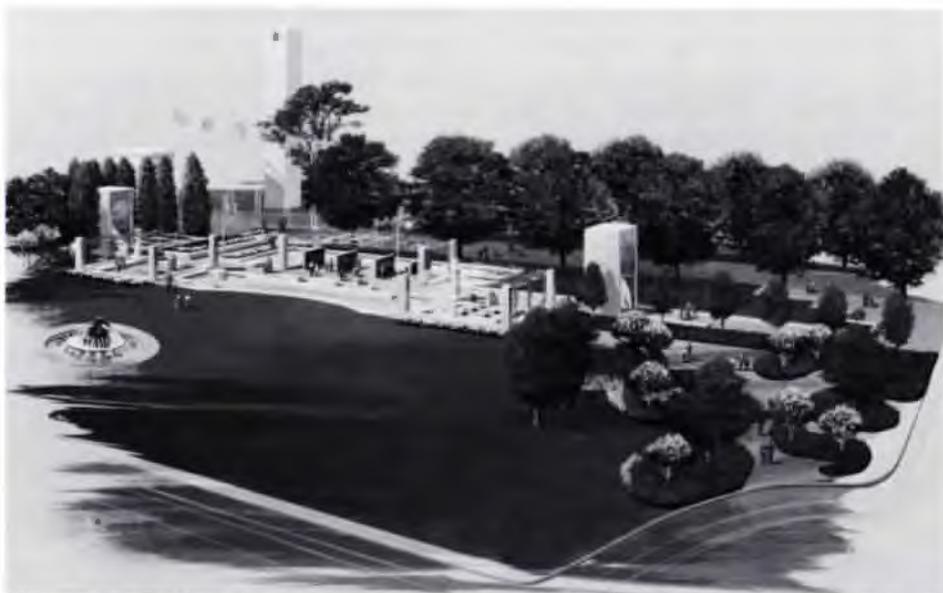
Although Reitzer says the River Walk Commission strongly encourages all major projects to include the services of an architect, he chastises those who do

A TEXAS SALUTE TO ITS VIETNAM VETS

Vietnam veterans from Texas will soon be able to visit a memorial in their honor without having to make a trip to Washington, D.C. Designed by Martratt/Garmon Architects, Inc., of Dallas, it is scheduled to begin construction on Veteran's Day, Nov. 11, 1986, at Dallas's Fair Park, and to be dedicated on Memorial Day, 1987.

Located at the west end of the fairgrounds, on the south lawn of the Grand Plaza of the Esplanade of State, the memorial will be a rectangular series of plazas encompassing 13,000 square feet of space, with a 27-foot-tall arch at each end of the east-west axis. Under the west arch will be a small reflecting pool and a Texas granite tablet containing the 162 names of Texans who are still missing in action, above which will burn an eternal flame. In the center of the plaza and surrounded by another, larger reflecting pool will be four granite tablets, each 10 feet long and over seven feet tall, bearing the names of the 3,243 Texans killed in action. Trumpet vines will grow on a stainless steel tensegrity structure overhead, forming a leafy roof and complementing the two acres of landscaped grounds that will surround the memorial.

The memorial, which has a construction budget of \$1.5 million, is not only for veterans, it is by them as well. Vets are principals at Naud Burnett and Partners, Inc., of Dallas, the landscape architects,



Designer Richard Martratt says the memorial will be a success if it helps veterans to deal with the past.

as well as at Martratt/Garmon. Richard Martratt, who served with the Marine Corps in 1966 and 1967, says working on the memorial has been "an incredible catharsis," and he hopes the finished site will start a healing process for the veterans who visit it, especially those who are still struggling with the aftermath of the war.

"There's something like 875,000 Vietnam veterans out of the original three million in the state of Texas right now. Nobody knows who they are—they don't even know each other. If a place could be created that would be 'theirs,' that they would feel comfortable in and proud of and drawn to, then they'll go there. If they go there they'll meet other Vietnam veterans, and if they start sitting around and talking among themselves, they'll start working out some of those problems. I think I've done that to some degree in working on it; and in trying to design it so that that would happen," he says.

Because it is located within Fair Park Martratt says style and color palette were affected by Fair Park Historic District regulations which required the project be "complementary" with the Art Deco style of the park. The Kimbell Art Museum also influenced his design, he says.

"We take a lot of joy in the work that Louis Kahn did on the Kimbell Art Museum—trying to take that sort of philosophy in how to use materials, and then the parameters of the site and Fair Park, the requirements and needs of the memorial itself, the Vietnam veterans involved. Put it all together and shake it up and see

how it lays out."

Martratt says the site will not be just another memorial for the veterans who visit it. "Vietnam means a lot of different things to a lot of different people, but one thing it means commonly to all [the veterans] is that we left a lot of things undone, including a lot of our own people there. And everybody else can forget about them, but we won't. We've made up our minds—all of us individually as well as in groups—we've gotten together and taken almost a solemn oath not ever to forget. And in that sense we're trying to symbolize that architecturally."

—CEG

CRIMINAL JUSTICE CENTER CONTROVERSY IN SAN ANTONIO

In any city, the commission to design a major new county building is a plum for the architects who get it. But recession in the Texas building industry has made the proposed \$34-million Bexar County Criminal Justice Center, now being considered for central San Antonio, the object of an unusually acrimonious contest between local, state, and even national firms. One San Antonio architect, part of a team that tried for the project but was not chosen, charges that the selection process has not been fair, and that "the city is going to suffer as the consequence of the high-

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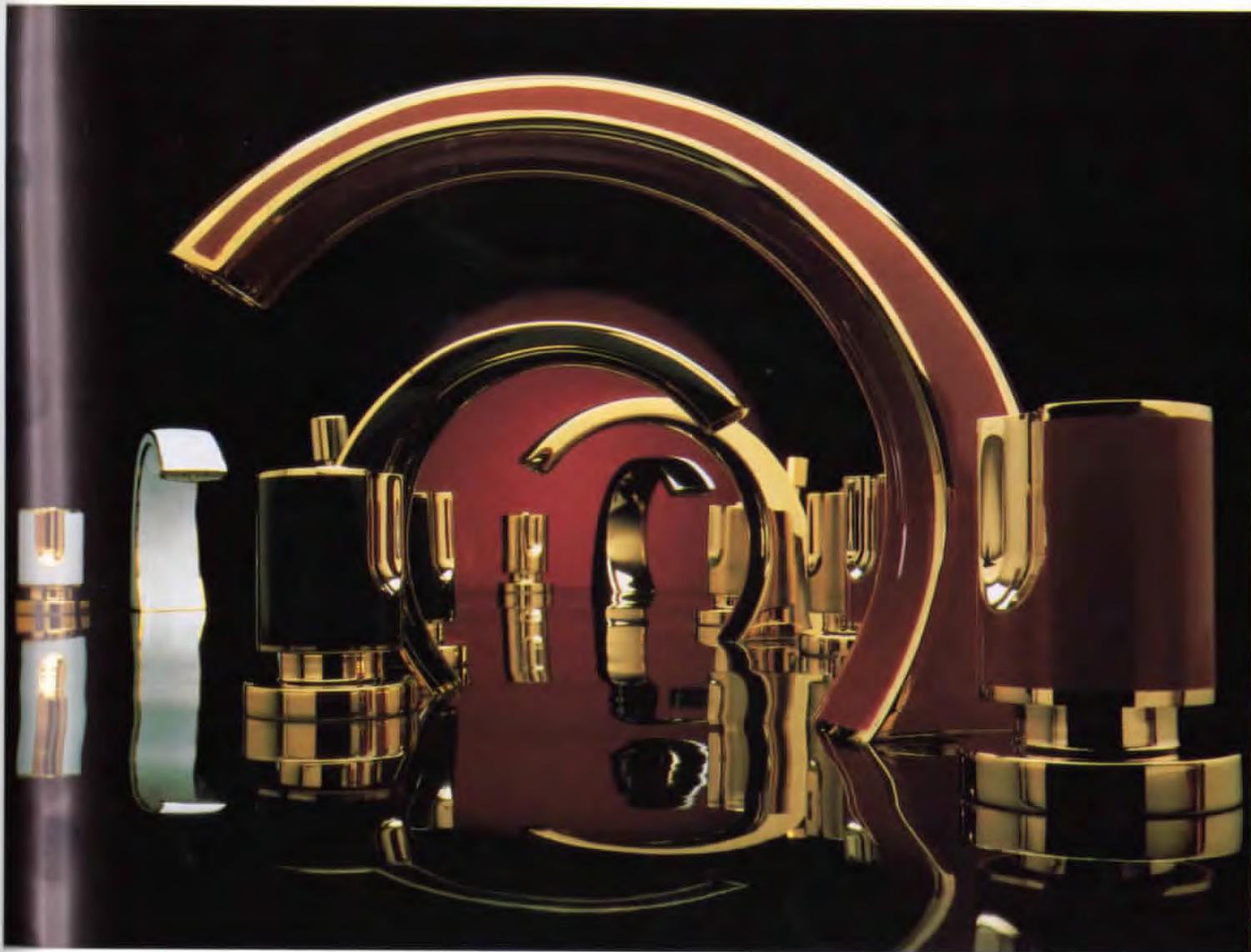
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handed behavior" of the county commissioners.

"The county commissioners broke their own rules in choosing the firms they wanted. As a result, San Antonio is missing a glorious opportunity," says Alexander Caragonne, a partner in the San Antonio firm of Reyna Caragonne, which entered the fray over the justice center in a joint venture with Michael Graves. Caragonne charges that his firm had the highest qualifying score in a tally prepared by county staff and should not have been rejected.

Bexar County Commissioners Court has been looking for ways to relieve pres-

26 firms or teams answered the RFQ. This was an expensive and time-consuming proposition: members of several firms say that preparing the RFQ response took up as much as \$10,000 worth of time and material. Besides the Graves/Reyna Caragonne joint venture, nationally known firms teaming up with smaller local firms to submit qualifications included John Burgee Architects with Philip Johnson, in association with San Antonio architect Richard Mycure; and Cesar Pelli & Associates, with Tuggle & Graves. None of these teams was included in the group invited to submit proposals for the justice center, however.



3D/International's proposed Bexar County Justice Center (in white) with existing courthouse to the left.

sure on the county's overcrowded courts facilities since the early 1980s. In 1984, the commissioners hired the San Antonio office of 3D/International to prepare space-planning and programming studies. Among the options 3D/International presented to the county was a proposal, with a projected cost of \$34 million, that included a new 240,000-square-foot courts annex, a new 600-space parking garage, and partial renovation of J. Riley Gordon's historic Bexar County Courthouse. In April 1986, a bond package to fund the project—without raising local taxes—was passed.

In May, commissioners issued a Request For Qualifications, or RFQ, that seemed weighted toward local firms, asking applicants to, "identify all principals residing in Bexar County," "give length of time office(s) have been located in Bexar County," and "detail the extent of minority participation" in the firm. In all,

The teams selected were:

1. Chumney/Urrutia, San Antonio; Hartman-Cox, Washington, D.C.; and Bennett, Lewis & Garcia, San Antonio;
2. Jesse G. Fernandez, San Antonio; with William Morgan of Miami, Florida;
3. Ford, Powell & Carson, JonesKell, and Humberto Saldaña, all of San Antonio;
4. Rehler Vaughn Beatty & Koone, with Patrick + Associates, both of San Antonio;
5. 3D/International, AHL Torres, and Milton Babbitt, all of San Antonio;
6. Ralph Bender Associates, San Antonio; Morris Architects, Houston; and Riehm Owensby & Guzman, San Antonio;
7. Marmon Barclay Souter Foster Hays; Andrew Perez; and DeLara/Almond, all of San Antonio; and,
8. Hilton Dey, San Antonio; and Bell & Hoffman, Austin (requesting to be considered for the parking structure only).

Joe Garza, assistant administrator of the Commissioners Court, says county offi-

cials will interview the teams and select a team to design the facility before the end of the September.

While not explicitly faulting the qualifications of any of the teams chosen, Alex Caragone claims his firm had actually scored higher than any other firm on a tally of local experience, minority participation, and other factors, prepared by county staffers. County officials dispute that charge, however, and say that while some individual firms might have scored higher than those selected, the most qualified teams have been chosen.

County Judge Tom Vickers could not be reached for comment. County staffmember Garza, however, says that Caragone's charges are unfounded. "It was a fair process," Garza says.

Caragone remains unmollified. "Leaving out Michael Graves and Cesar Pelli and Philip Johnson on a project like this—that's like telling Toscanini he can't even get a tryout with the San Antonio Symphony," he says.

—Joel Warren Barna

RICE UNIVERSITY'S HERRING HALL EARNS AIA HONOR AWARD

Herring Hall, designed by Cesar Pelli & Associates of New Haven, Connecticut, has been named a 1986 Honor Award project by the American Institute of Architects.

