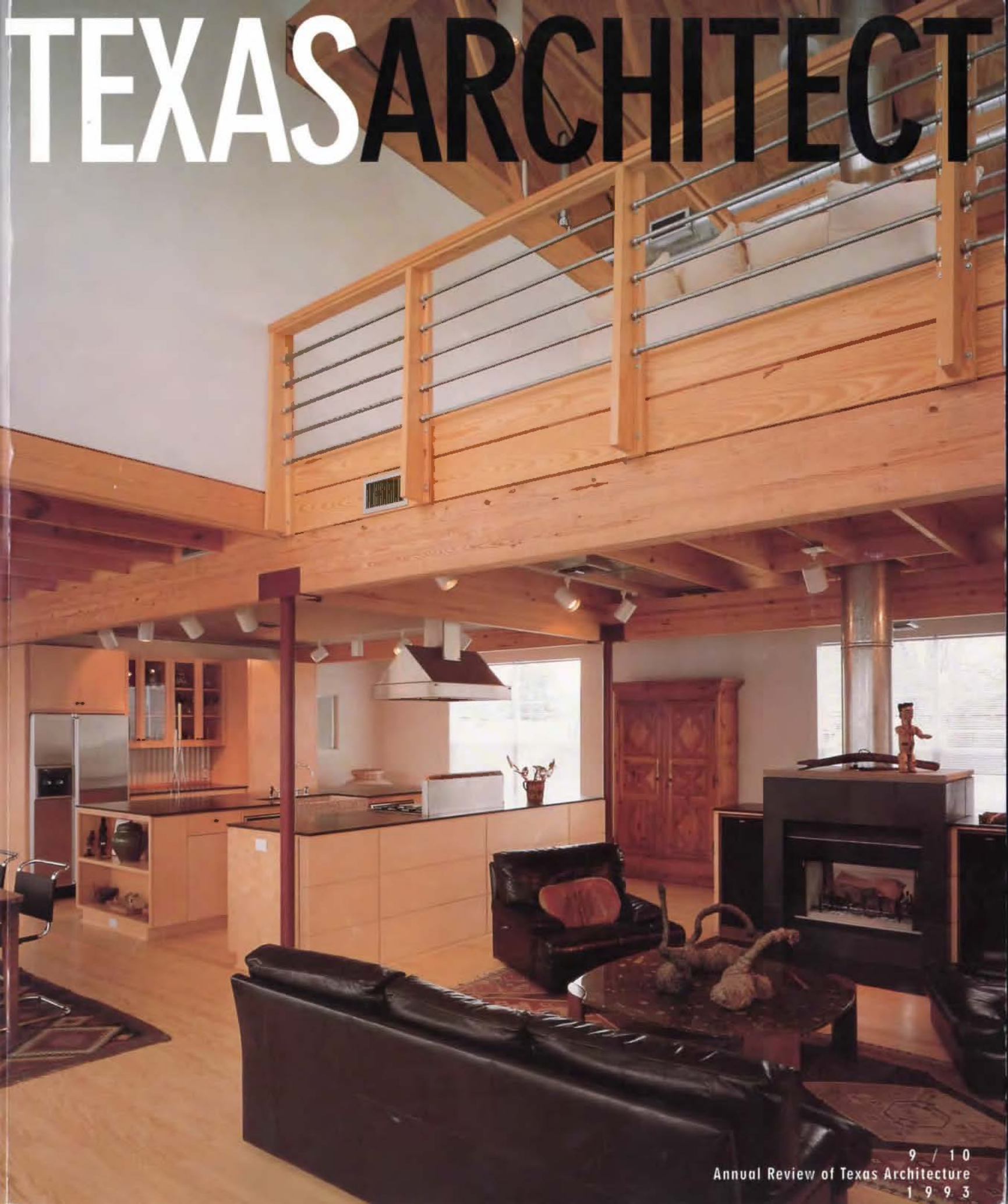
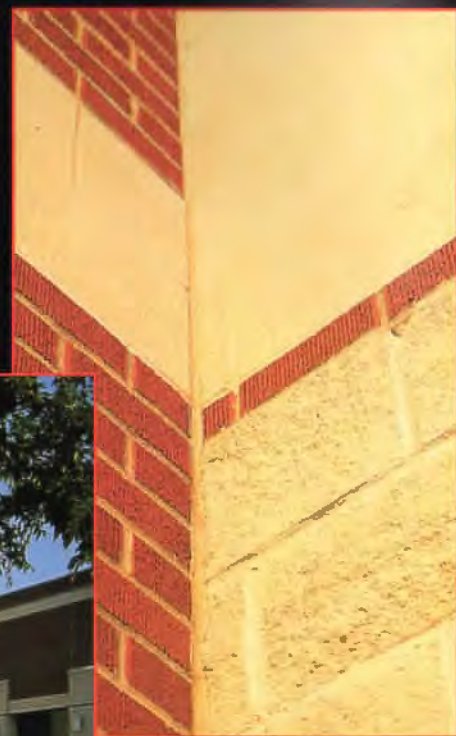