The new graduate school of business, located on the campus of Houston's Rice University, is broken up into three build-

ing masses grouped around an open court. The main, three-story building is split into classrooms, administrative facilities, and faculty offices. A reading room is located in the west wing, and a 250-seat lecture hall in the east wing. A circulation spine links the three masses on both the ground and second floors. North and south corridors are extensions of secondary campus axes which intersect the main circulation routes, bringing the school into the overall campus fabric.

According to the architect's statement, "The university campus, designed in 1910 by Ralph Adams Cram, has a coherent Beaux-Arts plan. Cram's buildings are designed in an eclectic style derived from Mediterranean Romanesque architecture that is both delightful and colorful . . . The plan form responds to the building's role in shaping a new green quadrangle on the main axis, while positioning its

Paul Hester



Paul Hester



Judges liked Herring Hall for its "eclectic style derived from Mediterranean Romanesque architecture."

circulation on two secondary cross axes. Direct imitation of the original esthetic system and construction was neither desirable nor affordable. We developed a system of expression and ornamentation to logically extend the campus vocabulary into the new building."

Jurors commented that, "It is a building that works—mature, well organized, finely crafted and fully integrated with its surroundings. The architect has presented a personal, creative interpretation of the forms and materials of nearby structures, creating a building that achieves solidity without being institutional or monolithic, and that reflects great individual character without losing its sympathetic relationship with the campus fabric."

—CEG

TWO JOURNALISTS AWARDED FELLOWSHIPS

Two of the best-known architecture critics in Texas, David Dillon and Mike Greenberg, have won prestigious university fellowships for the coming academic year.

David Dillon, architecture critic for the *Dallas Morning News* for the past seven years, has been awarded a Loeb Fellowship by Harvard University. He will spend the 1986-87 academic year at Harvard studying design, urban planning, and urban issues. In addition, he will teach during the spring semester. Dillon is only the third critic to win a Loeb Fellowship, which is usually awarded to "mid-career design professionals." The fellowship includes a stipend of about \$15,000, as well as faculty status at Harvard.

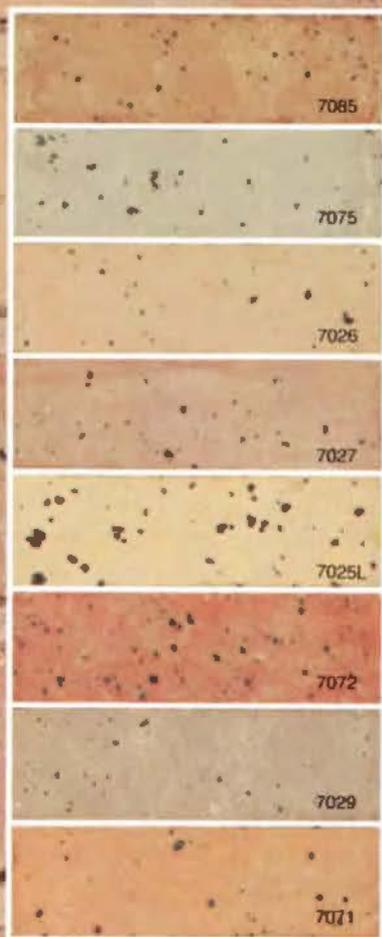
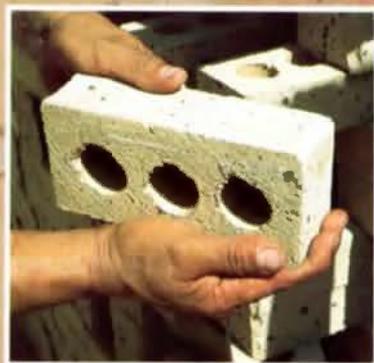
Mike Greenberg, architecture critic for the *San Antonio Express-News* for seven years, was among 12 journalists winning a \$20,000 Knight Fellowship for study at Stanford University. Greenberg plans to concentrate on urban planning and Latin American studies.

"With both of us gone, the state will be safe for architects," Greenberg jokes. Maybe so—and maybe not. William Marvel, who formerly covered architecture for the rival *Dallas Times Herald*, has moved to the *News*. And Greenberg says his paper plans to find another writer while he hits the books.

—JWB

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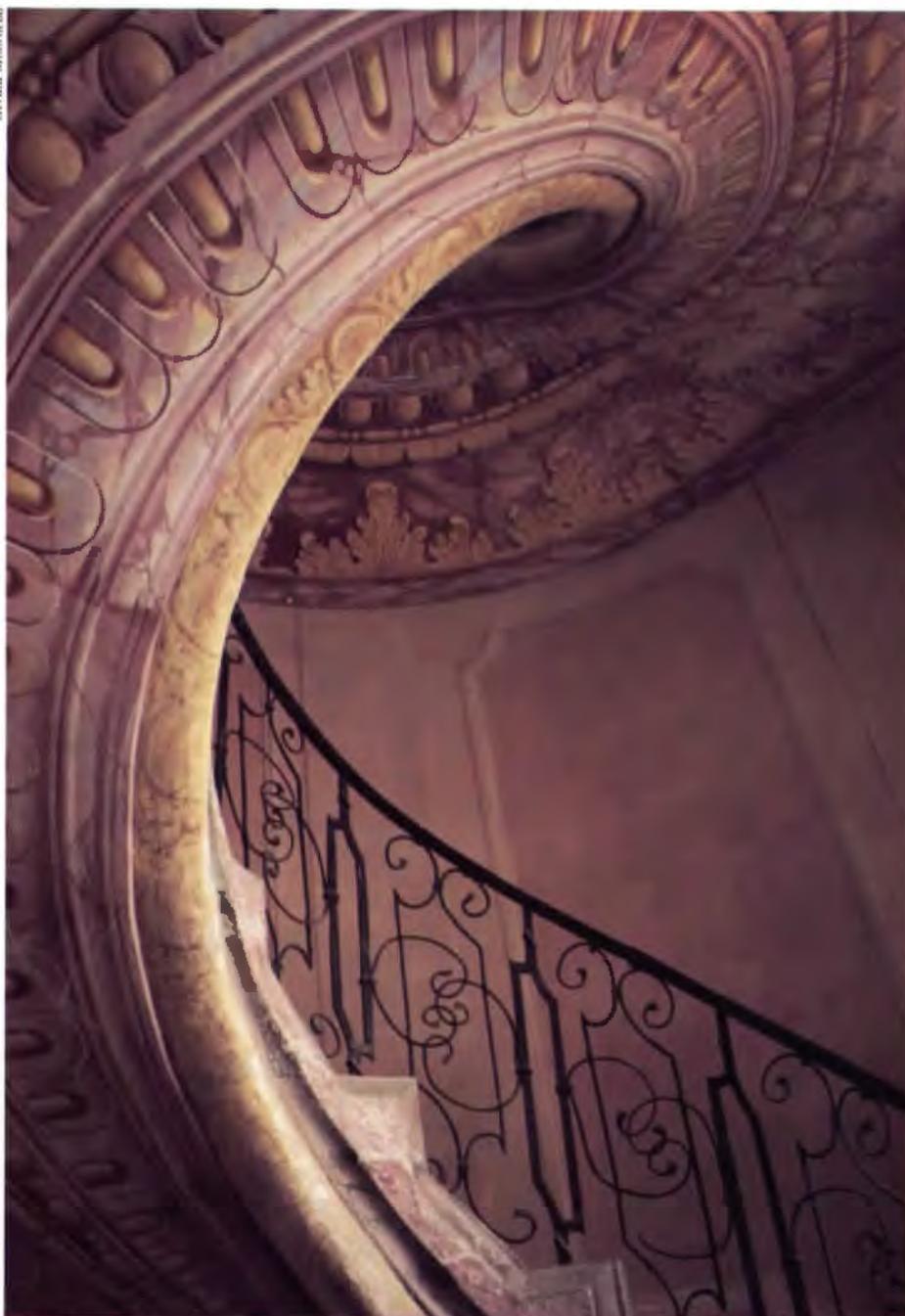
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"St. Florian Abbey" is one of two photos that earned a special commendation for Gerald Moorhead.

FIVE TEXANS WIN NATIONAL PHOTOGRAPHY AWARDS

Five Texas architects, selected from over 1,200 entrants nationwide, won awards in the AIA's 1986 Architectural Photography Competition, which was organized by the St. Louis AIA chapter. Gerald Moorhead of Houston won two special commendations for photographs entitled "St. Florian Abbey" and "Smolney Convent." Four other Texans won merit awards. Willis Winters and Craig

Blackmon of Dallas won a merit award for a photograph entitled "Kaufman, Texas." Rick Lewis of Austin won for his photograph "At the Street's End." Jim Susman, also of Austin, won for his photograph "Pantheon." All were included in the display at the national convention in San Antonio in June.

—JWB

ACSA HONORS ARCHITECTURAL EDUCATORS AND STUDENTS

Three Texans won awards in competitions sponsored this year by the national Association of Collegiate Schools of Architecture (ACSA). Edward J. Romieniec, FAIA, of the Texas A&M University Department of Architecture was one of five winners of the 1986 ACSA Distinguished Professor Award honored for "sustained creative achievement in the advancement of architectural education." Other recipients of the award were: James Marston Fitch, Columbia University; Leslie Laskey, Washington University, St. Louis; Harlan McClure, Clemson University; and Richard Williams, University of Illinois at Urbana-Champaign.

Joseph L. Mashburn, assistant professor of architecture at Texas A&M, won first place in the open-submissions category of the ACSA architectural design competition with his design of a house near Bryan, (see *Texas Architect* Mar/Apr '86). Mashburn was awarded a \$1,000 cash prize.

Eric Hanson, a third-year design student at the University of Texas at Austin, won second place in the open submissions category of the ACSA's national Design and Energy Student Design Competition. Hanson's project was one of 700 entries from 38 schools. Second-place prize was \$1,000, with an additional \$500 awarded to the UT School of Architecture.

—JWB

VALLEY CHAPTER NAMES BIENNIAL DESIGN AWARDS WINNERS

Three projects have been honored with Design Excellence Awards by the Lower Rio Grande Valley Chapter/AIA in its Third Biennial Design Awards Program. Pat Chumney and Larry O'Neill of San Antonio and Larry Good of Dallas served as jurors, with O'Neill as chair.

Cavazos and Associates of Laredo were honored for the Trevino Clinic in Laredo. Principal designer was Guillermo Cavazos. The jury was impressed by the use of natural lighting and the inviting nature of the interior spaces. The use of exterior form and adherence to a residen-

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tial scale were also cited as project attributes.

Murphree and Mata Architects of McAllen were honored for the design of Moye Elementary School Addition in Donna. The jury was impressed by the sensitive placement of the addition in context with the existing site and buildings. The light, airy, and playful entrance canopy was noted as being both handsome and cost effective.

Ashley Humphries Partnership's

Laredo office received its award for the design of the Speer Orthodontic Clinic in Laredo. The jury appreciated the functional floor plan and the courtyard views provided for the patients. "The residential scale of the building blends well [with] the neighborhood setting, and the use of wood and brick provides a simple, straightforward, and handsome statement."

—CEG



Three projects were honored with design awards in the Valley Chapter's Biennial Design Awards Program. They are TOP: the Trevino Clinic in Laredo; ABOVE: the Moye Elementary School Addition in Donna; and LEFT: the Speer Orthodontic Clinic in Laredo.

FACELIFTING THE WALLER CREEK PLAZA HOTEL

Austin's Waller Creek Plaza, two straightforward brick cubes with arched windows, sits at Interstate 35 between Sixth and Fifth streets, one of the key gateways to the city. Local critics have said that the project, designed by Lawrence D. White Associates, Inc. (now LDWA, Inc.), does not live up to the opportunities presented by its site. Although the project has been open less than a year, the developer has hired Austin-based architects Clovis Heimsath Associates, Inc., to change the building's image—literally.

According to Ben Heimsath, a designer with the firm, the 18-story hotel and 10-story office will each have ornamentation painted across two of their most public faces, to give them a distinct identity.

Heimsath first became aware of the building when he and his father, Clovis Heimsath, FAIA, were driving down I-35 and noticed that it was not very noticeable. The problem, he maintains, is that the building is neither Modernist nor historicist. "The building is clearly in limbo,"

Heimsath says.

Arriving at the conclusion that the building needed painted ornament, "as a way of tipping the scales back to a real historic building," they called developer Lloyd Hayes, a former Port Arthur mayor, who quickly decided painting the building was just what it needed. Heimsath says they had the idea in April, called the client, arranged the meeting a week or two later, got a check and were told to get going. "The timing here was providential," Heimsath says, since they were able to offer the developer a way to improve the image of his building immediately, with a minimum of cost and construction.

The north and south sides of the hotel alongside I-35 will be painted, along with the south and west sides of the office building next door. Jeff Green of Evergreen Paint Studios, New York, will be doing the painting, which is expected to get underway in mid-September and will require about six weeks to complete. A muted "Tuscan red" will be the primary color, with browns and blues used for background colors. Heimsath says the Heim paints being used bond with the brick and will last 100 years. Greek

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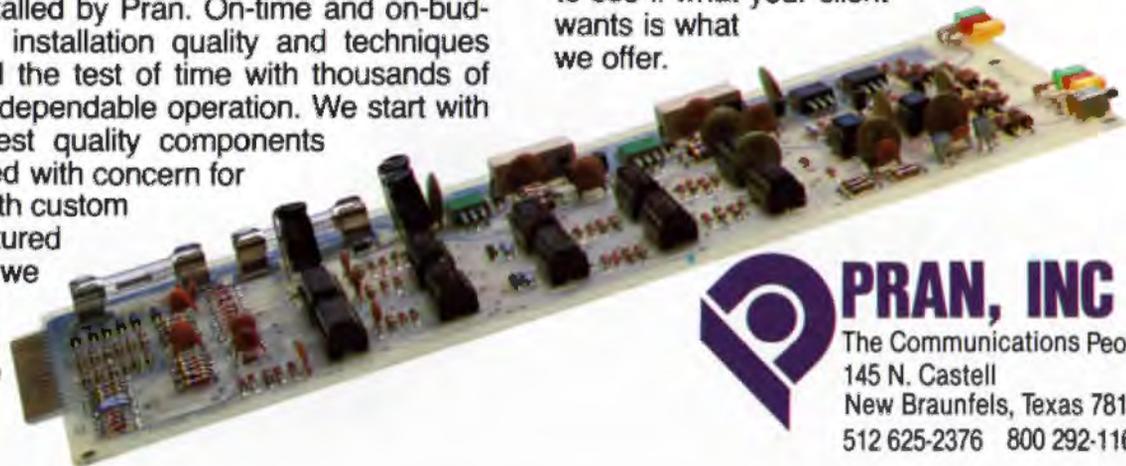
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For Hugh Newell Jacobsen, FAIA, architect, author and winner of over 80 design awards, EXCELLENCE BY DESIGN is a way of life. Jacobsen will explore the concept—what it means in theory and in practice—in the keynote address of TSA's 47th Annual Meeting, October 30–November 2 in Dallas.

EXCELLENCE BY DESIGN will be barely underway, however, when Jacobsen's opening remarks conclude. Throughout the Annual Meeting, expect EXCELLENCE in exhibits, EXCELLENCE in entertainment, and EXCELLENCE in education.

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Publishers' Clearinghouse—How to Get Published: tips from magazine publishers and editors Larry Paul Fuller, Joel Barna, Rebecca O'Dell, and Brux Austin on such items as press kits, editorial calendars, and project selection.

Theatrics in Architectural Design. Peter Wolfe, a nationally renowned theatrical set designer will explain dramatic architectural environments from a non-architect's point of view.



Techniques for Successful Negotiation. Marketing consultant Steve Wintner, architect Paul Terrill, Jr., and owner's representative David Moreno will present a mock contract negotiation and explain how each point is usually settled.

Markets Beyond Texas. Real estate market analysts Deborah S. Kops and Ron Witten analyze the architectural market in other areas of the U.S., and what building types are hot in each.

Liability: What others are doing. Rather than bemoan the well-documented state of professional liability insurance, BPIC insurance representative Pat McLaughlin and architect Bill Workman will present a case study—an industry overview and how one firm deals with the problem.

Delineation. Nationally acclaimed delineator Paul Stevenson Oles discusses his technique and approach.

Powertalk: Improved Presentations Through Improved Speaking. Communications consultant Niki Flacks will demonstrate techniques to make oral presentations exciting and effective—giving you a competitive edge.

All this, plus presentations on financial management, marketing, CAD applications for micro-computers, and a seminar on state-of-the-art thinking in architecture and related areas—it's all in store as we explore EXCELLENCE BY DESIGN.

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anthemions of metal or Fiberglass will be added to all the painted faces and a decorative parapet will be built on top of the office tower, to "end the composition against the sky." A trompe l'oeil cornice will also be painted at the top of the office building. Cost for the project will be approximately \$200,000.

By intentionally leaving certain sides of the two buildings blank Heimsath says they want to communicate that the decoration is a special addition. "We're not going to be repainting the building and suggesting that it started that way. The idea is that this is ornamentation—much like the ornamentation on the Littlefield Building on Congress—where the prominent sides are getting the overlay, and the parts that are not prominent are being left as they are."

Heimsath believes the project will plunge the firm into the middle of the debate over whether ornament qualifies as design—and that the final product will come down solidly in favor of the argument that it is. "The ornament here is doing work; it's architecture. We think that this project is saying that ornament absolutely is design. That's why we're



Thomas Gulliam



TOP: Before, and ABOVE: after—painted decoration emphasizes the verticality of the building.

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being commissioned to do the project. It's a design element that was missing and the only way it can be achieved now is with ornament."

Intellectual debates aside, Heimsath says the marketing representatives for the hotel are excited about a change they think will make their job easier. "They've got some [attractive] spaces on the inside, but there's no way of knowing that from the outside," he says. If the Heimsath plan works, the public will at least have a hint.

—CEG

RICHARDSON VERDOORN WINS FIRST FOR NEW ORLEANS ARBORETUM DESIGN

The New Orleans Arboretum Design Competition recently awarded First Place honors to Richardson Verdoorn, Inc. of Austin, for its entry in the international park design contest. The company's design concept provides for a minimum of 15 acres for species collections, and includes a *palmerie* and plans for a gathering of exotic plants. An aquatic plant display is included, as well as a nursery covering 20,000 square feet for the cultivation of rare species. Winding pathways and a traffic loop enhance the feeling of being surrounded by a forest in the heart of urban New Orleans. Only from an overlook placed on a forty-foot hill, located near



"Good use of white brick," "great lighting," and "vitality at night," made the Arboretum a winner.

the center of the site, is the skyline actually visible.

From the rest of the Arboretum views will be screened extensively by native trees. A horticultural center and nursery are located on an island in the lagoon to reserve the surrounding Couturie Forest for public access and wildlife protection. In recognizing the group's entry, the jury cited the level of detail in the design, the placement of the horticultural center, and the "beautiful artistic rendering of the design."

—CEG

AUSTIN ARBORETUM WINS NATIONAL DESIGN AWARD

The Arboretum, a multi-use retail shopping center and office park in Austin, received an honorable mention in the National Mall Monitor magazine's international 1985 Centers of Excellence competition for open centers with more than 125,000 square feet.

Designed by Hodges and Associates of Dallas and developed by Trammell Crow Company, the mall is located on a wooded, rolling 95-acre site. An obvious effort was made to retain as many trees as possible and to highlight views of the nearby hill country. A common plaza and numerous trails are incorporated into the 33 acres that were left open. Judges for the magazine cited the center for "good use of white brick," "great lighting," and "vitality at night." The other winner in this category was in Corte Madre, California.

CRSI HONORS THREE TEXAS FIRMS

Clovis Heimsath Associates, Inc., of Austin and joint-venture firms Geren Associates of Fort Worth (now a division of CRS/Sirrine, Inc.) and Sikes Jennings Kelly of Houston are among the seven 1985 Design Award Winners named by the Concrete Reinforcing Steel Institute (CRSI).



The jury noted Richardson Verdoorn's "beautiful, artistic rendering" of its winning Arboretum design.

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Clovis Heimsath Associates, Inc. was recognized for the Kagan-Rudy Chapel in Houston, a 3,840-square-foot, open-air structure located within the Emanu El Memorial Park. The chapel's hexagonal geometry and surmounting dome are archetypal expressions of Judaism's religious conception and the unity of the Jewish community. An integrally designed grade beam and structural slab form the chapel's first floor and provide a basis for the exterior walls. Its framing system utilizes poured-in-place concrete columns and beams, which support pre-cast concrete roofing panels.

Geren Associates and Sikes Jennings Kelly were honored for their InterFirst Tower in Fort Worth, a 40-story, one-million-square-foot office building. The structure rests on a narrow site (116' x 307') adjoining a 60-year-old, three-acre park and InterFirst Bank's existing facility. The tower is built on cast-in-place architecturally exposed reinforced concrete. The concrete mix of limestone aggregate and flyash allowed the architectural and engineering designers to economically achieve both visual and



InterFirst Tower, Fort Worth

structural objectives with the same building element.

CRSI Design Awards are presented biennially in recognition of outstanding achievements in poured-in-place reinforced concrete structures. The 1985 jury consisted of John A. Martin, Sr., John A. Martin and Associates; Maria F. Murray, American Institute of Architects; R. Bruce

Maryann Heimsath

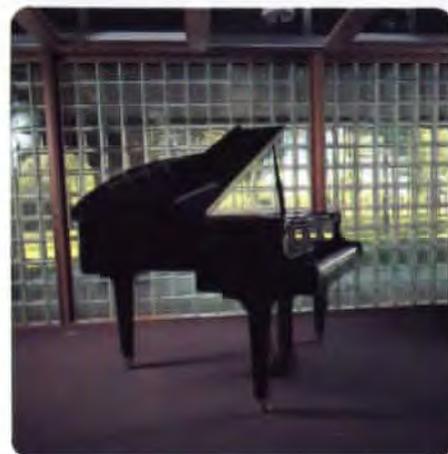


Kagan-Rudy Chapel, Houston

Patty, FAIA, Patty, Berkebile, Nelson and Associates and president of the American Institute of Architects; and Harold Roth, FAIA, Roth & Moore, Architects.

—CEG

NEWS, continued on page 56



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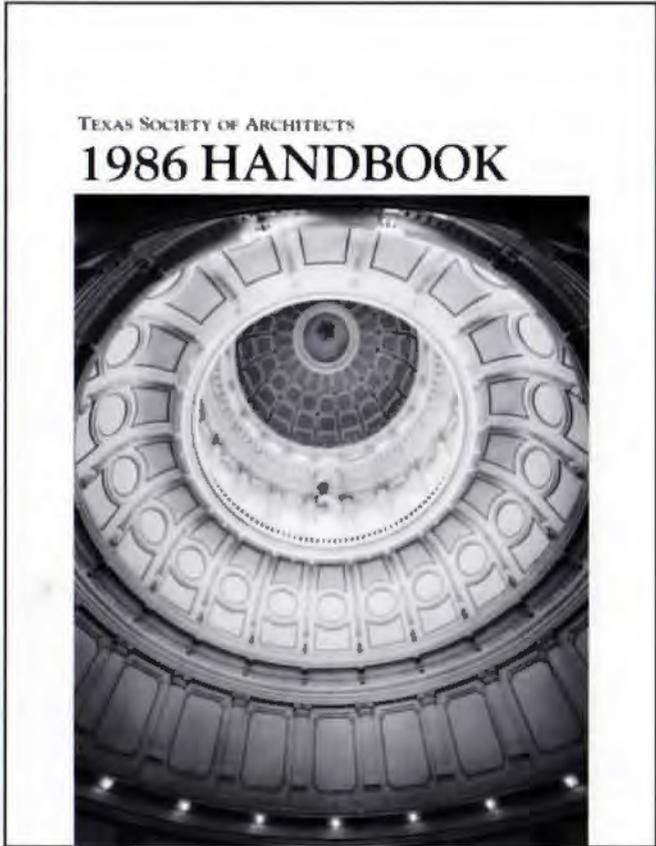
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Taft Architects' Mixon House in Houston. LEFT, plays with Neo-Classical details in a suburban villa. Boone Powell's Galveston Arch, BELOW, frames a rediscovered revelry.

Manny Chen Creative Photography



MEANING, STYLE, AND ARCHITECTURE: AN EXCHANGE

ARCHITECTURAL STYLE: A MEANING OF THE MIND'S

by Clovis Heimsath, FAIA



In the decades since World War II, the rapid development of computers has fueled a revolution in our understanding of human perception. That revolution has profound significance for architecture.

Scientists working with transistors, chips, and binary numbers have developed machines that process bits of information in much the same way as the human brain does, only thousands of times faster. In trying to push computers to the next generation, scientists have run up against a conundrum: while the human *brain* may work slower, the human *mind* is faster than any computer at the complex processing we call thought.

It took the linguists and the philosophers to come up with a theory explaining why: the mind can think faster than a computer, they argue, because it has a deep structure for codifying associations into levels and categories of significance, of meaning. The structure of meaning; that is the key element. It is structure that gives data meaning, that makes thought possible. And neurology has ratified the theory: the brain, it has been found, is a multi-billion-neuron grid, connected in parallel, cross-wired to expedite the interlocking of patterns of thought.

The significance of this knowledge for architecture can hardly be overstated. Beauty has been translated from the realm of aesthetics to the realm of neuropsychology, or rather aesthetics has been shown to be an inseparable part of the way the mind operates. For the first time we have an understanding of the importance of beauty—the feeling of appropriateness, cohesion, rightness in sensory experience—to the psyche. Beauty (however defined) is directly related to the way in which the brain codifies stimuli. No longer is aesthetics a tired, esoteric side interest. Instead it is a vehicle for understanding perception itself.

Architecture has an analogous aesthetic structure of meaning. It is architectural style.

Style is the clustering of ideas about form, materials, and ornament around a central theme in meaningful relationships.