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TEXAS ARCHITECT

9 / 10
1993
ANNUAL REVIEW
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ARCHITECTURE

On the cover: Bennett House + Studio by Val Glitsch, AIA, Architect, winner of a 1993 TSA Design Award; photograph by Lisa Carol & Paul Hester Photographers/Fayetteville

Above: A view of a proposed Trinity Lake, from DALLAS VISIONS FOR COMMUNITY, by James Pratt Architecture-Urban Design, Inc., winner of one of this year's TSA Design Awards

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Awards and Public Relations

IN THIS ISSUE we present four noteworthy items.

First, starting on page 49, there are the winners of the TSA Design Awards for 1993. The TSA Design Awards program is one of the chief public-relations efforts made by TSA during the year. It brings attention to particularly deserving work in *Texas Architect*, and the winning projects are also usually presented in major newspapers and other publications around the state, raising the profile of the winning firms and helping to bring some much-deserved recognition to the clients who worked with the architects on producing the prize-winning projects.

The second noteworthy item in this issue, starting on page 64, is similar: the winners of the annual *Texas Architect* Graphic Design Competition. Again, the recognition that this award program provides is important to many whose excellence in graphic communication would otherwise be little noted. Unlike the TSA Design Awards, however, the Graphic Design Awards are essentially a private affair, given little public-relations play outside the profession.

Third, starting on page 72, we present the winners of the TSA Honor Awards for 1993, including the new TSA Honorary Memberships and the TSA Citations of Honor, given respectively to individuals and groups in recognition of their outstanding contributions to architecture and their communities.

Finally, in this issue we present a special section, "Educators and Administrators Talk about Architects and Quality Learning Environments." This booklet (bound in following page 36) contains the results of work I have been engaged in for some time, interviewing people with experience in building educational facilities about what architects contribute to the design and functioning of successful school buildings.

This booklet is intended to be a way of reaching outside the profession to broaden the audience for discussion about architecture, in the same way that TSA's Honor Awards Program reaches out to recognize the efforts of non-architects. These days, school boards are facing growing programmatic demands and increasing financial constraints. At the same time, they are being bombarded with misinformation about what architects and other design professionals do and how they should proceed with needed school projects. So the information related in the interviews—that architects' skill and training can save clients time and money and help them identify and solve intricate problems—strikes me as particularly timely. For those who are interested, additional copies of the booklet can be ordered at cost from TSA.

Joel Warren Barna

UPCOMING ISSUES:

We invite submissions to **TEXAS ARCHITECT** for all our upcoming issues. Scheduled issue themes for 1994 include

JAN/FEB '94 (deadline 1 Oct)

"The Way Things Ought To Be:
 Successful Collaborations across
 Professional Disciplines"

MAR/APR '94 (deadline 15 Dec)

"Design Trends in New Texas Housing"

MAY/JUN '94 (deadline 15 Feb)

"Buildings for Higher Education"

JUL/AUG '94 (deadline 15 Mar)

"Airports, Bus Stations, and other Transit Centers"

We also need stories about new architectural projects, interiors, historic preservation, urban design, zoning, mass transit and highway development, competitions, and education for our **NEWS** and **SURVEY** sections. In addition, we are looking for stories about innovations in technique and management for our **SMALL PRACTICE ISSUES** section.