Architecture is perceived visually. Therefore we must begin with visual perception as it codifies meaning. And that means style. Buildings, like other objects of human perception, can only be differentiated from other entities through the associations attached to them by the viewer—associations indelibly implanted in the brain and instantly recallable.

As architects we inherit an amazing phenomenon: humans have lavished an enormous amount of meaning on the art of building. The base, the column, the capital, the architrave, the pediment—all were building elements, each related to the other by a codified proportion system that encompassed not only the proportions of the building but the proportions of the human figure as well. (Le Corbusier's "modulor" system recalled this tradition.)

The Greeks didn't know they were creating a style. They felt that meaningful relationships imposed on their temples helped them come to grips with their existence and their gods. But the Greek orders did become a style when the Romans decided that the same design elements, if modified, could have meaning in civil as well as ecclesiastical buildings.

So that their buildings could be higher, yet still in proportion, the Romans developed the Corinthian Order, which codified height at 10 times the column diameter, rather than at six times as in the Greek Doric Order. The classical orders are of critical importance—the most detailed ordering system yet evolved. All subsequent use of columns, capitals, architraves, and pediments must acknowledge both similarities to and differences from the classical statement. The stylized cylindrical columns of Art Deco can only be "understood" by contrasting them against the norm of classical orders. Why did Art Deco architects use columns? Because they felt the columns continued the tradition of Classicism. Why are the columns smoothly cylindrical? Because the architect was breaking from the rigidity of Classicism.

In a Modernist idiom, the grid that replaced the column was believed by some theorists to

have no "meaning," to "wipe clean the palette of meaning overlay." Nonsense. The grid meant that the column was *not* being recalled, that historical references were not being associated with the building. Rather than meaning "nothing" (an impossibility), it signified exactly the abstract thought patterns that produced the grid in the first place.

The concept of aesthetic appropriateness, of beauty in architecture, is inseparable from style. How, then, do we account for the ugly in architecture? To use an analogy from music, ugliness is visual static. Its meaning is the meaning of static: no underlying ordering, no care in the tonal sequences—abdication, in short, of the architect's responsibility to deal with meaning.

For many architects, including myself, who were trained—who all but grew up—in the Modern Movement, such talk is very strange. It was a given that Modernism was not a style—it was the antithesis of style. The movement called for design as a search for "honesty and clarity," using appropriate forms and materials to solve the functional program.

When Josef Albers was teaching at the Bauhaus, such a stance was liberating, electric. Within a few decades, having crossed to America, the electricity was lost; the notions of honesty, clarity, even functionality became increasingly fuzzy. Honesty and clarity began to mean the indiscriminate use of industrial-looking materials, with no metaphor added, like soup without salt or Tabasco. Functionality began to mean whatever theoretical behavioral concepts could be thrown at a project and stick—an excuse for deploying a set of stereotypical design solutions. One typical functional rationalization for predetermined form was the idea that the upper floors in a building needed more square footage than lower floors. If that was indeed a functional requirement, then the upper floors could be cantilevered, creating an unusual looking building. We cantilevered buildings, drawing on such bogus analysis, all through the '50s into the '60s, and undoubtedly someone is out there today, cantilevering the upper floor of a building in the name of functionality, clarity, and honesty.

The pioneers of the Modern Movement—almost all trained in the Beaux Arts tradition—knew what it meant to break with that tradition. The architectural sadness of my generation is that we were not taught the history of architecture as a living reality, but rather, an interesting if useless remnant of the humanities. This was similar to the way religion is taught now: not as a moral code, but as an interesting cultural phenomenon, of interest to those in other ages

Photos these pages courtesy School of Architecture, University of Texas at Austin



Louis Sullivan's turn-of-the-century Carson Pirie Scott Building, ABOVE, has been an icon of Modernism. Today, more attention is paid to the ornate entrance, FACING PAGE.



Gerald Moorhead



Centre Pompidou, with its insides hanging out, turns the relationship of building to street inside-out. Taft Architects' Woodlands Water Resources Building, FACING PAGE, uses low-cost materials to produce a dignified setting for a local rate-governing body.

but of no particular relevance to the "modern" psyche. Our inability to produce meaningful form starting with the functional program is not surprising given the anti-style bias of my generation's education. As Klaus Herdeg described it in *The Decorated Diagram*, plans were treated as diagrams of function, while the elevations were treated as mere manipulations for visual interest, without connection between diagram and decoration.

Fortunately, the widespread discussion of architecture in the last decade has spawned a kind of adult-education program for practicing architects, which has helped many of us expand our design priorities to include guidance from other periods.

The return of meaning to the discussion of architecture—dusting off unused talk of aesthetics, even of *ornament*—means simply a return to responsibility for architects. We know, inescapably, that the emperor has no clothes. We were convincing ourselves that there was no style in Modernism even as we were creating one. The result was building with meaning—by default.

It's no longer possible to crib all the details from SOM—today you need to check the year they were drawn and from which SOM office. Without the overriding "okayness" of Modernism we are finally being forced to make design decisions from the options of architecture. And they are decisions about meaning.

So here we are today, discussing the latest in styles, from Post-Modernism to High Tech. Architecture has a new excitement unheard of only a few years ago. Meaning is important again and style is back. As a profession, we will determine whether that means going forward or backward. But it is no longer possible to avoid making decisions. The architect designing on the board no longer has a universally approved design shoo-in. Recesses between materials are no longer acceptable Post-Modernism, but they are permissible in High Tech, or is it the reverse? Perhaps the recess is a touch of humor in Post-Modernism, while a marvelous crown molding is the fitting contrast in High Tech.

The vocabulary of meaning does not exclude anything. The same building can be looked at in different ways—as with Louis Sullivan's Carson Pirie Scott store in Chicago. Its State Street elevation, with the stripped-down window panels, is an icon of Modernism. But these days people are more apt to pay attention to the swirling decoration of the corner entrance, showing Beaux Arts ideas of place-making. The building is the same, but the perception is different.

Three Modernist buildings come to mind that communicate meaning without the use of histori-



BOARD ROOM



Friends United Church of Christ: two elevations show two approaches to expressing a community of faith.

STYLES

- PICTURESQUE
- AVANT-GARDE
- HIGH TECH
- CONTEMPORARY
- MODERN
- HISTORICAL
- REGIONAL
- TRADITIONAL
- CLASSICAL
- VICTORIAN
- ROMANTIC
- ART DECO
- ORGANIC
- POST-MODERN
- RATIONALIST

STYLE COMPONENTS

- Classical Moldings
- Pediments, Plain
- Pediments, Elaborate
- Symmetry
- Dynamic Asymmetry
- Industrial Grids
- Monochromatic Color
- Polychrome Colors
- Integral Arts & Crafts
- Additive Art
- Modular Planning
- Behavior as a Design Organizer
- Natural Finishes
- Classical Orders
- Classical Ornament
- Rustication
- Crown Moldings
- Recessed Articulation
- Between Materials

cist detail. The Ford Foundation Building in New York, by Kevin Roche John Dinkeloo Associates, has its garden in perpetual bloom, a gift to a gray city and a fitting symbol for the headquarters of an organization dedicated to enhancing the community. Frank Gehry's Loyola Law School combines fragments in juxtaposed splendor. "I accept the American city as it is," Gehry says, and he has pieced the fragments into a meaningful style, building a metaphor for the way we perceive ourselves. This project also shows that we can find meaning in a building while questioning the premises of the architect's conception. The Centre Pompidou in Paris by Piano and Rogers is built to shock, and it succeeds. It is a building turned inside out, with its mechanical system hanging out. What is brilliant about the Pompidou is that behavior in and around the building is also inside out, with mimes, entertainers, visitors, and staff interacting outside as well as inside. In Peoria it would never fly, but in Paris it finds meaning in contextual contrast.

In Texas, there is Taft Architects' Woodlands Water Resources Building, in which a restrained vocabulary turns a small office building into the center of a local government-to-be.

Then, in Boston, there is Graham Gund Associates' Church Court Condominiums—what an American program! The meaning equation is delightful—keep the ecclesiastical vocabulary alive while introducing a second residential language. The two images are juxtaposed, yet always in balance.

I think the perception of the viewer is the focus of architecture. In one of my firm's recent projects, Friends United Church of Christ, the north facade is designed to echo the traditional arched windows of New England, while opening the interior to the highway nearby as an exuberant statement of faith. The south elevation is architecturally more "acceptable," for it attempts less—here the vernacular controls the form, as it would a back-alley facade in Fredericksburg, Columbus, or San Antonio.

Fortunately it is not necessary to be stingy when it comes to styles. On this page is one version of a list of styles, along with elements that are conceivably present in more than one style. Connect up the ones you find appropriate. The end result of the exercise, of course, provides confusion enough to leave everyone wondering where architecture will take us next.

But such wondering is a good thing, a welcome contrast to the funereal stillness of a thoughtless Modernism. Across the country there's talk, argument, interest. Because of this discussion architecture has never been healthier. Today we have more than one style developing.



Graham Gund Associates' Church Court keeps ecclesiastical vocabulary alive while introducing residential language.

It's time for jubilation, because we can talk about architecture once again!

My belief is that design today, in relation to what we can expect in the future, can be likened to alchemy just before the development of scientific medicine. The breakthrough between perceptual codification and aesthetics is upon us, and the end result will be a Renaissance in design unmatched in the history of mankind. For the first time we will have an understanding of why there is beauty and the importance of beauty to the psyche. And for the first time architects will be able to act on that knowledge.

What comes next? There's no predicting, but it's a great time to be practicing. It is an age that accepts the fact that buildings have meaning and it asks architects to struggle creatively to make that meaning a part of our built environment.

Award-winning architect Clovis Heimsath, FAIA, is principal in the Austin-based firm Clovis Heimsath Associates. He is the author of *Behavioral Architecture*, published by McGraw-Hill in 1977, and is working on a book to be titled *Perceptual Architecture*.



Friends United Church of Christ

MEANING IN ARCHITECTURE: COUNTERPOINT

Does architectural meaning have to be approached through historically recognized styles? Can stylistic elements be mixed, like dishes from a Chinese menu, to produce new styles and new meanings? We asked prize-winning Texas architects to give us their opinions. Here are some of the answers we received.

Robert Ames Cook



Interior of the InfoMart in Dallas, by Growald Associates, Fort Worth

Martin Growald
Growald Associates
Fort Worth

I couldn't agree more with Mr. Heimsath. What is happening today is precisely what Clovis is talking about. He recognizes, and a growing number of architects are recognizing, that the human spectator is not devoid of memory, imagination, or sophistication. For an example of the growing visual sophistication of the public, just look at the differences between movies made in the '20s and those made today, or the difference between television in the '50s and today. All people in our society can perceive and assimilate the most kaleidoscopic assortment of visual information. As people who communicate visually, we are left with the fundamental question: what *is* our method? With a sophisticated audience and mixed stylistic elements to work with, how can we bring order to what we want to communicate?

Infomart was an absolutely straight shot on our part to symbolize all that. The Industrial Revolution, Queen Victoria, Chaplin peddling IBM computers, the Valley of Crow that the building was going into—it all made sense in this form. We were *selling*: the building links the birth pangs of the industrial revolution to the guy driving by, who remembers his grandfather, has dreams, knows that we'll be in the stars, knows he likes Cape Cod houses. All that's left is the architect, shorn of inhibitions, with the pure task of addressing the public.

Lawrence W. Speck
Lawrence W. Speck Associates
Austin

I am not fond of the term "style" myself. It implies a sort of tidy codification, which I think is very difficult in architecture. It is the historians who have given us the notions of style, and for their purposes the establishment of categories is probably useful. But for the designer or the person who experiences architecture, I think the relationship between building and understanding is far more primal and less intellectual.

Many of my favorite buildings seem to evade style. What style is H.H. Richardson's Ames Gate Lodge? Is Frank Lloyd Wright's Winslow House Classical? Prairie Style? Modern? Is the Kimbell Museum Roman? Brutalist? Metabolist? Regionalist? Modern? Post-Modern? These buildings do not seem to me to even be combinations of styles so much as they are simply expressions of a rich diversity of particulars of place and time melded into an appropriate expression.

I think the general public has only the very most meager understanding of architectural styles. I had a client recently who thought the appropriate "style" for her building would be "Gothic Greek Revival." This was an articulate, well-educated, very intelligent woman. But clearly the basis for our communication about the character of her building was not going to be conventional, historian-defined "style."

In my own work I think it has been more useful to mind precedent in terms of individual buildings rather than eras or styles.

William F. Stern
William F. Stern Associates,
Architects
Houston

Architectural style, both in the design of buildings and in their interpretation, is not irrelevant. But it is hardly the central issue in architecture.

Style seems so often to be a matter of historical interpretation, of more interest to the critic or historian than to the designer.

Innovation and change in architectural practice and thinking necessarily involve a grand array of issues, among which style is more often than not subordinate.

Perhaps the conclusion should be that style can give a literary definition, a way of identifying, describing, or cataloguing architecture. But even then one must be careful, for, as with all generalizations, everything depends on interpretation, and exceptions abound.

Style is a necessary component in making a language for architecture, but only one of many components. For a clear interpretation of architecture, we must look towards cultural and historical evolution, with style as a side dish.

George C.T. Woo
Stephen Norman
Woo James Harwick Peck
Architects and Planners, Inc.
Dallas

You are sitting in the Restaurant of Architecture. Glancing around, you see portraits of the great chefs: the twin masters Callicrates and Ictinus, popping olives into their mouths out of acanthus-leaf wrappers; Eiffel standing full length, with his airy soufflé towering behind him; Corbu (who seems to be winking at Gustav about some undocumented Gallic secret); and Wright and Kahn, the first exhorting an unseen group about individuality and codification, the latter pondering the secret geometry of one of his philadelphic delights.

Didn't any of them realize that their inspired cuisines would fall prey to cookbooks? You give up



Lawrence W. Speck Associates: House in Rollingwood, 1986



William F. Stern Associates: Albans Townhouses, Houston



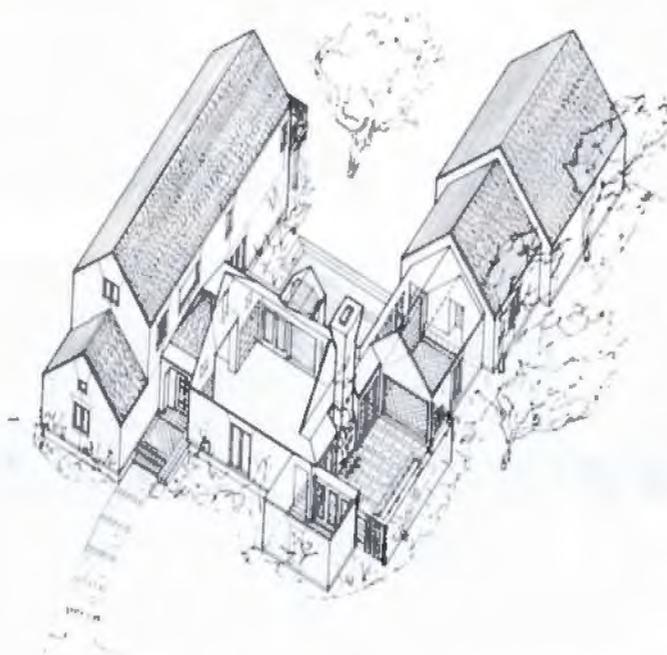
Lawrence W. Speck Associates: A library near Austin

Balthazar Korab



Woo James Harwick Peck, Dallas: Lohman Residence

Robert Jackson



ABOVE and LEFT: Jackson Residence, Austin, by Robert T. Jackson Architects

Douglas Kahn



Bank prototype, Dallas, by Woo James Harwick Peck, Dallas

and raise your hands in resignation. Who knows?

The waiter does. He thinks you want to order. He approaches, starting to hand you a menu with its columns A and B, but stops in midreach with a startled look.

"Ah, monsieur, why are you out here and not in the kitchen, cooking your innovations and eating by your own hand," he asks.

You answer, haltingly at first: "My neurologist told me about . . . It's a long story. Just give me a Big Mac, Jacques. Nah, to heck with this—hand me an apron and let's go into the kitchen."

Robert Jackson
Robert T. Jackson Architects
Austin

I can't see a future for an architecture that begins with spare parts, any more than a play with beautiful props but no story. The meaning of "style" that we should concern ourselves with is that of "overall excellence, skill, or grace in performance," not the common surface treatment of fashion.

I really think architects should stop worrying about the style business and concentrate *totally* on the *idea* of the work. That simple, primitive diagram, the plan, because if it's not right nothing after that can be right either.

Nothing is more disappointing in buildings (or relationships) than passing the surface facade to discover only a shell inside.

Davis E. Chauviere
Harwood K. Smith & Partners
Dallas

Truth lies in execution rather than written philosophy, and all too frequently personal expression in architecture is at the expense of meaningful buildings. Preoccupation with witty allusions, reinterpreted transformations, and syntactic juxtapositions usually results in mutant children that the stylistic mother could not recognize, much less love.

It is important to develop the humility to treat architectural

styles and the public with respect, rather than with patronization.

Examples from our work show what I mean. Meadow Pines Psychiatric Hospital in Longview, to assure unambiguous reference to domestic architecture, directly uses "tract home" style in a facility intended to restore the balance and comfort in the emotional lives of its occupants. Stylistic games are not only irrelevant, they can be detrimental.

In two commercial structures, the La Mansion del Norte and the additions to the La Mansion del Rio, no attempt was made to demonstrate intellectual superiority over the original hotel for the benefit of the literati. Of prime importance was to immediately evoke the desired ambience for the hotel guest; the use of a familiar style—as opposed to using the hotels as a tablet to write encrypted messages to the public, or worse yet, to other architects.

Jay Frank
F&S Partners
Dallas

Architecture is a set of circumstances concerned with time, place, specific conditions, and personalities, from which the architect synthesizes an appropriate design response. This process produces the diversity of individual "styles" in our firm's work. Style, however, is but one piece of the language that creates a meaningful architecture. Each new project brings to our office the opportunity to broaden our language and further define our notion of meaning.

R. Lawrence Good
Good, Haas & Fulton
Dallas

Responding particularly to matters of program, market, and context, we have rarely, if ever, set out *in advance* to make architecture of a particular style. Rather, we intend to bring meaning to our clients' buildings through elements that transcend style—scale, color, texture, and form.

We made a glossy white ceramic-tile gallery at Allen Doctor's Building to look "clean," rather than to impart style. The



Meadow Pines Psychiatric Hospital, by Harwood K. Smith & Partners



La Mansion del Norte, by Harwood K. Smith & Partners



St. Joseph's Catholic Church, Richardson, by F&S Partners, Dallas



Crow Residential, Dallas, by F&S Partners

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Richardson and Winters

Woodlane Plaza, by Good, Haas & Fulton



Richard Payne

Craig Kubner



Allen Doctor's Building, by Good, Haas & Fulton

Craig Kubner



Rolling Meadows Retirement Campus, by Good, Haas & Fulton

embracing crescent plan shape of Woodlane Plaza is styleless, yet means "welcome" to the shoppers. At Rolling Meadows Retirement Campus, multiple gables speak a universal residential language without resorting to stylistic quirks.

Classicism is not a style. Contextualism is not a style. The evocation of another time and place should not require the selection of a style. Nevertheless, they are all powerful tools in the determination of meaning.

**Hossein Oskouie
Urban Architecture
Houston**

I think that buildings do convey a message to the users and to those who view them. Architects in collaboration with building owners create the initial design parameters, but then it is up to the architect to put the pieces together in a coherent and functional way to express his or her ideas and style. It is through style that the architect communicates design.

Today, with almost total freedom in "design communication," the architect should be very careful how the pieces fit and relate to each other as well as how they come across as a whole.

It seems to me there is a trend among major developers to choose their architects for major projects for their particular style and expression of ideas.

**Frank S. Kelly, FAIA
Sikes Jennings Kelly
Houston**

As an architect begins work on a design problem, is style an existing tool by which the elements of the building are organized, or is it a product of the architect's organization of the building elements—is it a cause or an effect?

If it is a cause, then there must exist, before a design can begin, a definition or description of the style with which the architect is to guide his work. Are there styles sufficiently defined at this date to meet this criterion for the architect, and to convey meaning to those using his buildings?

If it is an effect, when an architect organizes the elements of a building to achieve specific design objectives, a style is generated and specific meaning conveyed—both 'by design.'

It is my contention that style is an effect, not a cause. Linking style and meaning seems valid, but the other parts of the concept do not.

David R. Braden, FAIA
Dahl/Braden/PTM
Dallas

I see little use in this sort of laboratory analysis being applied to design. The truth of the matter is most good architecture is created by a talented, articulate architect who has a communicative client with an adequate budget and reasonable constraints. Under those circumstances, even mediocre architects will emerge with a good product.

I think the good thing that has happened to architecture in the last several years is that talented people are more free to do what their talents dictate.

We don't psychoanalyze our structures or our clients—we have no expertise in that area. A final note: Tom Bullock told me a story about Bill Caudill, who had completed some college buildings in Florida and was in Texas when a hurricane hit the Florida coast. With his typical concern for a client, Bill called and was told, "Well, the buildings done all right, but some of the architecture blew off."



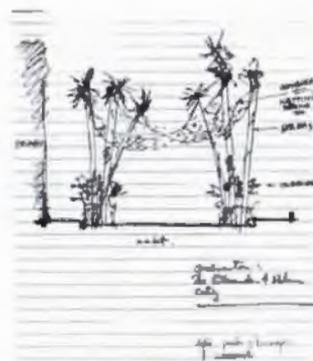
Interfirst Bank Tower, Fort Worth, by Sikes Jennings Kelly, Houston



The Market at Westchase, Houston, by Urban Architecture, Houston

GALVESTON'S FANTASY ARCHES: AN APPRECIATION

By Gerald Moorhead



Boone Powell's first idea



A Graves study



The Strand arches drew big crowds.

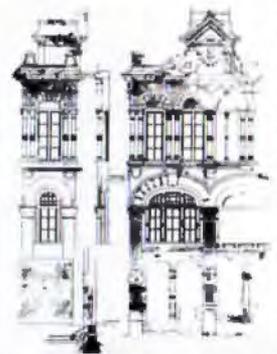


Map with Fantasy Arch locations

The seven Fantasy Arches in Galveston herald the revival of an ancient architectural tradition. Designed by seven well-known architects—Gene Aubry, Michael Graves, Helmut Jahn, Charles Moore, Cesar Pelli, Boone Powell, and Stanley Tigerman (all but Jahn are AIA Fellows)—they formed the backdrop for the 1986 Galveston Mardi Gras, continuing a tradition of building ephemeral structures to serve a special need.

Temporary architecture for rituals, festivals, and theatricals has been a vital link between social events and the built environment from the earliest documented times, from ancient Egypt to Imperial Rome, to the fairs of the Middle Ages to French monarch Louis XIV, who had the whole garden of Versailles transformed into theatrical settings for dinners, plays, and fireworks displays, combining natural and artificial elements to create space, false perspectives, and theater prosceniums, where the background was the actual garden in real space. Temporary facades, applied ornamentation, or whole mock structures have been used on special occasions throughout history to fool the eye, to aggrandize events or personages, and to hide, for a moment, the real world. Demountable or short-lived buildings served briefly, then were moved, stored for later reuse, or destroyed. Light-hearted, immediate, and evanescent, temporary buildings have served individual and social needs that permanent structures could not. These needs for fantasy and ceremony haven't had much direct expression in civic architecture in recent times. On the other hand, such needs have been accommodated at a very commercial level in world's fairs, amusement parks, and shopping malls.

So the Festival Arches for the 1986 Galveston Mardi Gras both continued a long urbane tradition and gave the tradition a new manifestation. The arches, which represented an involvement by the donors in urban patronage on a princely scale, were built for fun, not profit. They were accessible to everyone, physically and symbolically, and their temporary life relieved them of



the burdens of functionality and economic purpose. They were free to be passing whims.

Although they were thus little more than marvelous fabrications, the arches did function in an important urban sense. They gave the street back to the people, who left the sidewalks to walk under the arches, and they generated a processional circuit around the downtown district.

Drawn along The Strand by Jahn's dock cranes, Graves's Texas barn, and Tigerman's cracked anti-arch, you were lured away by Powell's glittery lace at the Tremont House, led to the wharves by Aubry's knotted drapery portal, pulled into downtown by Pelli's trellis, and finally, on arriving at the Grand Opera House, eaten by Moore's chain-link dragon.

And the arches came down, which is perhaps the best part of the idea. Left up too long, their paint would fade, their decorations sag. The surprise would be lost. Next year they may be reused, changed by their designers—to evolve like good Mardi Gras costumes—or new ones may be commissioned. Change and rebirth, the chance to rethink ideas, and an appreciative, cooperative city—what more could an architect desire?

The Fantasy Arches project originated with Dancie Perugini Ware, a Houston public-relations consultant associated with Mitchell Interests, the company of Galveston-born developer George Mitchell. In 1985 Mitchell sponsored the revival of the Galveston Mardi Gras celebration, the first in 40 years. Preparing for that celebration, Ware discovered a stereoscopic photograph in the Rosenberg Library's photographic archives. It showed a street scene with four arches. Rosenberg Researcher Betty Hartman traced the photograph to an 1881 Saengerfest—a choral singing contest organized by German immigrant groups—hosted by Galveston's Salamander Club. The Saengerfest arches had been placed along Tremont (then Twenty-Third) Street, at the intersections with Post Office, Market, Mechanic, and The Strand.