If you can help with any of these topics, please call **TEXAS ARCHITECT** at 512/478-7386.

JWB

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Letters

IT'S WONDERFUL that *Texas Architect* has a sense of humor—for example the cover of your "New Texas Museums" issue (see *TA* Jul/Aug 1993).

This sort of buffoonery drives us even farther into the pit of senseless innovations often described as Architecture.

Pheidias would roll over in his grave.

Tie Davis

*Tie Davis • J. Murray Smith, Architects
Dallas*

IT HAS RECENTLY come to my attention that there are a number of architectural firms in the state that make it a condition of employment that the employee—not the owner or principal of the firm—sign and seal construction documents before the documents leave the firm.

I'm interested in knowing how many firms in the state pursue this practice, and what their rationale is for doing so. It would seem to me that, this way, the employee assumes all the liability for the

work, without participating in the profits.

It would also be interesting to know whether or not liability can, in fact, be transferred under this scenario from the firm, which signed the contract with the owner, to the employee architect, who signed the contract documents.

At the very least, there are moral and ethical questions that might be raised by this practice. I invite *TA* readers to write or call me at my office to share information and thoughts on this topic.

Roy Lowey-Ball

*Principal, Ford, Powell & Carson
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Correction: *The following were omitted from the list of firms involved with development of prototype stations for DART in Dallas (TA Mar/Apr 1993, p. 60): John S. Chase, FALA, Architect, Inc.; Linda Tycher & Associates, Landscape Architect; and Frances Bagley, Artist Consultant.*

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DALLAS Preservationists are working to save eight historic Dallas neighborhoods.

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EL PASO A new downtown museum may help tie together a civic and cultural district.

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AUSTIN Seven projects were honored in the AIA Austin design-awards competition.

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DALLAS Texas landscape architects presented their annual design, planning, and communication awards.

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Architect Max Levy of Dallas proposes three theories of the small practice.

Neighborhoods in peril

DALLAS Preservationists are pushing forward with plans aimed at saving eight residential neighborhoods in Dallas that the National Trust for Historic Preservation has, for the second year in a row, named among the eleven most-endangered historic places in the country.

The neighborhoods, in South and East Dallas and Oak Cliff, are faced with high crime rates, absentee owners, substandard structures, and low owner-occupancy rates, says architect Norman Alston of Dallas Neighbors, a non-profit group working to develop solutions for those problems. In addition Alston says, the neighborhoods are important historically—all are eligible for the National Register of Historic Places—and thus doubly deserving of assistance.

The neighborhoods' plight was brought to the attention of the National Trust and preservationists in 1992 when the City of Dallas budgeted \$13 million—at the request of neighborhood groups—for demolition of unsafe structures. The Trust responded by placing the neighborhoods on its annual list of endangered historic places; the areas were listed again this year because the situation remains critical, says Libby Willis of the Trust's Fort Worth office.

The situation may be eased by the efforts of Dallas Neighbors, formed a year ago in response to the demolition threat. The group is

focusing its initial efforts on three of the neighborhoods—Tenth Street, Colonial Hill, and Peak's Suburban Addition—and is concentrating, at least at first, on physical redevelopment of existing properties, Alston says.