Ware took the photograph to Mitchell, who authorized her to commission similar structures for the Mardi Gras in 1986. Ware got commit-

ments from Cesar Pelli, Michael Graves, Helmut Jahn, and Galveston-born Eugene Aubry. Aubry brought in Moore, Tigerman, and Powell. All donated their services to the project. She also engaged the services of structural engineer Joseph Colaco. As the project's scope expanded, developer J.R. McConnell joined the team as another sponsor.

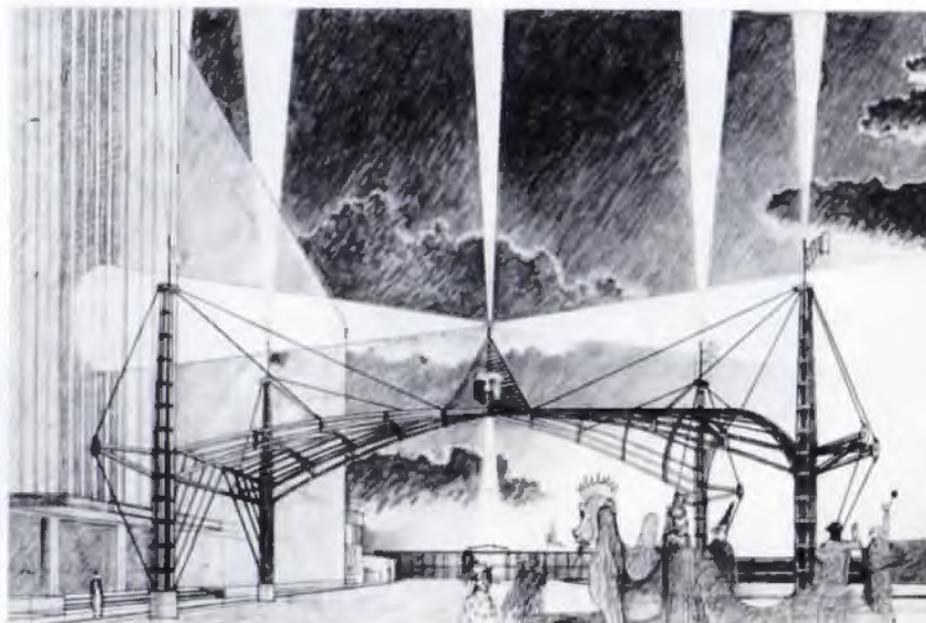
Ware and Aubry selected the sites, which were chosen to emphasize important intersections in The Strand area as gateways. Jahn's was the only arch to actually bridge two streets, however. The arches designed by Graves and Tigerman were also intended to do so, but due to objections from city officials they were scaled down and positioned away from their respective intersections—accounting, perhaps, for their four-square design in comparison with the more planar/frontal arches designed by Powell, Pelli, and Moore.

The architects were given information on their sites and applicable height restrictions, photographs of adjacent buildings, Galveston and Texas history books, descriptions of Mardi Gras

ABOVE LEFT: Galveston Arches in 1881 and, ABOVE CENTER, 1986; ABOVE: Nicholas Clayton's Galveston News Building was an important influence to Powell.

MEANING, continued on page 54

Helmut Jahn's "constructivist" arch stood at the foot of The Strand.





Helmut Jahn's arch



Boone Powell's arch



Eugene Aubry's arch



HELMUT JAHN

The Galveston Arch is a celebratory Constructivist statement, full of the images of the town, the harbor, and the Mardi Gras event. The treatment of the structure and the colors reflect a delight in pattern and decorations—although the decorative effect is serving absolutely functional and structural purposes.

BOONE POWELL

The design grew out of the exploration of several interesting and yet rather obvious ideas. The arch form, in relation to the streets and processions, was used historically to form gateways and entrances to cities and other realms, and for special ceremonial celebrations. The triumphal arches that developed over time are the central reference of this design.

A second theme that developed relates to Nicholas Clayton and The Strand architecture in general. The Festive Arch design uses the two-story arch order used so successfully by Clayton on the Galveston News Building facade of 1883 and later at the UT Medical School. The large oculus that occupies the top of the Festive Arch is a motif chosen from Clayton's Harmony Hall and used to bridge the double arch.

A third idea . . . is to make reference to the history of Galveston as a port city. Hence the use of masts, pennants, and rigging in the upper part of the structure.



EUGENE AUBRY

An issue of fantasy; too easy to do another Post-Modern thing. First thought was a stage proscenium arch, leading to the wharf. The arch was omitted, leaving only the curtain. A painted Mexican tin fish happened to be at hand, a suitable reference to the docks beyond.



MICHAEL GRAVES

A simple structure of four square columns supporting a gable roof. The masonry supports refer to the adjacent building context, while the trusses that they support provide not only a lighter and more ephemeral head to the arch, but also recall the typical agrarian Texas barn structure. The colors of the arch are influenced by Nicholas Clayton's Hutchings-Sealy Building on the same street. Large gold stars and flags on each gable end make reference to Texas, "The Lone Star State."

STANLEY TIGERMAN

I did my arch the way it is because only God is perfect and arches aren't. The arch speaks of imperfection; it's a folly.

CESAR PELLI

I was chasing a feeling and not an image. I wanted a light, festive structure . . . easily built and economical. I had no desire to replicate the forms of structures of the past or for other functions; I was trying to reach the essence of a festive and celebratory gesture for the floats, carriages, and groups of people who would parade under it. I was very aware of the bright sun and blue skies of Galveston, so they are an integral part of the design, as real as the wood and the colors of the arch itself.

CHARLES MOORE

Ideas: make an exciting termination point for the children's parade; reflect the spirit of Mardi Gras with all the frivolity and excess expected; an arch for the children; general imagery of the seaport, southern city, beaches, fish and sea creatures, souvenir shops, adjacent buildings with steeples and varied color schemes, oil refineries at night (twinkling lights); and, most important, have fun.

Richard Payne



Graves's arch is air over mass.

Richard Payne



Moore's arch is the termination.

Gerrald Moorehead



Tigerman's fault-line even splits the ideal man.

Richard Payne



Pelli's arch includes the sky.



Graves's arch



Moore's arch: sea waves alive with children's fish engulf a village of pastel towers.

MEANING, *continued from page 51*

and the previous arches—even *Historic Galveston*, the book by Richard Payne and Geoffrey Leavenworth, to give them a sense of the city's architectural ambience. No thematic direction was given, however. Each designer was left to develop his own ideas about the site, the city, and the event.

And each did. The most wonderful and surprising aspect of the work is the complete diversity of ideas:

- Booms, masts, nets, rigging, and the noise and clutter of the docks come to life in Jahn's construction, capped with Mardi Gras masks.

- Powell's arch is a mere breath, softly whispering memories of Copenhagen's Tivoli Gardens or a Fellini-film dream sequence. Perhaps "best-of-show."

- Gene Aubry brought a painted Mexican fish to the game, which swims magically above an anti-substantial portal of pleated, knotted gold-lamé drapery.

- Graves's sky-blue roof trusses hover over their faux-stone piers, air over mass; the Lone Star perched on high. It is a calm exercise in static structure amidst the teeming crowds.

- The fissure penetrating Tigerman's arch seemingly denies its own ability even to stand up, amplifying the concept of temporariness. To compound the deception, live people posed as cornice sculpture during the Fat Tuesday parade.

- Pelli's trellis-like gateway could be reused in the park, covered with grapes and wisteria.

- Sea waves alive with children's fish engulf Moore's village of pastel towers. Beware of the chain-link dragon!

In spite of the symbolic nature, let alone the frivolity of the arches, they had to stand up, and with Joseph Colaco's thoroughly engineered and detailed structural designs, mostly in steel, they could hardly be called temporary. Colaco worked with six of the architects to provide wind-load stability, the most important consideration. Because the structures were to be temporary, the normal Galveston requirements of 30-40 pounds-per-square-foot were relaxed, to the 20-25-pounds range. The arches by Graves and Tigerman were more stable because of their square plans, but the flat filigree of Pelli's arch required cables for lateral bracing. Powell's arch, also thin in one direction, was anchored by cables to weighted festively colored deadman boxes. The structures designed by Jahn, Pelli, and Graves were wood with steel connectors, while the rest utilized steel frames. Aubry's curtain had two internal three-hinge steel arches;

even the fish had steel supports.

What do Galvestonians think of the arches, with all their expressive design and symbolism? Public response has been overwhelmingly positive. The natives loved them, and so—perhaps more importantly for the city's economy—have the tourists. Publicist Ware credits much of the success of the project to Galveston City Manager Doug Matthews, whom she quotes as saying: "The green light is on. I will help you make it happen." If support for the arches and for the return of Mardi Gras was a gamble for the city, it paid off. Aubry says the project brought citizens and government together, and that the arches gave The Strand and the whole city a revitalizing shot in the arm. It reminds him, Aubry says, of the architectural vibrance the city had in the time of Nicholas Clayton.

Many of the changes along Galveston's Strand in recent years are attributable to the urban patronage of George and Cynthia Mitchell. The restoration of the Tremont House hotel (designed by Ford, Powell & Carson) and numerous other structures has provided the beginnings of a new economic base that could give the city a new spirit. Mitchell is also rebuilding the recently burned Washington Hotel on Mechanic Street, using computer-generated drawings based on old photographs. A \$12-million block-long restoration on The Strand, called Old Galveston Square, opened this summer. It is a project of J.R. McConnell, who also commissioned an East End development from Michael Graves. The Fantasy Arch project proves that significant new architecture can be effective in this revitalization effort, working beyond mere nostalgia and sentimentality.

The arches, taken down after July 4, will appear again next February, refurbished and updated, for Mardi Gras. The program for next year's project is not decided, but the arches may be changed, and more may be added. One arch will travel to New York for an exhibit at the Cooper-Hewitt museum in 1987. And, of course, Rizzoli is considering a book.

Gerald Moorhead is a Houston architect practicing with the firm of Lloyd Jones Fillpot.

PROJECT TEAM

Dancie Perugini Ware: *Concept/project director*
Michael Gaertner: *Architecture/construction coordinator*

Jim Clifton: *Design, construction, and engineering coordinator*

Joe Colaco, CBM Engineers: *Structural engineer consultant*

Peter Ed Garrett, Jorge Munoz, Morris Architects: *Design criteria*

Douglas W. Matthews, City Manager, City of Galveston: *City-wide coordination*

GRAND SPONSORS

Eugene Aubry Arch: *Mitchell Energy and Development Corp.; Brookstone Construction*

Michael Graves Arch: *J.R. McConnell; Construction/Jim Clifton*

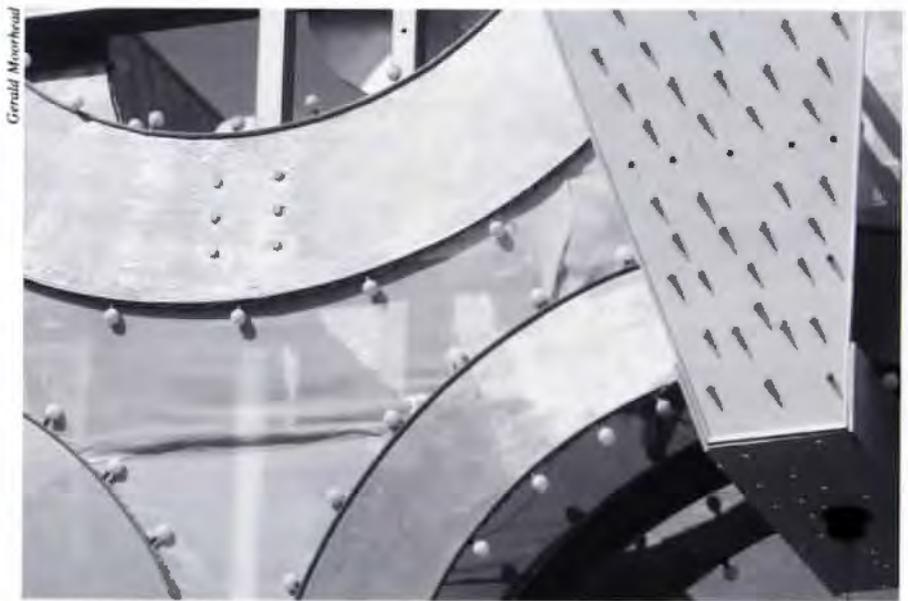
Helmut Jahn Arch: *George and Cynthia Mitchell; Tyner & Associates*

Charles Moore Arch: *J.R. McConnell; Construction/Jim Clifton*

Cesar Pelli Arch: *J.R. McConnell; Construction/Jim Clifton*

Boone Powell Arch: *George and Cynthia Mitchell; Strand Contracting, Inc.; Galaxy Steel of Houston*

Stanley Tigerman Arch: *J.R. McConnell; Construction/Jim Clifton*



Powell's arch, detail



Pelli's arch

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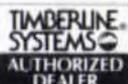
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NEWS, continued from page 32

SPORTS FESTIVAL IS BRIGHT SPOT IN HOUSTON

Drawing over 340,000 spectators and bringing an estimated \$20 million into the Houston economy, the 1986 Olympic Sports Festival was a rousing success. Despite 100-degree heat during most of the 10-day festival, which started in late July, crowds filled indoor and outdoor arenas across the city. For their pains spectators got the chance to see more than 4,000 American athletes tuning up for later national and international competition. Previous editions of the Sports Festival—this was the first year the word *Olympic* was used in the title—have been held in other cities throughout the 1980s, drawing no more than 250,000 spectators.

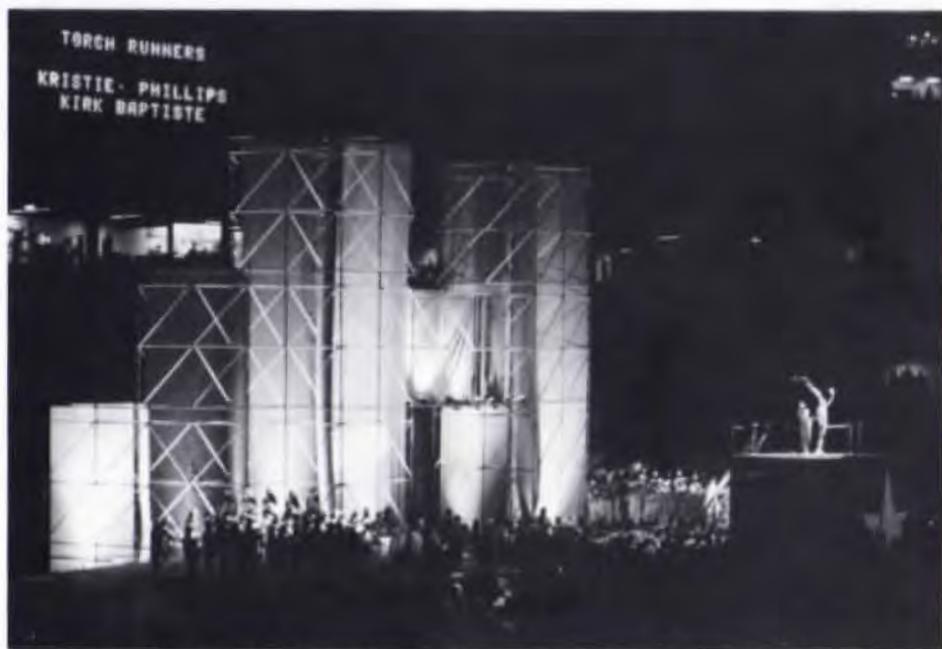
The financial success of this year's Olympic Sports Festival was a psychological boost for Houston, where the unemployment rate is hovering perilously close to 13 percent, and where the population is decreasing for the first time in memory. Coming on the heels of the major-league baseball All-Star Game, which generated nearly \$5 million, the festival also boosts the hopes of local officials who are seeking to widen an economic base badly in need of diversification: as much as 80 percent of all local employment now depends directly or indirectly on the energy sector. City officials

have announced that they will try to attract the Olympic Games in the year 2000 and say they will try to capitalize on momentum from this year's Olympic Sports Festival in drawing other top amateur athletic events.

Even this bright spot hasn't been of much cheer to beleaguered local architects, however. *Houston City* magazine recently featured an article by Barry Moore, FAIA, on the architectural exodus from the city to greener pastures, counseling his remaining compatriots to prepare for still worse times. The festival, even as harbinger of a potentially expanding tourist industry, did little to change that picture. Houston lured the Olympic Sports Festival with its stock of already-standing sports facilities and its miles of nearly empty hotels.

"It was just like Los Angeles getting the Olympics in 1984," says Warren Espey of CRS Sistine Inc., one of the festival's 21 corporate sponsors. "The fact that the city had all the facilities in place and didn't have to spend a lot of money on construction is what made it attractive."

Meaning there was little to build. Espey oversaw construction of a velodrome—a bicycle racing facility—adapted from a design for last year's festival by Howard Needles Tammen & Bergendoff. And Jon Yee, also of CRS Sistine, chaired a volunteer committee on graphics and design for the festival, which came up with a set of standards for podiums, banners, even award ribbons, which unified the hundreds



Ray Bailey Architects' entry/arch proved to be one of the most interesting features of the festival.

From Texas . . .

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of events in the dozens of locales.

The only original architectural design for the Olympic Sports Festival, however, provided one of the festival's most popular features. This was the stage/entry arch structure designed by Ray Bailey Architects, Inc., for the opening night of the festival in the Houston Astrodome. An H-shaped white tube-truss structure, assembled and taken down in 24 hours to avoid conflicts with sporting events, it provided an arch for the athletes to walk under and a stage at the center of a three-hour extravaganza of speeches, laser lights, marching bands, and a concert featuring the Beach Boys and Jose Feliciano. The central speaker's podium, with its 14-foot-tall lone star, concealed a cauldron that rose slowly as a torch-bearing athlete approached. After being lit, the cauldron rose to a height of 35 feet. The form of the arch, according to Bailey, recalled the city's central skyline. With its banners and lasers, it conveyed "an energy and strength which still exists in Houston."

The revenues from the festival won't have much long-term effect. A sports-based tourist industry will take a long time

to build—and there are more than a few obstacles, such as the climate, to overcome. But, Houston's citizens seem to be saying, it is better to light a laser than to curse the darkness.

—JWB

LEGISLATIVE COMMITTEE TO JOIN IN PLANNING SYMPOSIUM

The University of Texas at Austin Graduate Program in Community and Regional Planning will host a statewide conference Sept. 18-19 entitled "Urban Development and Growth Management in Texas." Cosponsoring the conference are Texas A&M University, the University of Texas at Arlington, the Texas Municipal League, the Texas Association of Builders, and the American Planning Association Texas Chapter. Speakers will include top professionals from both the public and private sectors around the state, as well as academicians and out-of-state speakers. Together they will provide an objective examination of all aspects of

urban development and growth management in Texas. Kent Butler and Terry Morgan of the University of Texas at Austin Community and Regional Planning Program are the conference chairmen.

A special hearing of the Joint Special Interim Committee on Urban Affairs of the Texas Legislature will be held on the second day of the conference. The hearing will contain discussion of issues relating to urban development and growth management, based on summary presentations of earlier conference sessions to the Joint Committee.

The conference is being held at the Northwest Austin Wyndham Hotel, located in the Arboretum, at the corner of Loop 360 and U.S. Highway 183. For further information, contact conference coordinator Terry Cole at 512/471-1922, ext. 125.

AUSTIN CHAPTER HONORS SEVEN PROJECTS

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R. Greg Hunley



Matthews Ranch House, Llano County

AIA in its annual design awards program. Jurors for the competition included Lee Reyna of Reyna Caragonne Architects, San Antonio; Ray Bailey, FAIA, of Ray Bailey Architects Inc., Houston; and Robin McCaffrey of Needham-McCaffrey & Associates Inc., Dallas.

The six winning firms fell in one of three categories: honor awards, merit awards, and citations. Honor awards went to Page Southerland Page for InterFirst Bank-Oak Hill, and to Lawrence W. Speck Associates for the Matthews Ranch House in Llano County.

Merit award winners were Black Atkin-

R. Greg Hunley



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Brandt Beach House, La Porte

son Vernooy for the Texas Commission for the Blind Building and the Harthan House, both in Austin; Lawrence W. Speck Associates for the Tuscany Apartments in Austin; and Clovis Heimsath Associates for the Brandt Beach House in La Porte.

Kinney Kaler Sanders & Crews received a citation for the Arbor Cinema in Austin.

—CEG



Arbor Cinema, Austin

TEXAS FIRM FINALIST IN LOS ANGELES COMPETITION

Frank Welch, FAIA, of Frank Welch & Associates, Dallas has been named one of five finalists in an international competition for the revitalization of Pershing Square, the oldest park in downtown Los Angeles. The finalists, chosen from among 242 entries, received a \$7,500 honorarium. Other finalists are: Kevin Bone of Bone/Levine Architecture, New York; Barton Phelps of Phelps/Son Architects, Santa Monica; SITE Projects, Inc., New

York; and John L. Wong of The SWA Group, Sausalito.

Dedicated in 1866, Pershing Square has lost some of its symbolic importance since the 1950s, when ramps for an 1,800-car underground garage cut into the park. The program for the competition called on the entrants to restore the historic significance of the park and to combine it with a botanical garden.

Jurors called the Frank Welch and Associates entry "successful in integrating traditional elements in a 'futuristic' style with a pergola covered with plants and vines surrounding the park and protecting it against traffic."

The 12-member jury for the competition was chaired by Charles Moore, FAIA. The jury included six community representatives, artist Robert Graham, and landscape architect Garrett Eckbo, as well as architects Angela Danadjieva, Hideo Sasaki, and Craig Hodgetts.

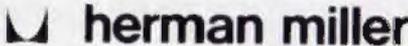
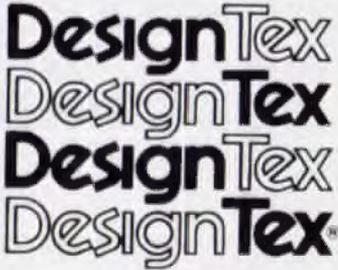
The five teams of finalists expanded for the second stage. Frank Welch & Associates's second-stage team includes: Dworsky Associates, Architects; Boyd & Heiderich Landscape Architects; and Tully Weiss lighting designers.

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The winner of the competition (to be chosen as *Texas Architect* went to press) will have the opportunity to negotiate for a contract on the redevelopment of Pershing Square. Local officials estimate the project cost at nearly \$11 million.

—JWB

COWTOWN COLISEUM BACK IN THE SADDLE

The Cowtown Coliseum in Fort Worth, site of the world's first indoor rodeo and a center for Fort Worth's cultural life throughout the early part of the century, reopened in July after extensive renovation. The two-acre structure, with its Spanish Mission exterior details, giant train-shed windows, and central skylight, was designed by Berkley Brandt (thought to be from Chicago) and built in 1908 for \$200,000. The 43,750-square-foot central arena originally housed livestock exhibits for the annual Southwest Exposition and Fat Stock Show.

The \$3-million renovation of the structure, begun in 1985, was done by Ward

Bob Guiniers



Central skylight of Fort Worth's Cowtown Coliseum

Bogard & Associates of Fort Worth. The work was part of a \$33-million public and private development for the Stockyards area, including the Stockyards National Historic District of downtown Fort Worth. The nearby triangular Exhibits Building, formerly a cattle barn and warehouse, is being transformed into a retail-and-restaurant center by Fort Worth architects Kirk, Voich & Gist. The renovation effort is the first phase of an ambitious long-

range plan for the area, calling for construction of shops, restaurants, a hotel, and a new arena. The plan is sponsored by Stockyards '85, a private development company headed by Billy Bob Barnett, owner of the western nightclub Billy Bob's Texas.

The Cowtown Coliseum was designated a State Archaeological Landmark in 1983, seven years after the surrounding Stockyards area was declared a National Historic District.

—JWB

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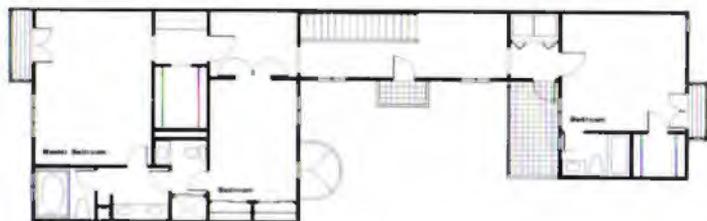
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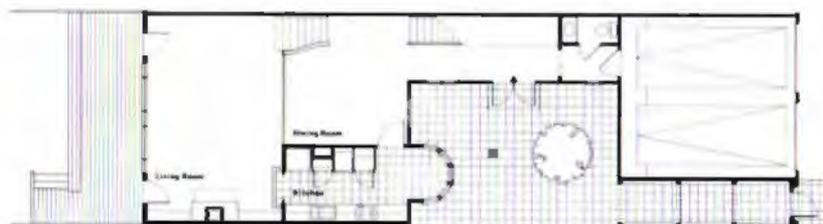
A stylized logo for Miller Blueprint Co. It features a large, bold letter 'M' in the center. Above the 'M' is a downward-pointing triangle, and below it is an upward-pointing triangle, both within a vertical line. The background consists of radiating lines, creating a sunburst or starburst effect. The text 'MILLER BLUEPRINT CO.' is written in a bold, sans-serif font below the 'M'.

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Second Floor



First Floor

Floor plans for William F. Stern & Associates' St. Andrew's Place Townhouses in Austin

winding street near the University of Texas. The project is bordered by houses on either side with a private school and convent across the street. The most prominent feature of the site is Shoal Creek, which runs across the southern edge of the property. Although the street frontage is only 100 feet wide, the lot is 220 to 250 feet deep sloping to the creek. The nearest houses on the other side sit on a bluff above the creek.