The group hopes to acquire, repair, and sell enough houses to low- and moderate-income buyers to produce a "feel-able" effect in the three neighborhoods, an effect the group hopes

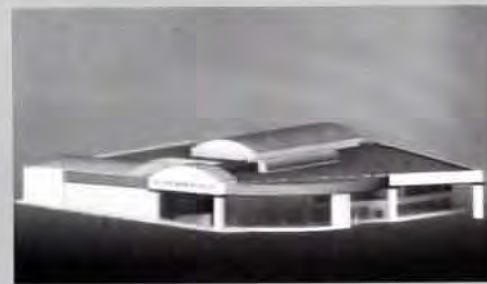


Photos courtesy of the National Trust for Historic Preservation

Museum at the center

EL PASO After years of planning, construction on a downtown building for the El Paso Museum of Art is scheduled to begin in early 1994. Surrounded by the Civic Center Theater, the Convention Center, the restored Plaza Theater and Paso del Norte Hotel, along with a proposed arts festival plaza, the museum should have plenty of patrons, but first its structure, an existing two-story bus station, must be adapted to serve them.

Booth Keirsej Mijares Architects of El Paso saw the museum as the connection between a group of recently restored historic Trost & Trost buildings, including the Paso del Norte Hotel, and the contemporary civic complex to the west. Senior architect James Booth says the team created a facade that will "peaceably coexist" with the varied architectural styles yet will also "breath freshness" into the area. Materials and forms that refer to adjacent structures were used to make the kind of connection that Booth hopes will link the area into a cohesive down-



Above: computer-generated model of downtown El Paso museum

Right: plan of museum's second floor, including galleries

town civic and cultural district. Vaulted roof forms, for example, are a gesture to the curvilinear Civic Center; a large window wall will bring a view of the Civic Center Theater into the museum's central public space.

The existing poured-in-place concrete building was designed to carry a 14-story load, meaning the architects had to deal with interior column-grid spacing of 28 feet on center. By

OF NOTE

will generate a life of its own, inspiring further neighborhood activism. Eventually, management of the project will be turned over to the neighborhood groups themselves, Alston says.

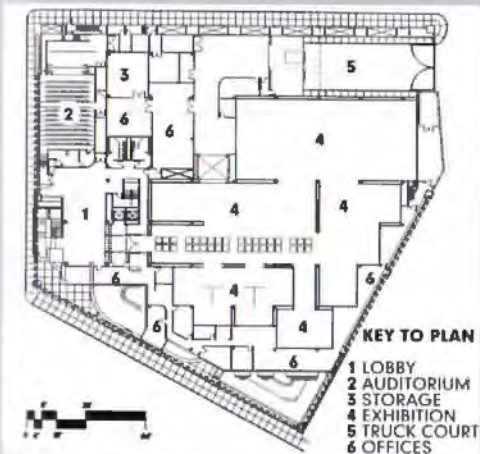
Dallas Neighbors is currently working to raise money to match a grant it received from the National Trust: \$100,000 to be used as leverage toward creation of a loan pool and \$20,000 in cash. The group wants to raise at least \$300,000 for the loan pool, which would allow it to dedicate more than \$100,000 to each of the targeted neighborhoods.

The fund-raising has become a race against the clock as the city nears an agreement with

the Texas Historical Commission that would allow demolition in the eight neighborhoods, stalled since last year, to proceed. Because the areas are eligible for National Register listing and because some federal funds would be used in the demolition, the THC believes an assessment of the structures' historic value, as called for in the National Historic Preservation Act, is required before the demolition can go forward, Alston says. The city and the THC have been negotiating the terms of such review and may finalize their agreement within 60 days, he says. After that the demolition may begin in earnest. Dallas Neighbors hopes to be in a position be-



Opposite and left: The National Trust for Historic Preservation has placed eight Dallas neighborhoods on its list of the nation's most endangered historic places; many of the houses are neglected or abandoned and in danger of being demolished.



creatively utilizing the few open areas and by enclosing some exterior spaces, a total of 22,000 square feet of column-free exhibition space was created; the rest of the 90,000-square-foot building will include an auditorium, a special-events space, classrooms, a gift store, and a cafe.

Shannon Smith

Shannon Smith is TA's editorial intern.

fore then "to come in there and get something done quickly." The last thing the group wants is to buy houses and then have to wait to get financing in order. "These areas don't need more promises and more disappointment," Alston says. "They need action."

Dallas Neighbors is not the only organization interested in taking action. The Dallas Landmark Commission has recommended a tax-relief package to the City Council that would encourage home improvements and home ownership in these areas. Other preservation groups are working to secure National Register and Dallas Landmark designations for the neighborhoods.

The endangered neighborhoods were settled in the late 19th and early 20th centuries when a wave of new settlers in need of modest housing came to the city. That housing was built in neighborhoods like the Alcalde Street-Crockett School Historic District, site of the city's oldest public school; Tenth Street, a freedman's settlement; Colonial Hill; Wheatley Place; Peak's Suburban; Queen City; Edgewood Place; and Dallas Land and Loan Addition.

Susan Williamson

A Plan for Dallas

The Dallas City Council heard an initial report this summer from the Dallas Plan, a nonprofit group commissioned by the council to develop a 30-year urban-design and capitol-improvement strategy for the city. The report outlined three scenarios, ranging from maintenance of the status quo to having the city act as activist investor in its future, according to the DALLAS MORNING NEWS. The council was asked to choose one of the three options for development into a completed proposal; it chose the most ambitious. The Dallas Plan's final report to the council is scheduled for December; the completed document is expected to guide the city's future bond-election and capital-expenditure planning.

Oglesby dead at 68

Enslie O. "Bud" Oglesby, Jr., FAIA, founder and principal of The Oglesby Group and one of Dallas's most respected architects, died on June 3. His firm (winner of a 1993 TSA Design Award, see pp. 52-53), will continue as The Oglesby Group.

An Illuminating Award

Rogers & Perry Architects of Austin won the Edwin F. Guth Memorial Lighting Special Citation for its renovation of the 1950s marquee lighting on the Poplar Plaza Theater in Memphis, Tenn. The award was presented by the Illuminating Engineering Society of North America as part of its International Illumination design-award program.

A Scientific Challenge

Richard Cooper, an architecture student at the University of Houston, won second place in a national student design competition sponsored by the National Science Foundation in conjunction with the American Institute of Architecture Students. The competition called for design of a self-contained Antarctic scientific research station.

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Seven winners named

AUSTIN Seven winners were named in the 1993 AIA Austin design-awards competition. Jurors for the competition were Cynthia Weese, FAIA, of Chicago; Max Levy of Dallas; Dr. Amy Freeman Lee of San Antonio; and Thomas H. Beeby, FAIA, of Chicago.

A restored 19th-century residence in Seguin owned by the Texas Parks and Wildlife Department as part of the Sebastopol State Historical Site won one of two honor awards. Architects were James D. Bigger and Lynn McDonald of the Parks and Wildlife Department. The second honor award went to an Austin Residence by Sinclair Black and Andrew Vernooy.

Two projects were presented with citations of honor. They were interiors of the Fairey Residence in Hempstead by Gerald Maffei Architects AIA with Lars Stanley, AIA; and the Smith-Allison House in Austin by Steinbomer & Associates, Architects.

A merit award went to Metz Elementary School in Austin by Clovis Heimsath Architects and Ponciano Morales, AIA. A second merit award went to the interiors of the Tokyo Apart-



LISA CAROL & PAUL HESTER

ment in Tokyo by Jun Watanabe, AIA.

Architectural Objects were judged in a separate category. The Fireman Gate at Fire Station #17 in Austin by Lars Stanley, AIA, the sole winner in this category, was presented with a commendation. *SW*

Opposite, clockwise from top left:
Fairey Residence by Gerald Maffei Architects AIA with Lars Stanley, AIA;
Sebastopol State Historical Site by James D. Bigger and Lynn McDonald;
Austin Residence by

Sinclair Black & Andrew Vernooy;
Smith-Allison House by Steinbomer & Associates, Architects

Above: Metz Elementary by Clovis Heimsath Architects and Ponciano Morales, AIA



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A conference on changing roles in the design and construction industry will include case-study presentations of the Texas State Capitol Extension and the Chrysler Technology Center as well as a round-table discussion. CRSS Center, Texas A&M (409/847-9357), SEPT. 20-21