The 2,500-square-foot homes are a mix of two and three bedrooms with separate

living rooms, dining rooms, and kitchens. Due to the requirement for two-car garages and five-foot side setbacks, formal entry of each house is to the side through a private courtyard. The courtyard allows sunlight to reach interior rooms. Below the courtyard level, the living room steps down five feet, following the slope in order to allow the residents to look out at the creek and forested area in back. Directly off the living room is a pine deck with steps leading to the fenced-in backyard. Decks and terraces also extend off



The most prominent feature of the site is Shoal Creek, on the southern edge of the property.

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many of the upstairs rooms.

Pastel stucco surfaces are highlighted with brightly painted wood trim and glazed tile. Clay tile roofs, tile terraces, painted operable wood windows and painted lattice-like metal rails also add to the material palate. Windows facing south toward the creek are protected by awnings and the exposure to the west receives limited protection from the strong summer sun.

Completion date for the project is winter of 1986.

SCHOOLS

Su Thanh Nguyen, a fifth-year student in the **University of Houston-University Park College of Architecture**, recently received a \$5,000 first place award from the American Institute of Steel Constructors for his winning entry in the AISC's steel bridge competition. His solution to the hypothetical design situation included installation of a theater, stadium, and outdoor facilities, and won out over more than 100 entries from about 70 schools nationwide.

The Center for the Study of American Architecture at the **University of Texas at Austin** presents "Buildings and Reality: Architecture in the Age of Information." The symposium will examine the material reality of the built environment as influenced by the more illusory nature of the information explosion of television, video, movies, advertising, and other media. Participants include television producer Bo Gehring, architect and writer Peter Eisenman, architect Charles Moore, and philosopher Karsten Harries. For more information contact the School of Architecture at 512/471-1922.

Bennett Neiman, assistant professor of architecture at the **University of Texas at Arlington**, won third place and \$1,000 in the national North Carolina Viet Nam Memorial Competition. Neiman teaches design and theory at the School of Architecture and Environmental Design.

Dr. Christian Norberg-Schulz, dean of the Oslo School of Architecture, Norway, has been appointed to the Eugene McDermott Centennial Visiting Professorship in the School of Architecture at **UT Austin** for the 1987 spring semester. Norberg-Schulz is the author of 21 books on archi-

ture and is chairman of the Mies van der Rohe Symposium in Aachen, Germany.

EVENTS

September 27: Whit Hanks at Treaty Oak in Austin in conjunction with Hart Galleries of Houston will auction a large collection of European architectural antiques, including cast iron goods, doors, beveled glass, fireplace mantels, and entryways. Jerry Hart will serve as auctioneer. Registration for bidding numbers begins at 10 a.m. At Whit Hanks in Austin, West Sixth Street and Baylor.

October 15: Application deadline for "Skylineation 1986 & 2136," the Austin Chapter/AIA statewide graphics competition for architects, architecture students, and futurists. The theme is "Texas Skylines" based on the state's Sesquicentennial and Tricentennial. Entrants may delineate any Texas skyline for either date or both. Winners will be selected in November and will have their work exhibited in Austin. Contact the Austin Chapter at 512/452-4521 for more information.

October 22-25: "Eighth International Conference on Urban Design" takes place in Dallas. The subject of this year's conference is "Making Downtowns Work." Among the featured speakers are John Jerde, head of the Los Angeles-based Jerde Partnership, which did much of the design work for the 1984 Olympics.

PRODUCTS



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Burr Engineers	26
Contract Design Center	61
Robert Ames Cook, Photographer . .	66
Hugh M. Cunningham, Inc.	25
Elgin-Butler Brick Co.	23
Eljer Plumbingware	18-19
Featherlite Building Products Corp. .	13
Great Southern Supply	32
Gypcrete/Brekke Distributors	60
Harper & Shuman	11
HCS Woodtech	6
Kroin Architectural Components . . .	1
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L. M. Scofield Concrete Co.	6
Masonry Institute of Texas	7
Miller Blue Print	62
Monier Roof Tile	Inside Back Cover
Negley Paint Company	9
Craig Olden, Inc.	59
Pella Products	8
Pleko Southwest, Inc.	62
Pran, Inc.	27; 29
Red Cedar Shingle & Handsplit Shake Bureau	2
Southwestern Bell Telephone	12
Tempglass Southern	14
Texas Council of Engineering Laboratories	27
Thoro System Products	20-21
Tribble & Stephens	4
TSA Convention AD	Inside Front Cover
UT Press	57
Versatile Software	56
Witte Museum	63
Won-Door Corp.	10

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THE MEANING IN MUSING

The professional journals of this great nation (*Texas Architect* being one of them) are rather full of themselves and their meaning in life these days. One has only to pick up a current medical publication to discover medicine's meaning: to succor "life" through transplant and technology. Apparently this rules out the "quality" espoused by the planning professionals, since it involves attaching the "life" to the equivalent of an emergency generator by a network of Romex wiring and plastic tubing.

Legal journals promote the meaning of justice for all through frivolous suits and fee-splitting, thus reducing the law to the level of common extortion. *The Morticians Monthly* finds real meaning in the \$20,000 funeral spectacular because it does so much for "the living."

In their written chronicles architects are now elevating design issues to the lofty and exclusive domain of High Cultural Importance. If we pursue our rhetoric much further, some in our midst will undoubtedly achieve the state of demigodliness or possible canonization. Possibly Michael Graves will some day rank right up there with the Beatles. Philip Johnson could equal Elvis, although there is some question whether pilgrimages to the glass house in New Canaan will ever surpass those to Graceland.

Within the confines of these covers we are philosophically encouraged to choose and mix design elements from a "Chinese menu" list of styles to produce meaning in architecture. I am reminded that FLW once modestly said: "If casement windows had not existed, I would have invented them." Perhaps under current circumstances, it would change to: "If design cliches were not so readily available, I would steal them."

The sheer rhetorical weight applied to new buildings by their

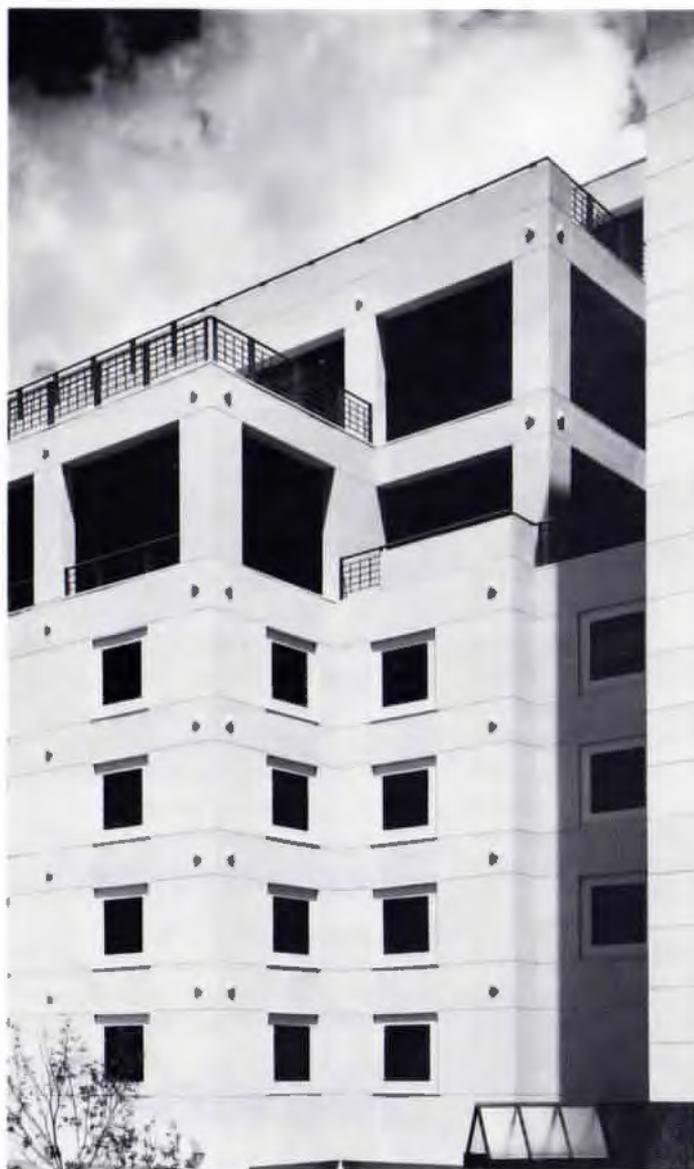
architects is creating a necessity to double the safety factor in structural design computations. Some architects can create a bigger snow job than a Bolivian truck farmer.

Why don't we all do what Ferris Bueller did—take a day off!

There is much more of the meaning of life to muse over than the mere organization of design elements. Contemplate the following profundities:

- If God had not meant for us to get it together, would He have given us Velcro?
- Are the graphics at D/FW International Airport adequate in their simplicity?
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- If we send McDonalds hamburgers to Japan and they send Japanese steel to us, who will starve first?
- If eating red meat and driving over 55 really cause death, why is Germany still with us?
- If Houston has its own Chinatown, does it really need Post-Modernism?
- If vulgarity is the garlic in the salad of life, what is its equal in architecture?
- Which is the greater contribution to urban life, blackened redfish or the see-through office building?
- Did Robert Stern have a high-school guidance counselor?
- Did the sun set on the British Empire before or after Joan Collins appeared on the small screen? Think about it!

David Braden, FAIA, is a partner in Dahl/Braden/PTM, Dallas.



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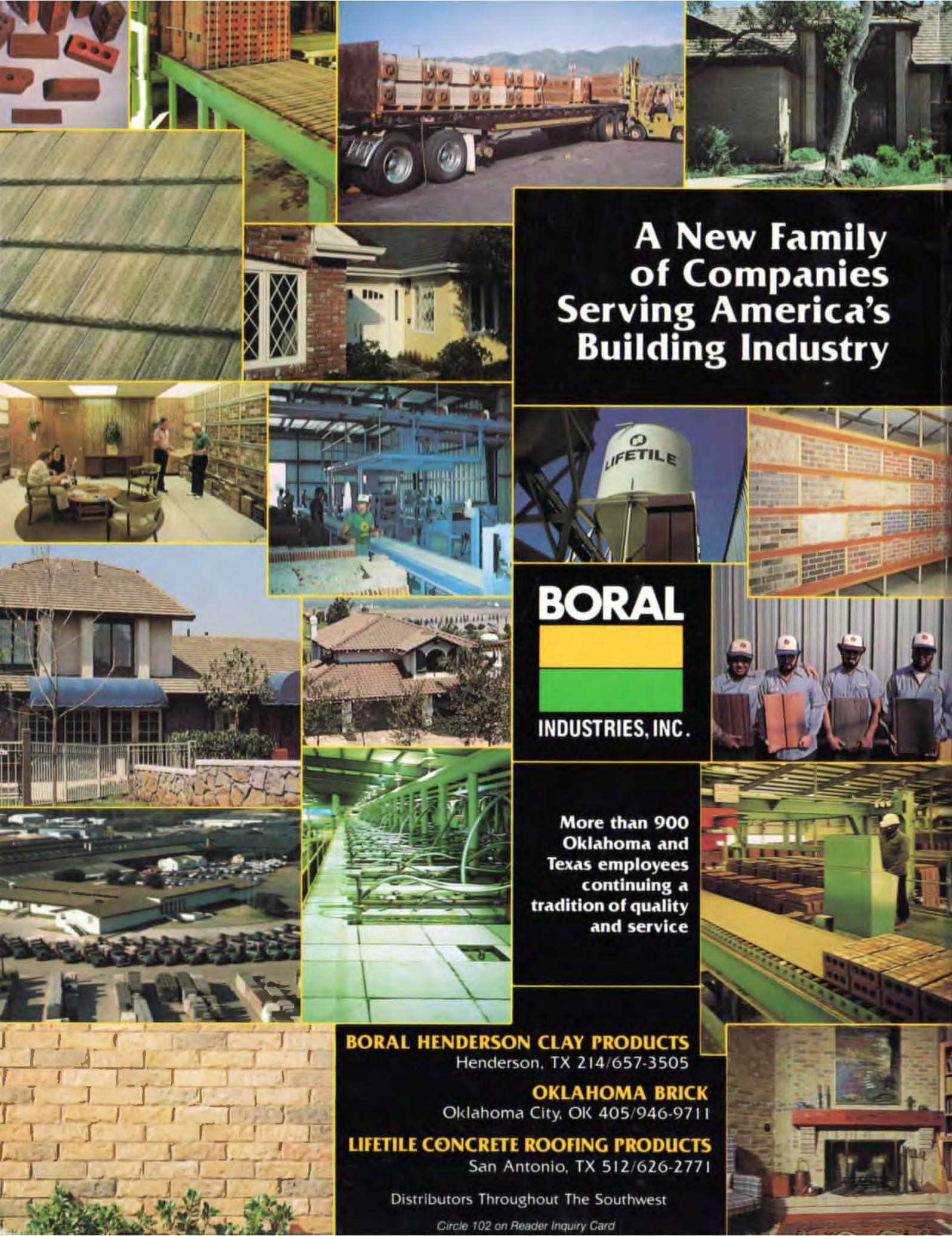
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