New Architecture of the South

The fall lecture series will explore the work of five architects from the South: David Lake and Ted Flato, San Antonio (Sept. 29); Scott Merrill, Vero Beach, Fla. (Oct. 6); Merrill Elam, Atlanta, Ga. (Oct. 13); Samuel Mockbee, Canton, Miss. (Oct. 20); and Gary M. Cunningham, Dallas

(Oct. 27). Rice Design Alliance, Houston (713/524-6297)

CRSI Design Awards

The competition, cosponsored by the AIA, is open to concrete structures of all types that are predominantly site-cast and conventionally reinforced and that were completed in the U.S. between Jan 1., 1991, and Oct. 1, 1993. Concrete Reinforcing Steel Institute (708/517-1200; fax 708/517-1206), deadline: OCT. 1

Zoo Entrance Competition

A competition for a new entrance for the Dallas Zoo is open to architects, designers, landscape architects, engineers, planners, and artists working in the Dallas/Fort Worth area. Awards totalling \$8,000 will be presented. Urban Design Advisory Committee, City of Dallas (Leif Sandberg, 214/670-4131; Dennis Stacy, 214/720-9167), deadline: OCT. 8

American Wood Council Design Awards

The awards program honors design excellence and material usage in wood building projects, including residential and nonresidential, both new and remodeled, completed since January 1990. American Wood Council (202/463-2760; fax 202/463-2791), deadline: OCT. 8

Fort Worth Designers Showhouse

The home of early-20th-century Fort Worth architect Marshall Sanguinet will be refurbished and open to the public as this year's designers showhouse, a project supporting the operations of the Historic Preservation Council for Tarrant County. Historic Preservation Council (817/338-0267), OCT. 16-OCT. 24

Metalcon International '93

The Metal Construction Association's annual conference, held this year in Dallas, will offer information on new metal products, design applications, and construction technologies. Metalcon (617/965-0055), OCT. 27-29

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Protecting a legacy

DENTON When the City of Denton tore down a bathhouse designed by O'Neil Ford, it alarmed preservationists and sparked an effort to save and celebrate the remaining Ford buildings in Denton. Earlier this year, city officials decided that, rather than continue to repair what they saw as a dilapidated structure and a "maze of cedar fencing," they would demolish the 1965 bathhouse and replace it with one that they thought would maintain the "flavor" of Ford, meaning they would use brick accents and reuse the original ceramic lamps, according to Mike Cochran, a local preservation activist and member of the Denton Planning and Zoning Commission.

The preservation community was unable to halt the demolition, but has since begun a crusade to prevent further destruction of historic buildings, particularly those by Ford, who grew up in Denton. That crusade includes plans to educate the public about preservation issues, a process Cochran hopes will foster community interest in preservation projects and lead to the adoption of policies that will protect historic

structures in the city, including designation of the remaining Ford buildings as a thematic historic district. Ford's Denton designs include the Little Chapel in the Woods (1939); the Denton Municipal Building (1967); an addition to the Emily Fowler Public Library (1969); and the Denton Civic Center (1966); as well as a number of residences and other buildings.

As part of the education effort, the Historic

Landmark Commission in late July held a three-day celebration of Ford's contribution to Denton. The event featured the renaming of the Denton Civic Center Complex in Ford's honor, and a symposium featuring Frank Weleh, FAIA; Carolyn Peterson, FAIA; and Roland Laney, an architect who worked on numerous Denton projects with Ford, including the ill-fated bathhouse. **SS**

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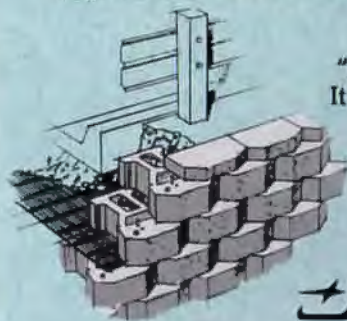
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Landscape Honors

DALLAS The Texas Chapter of the American Society of Landscape Architects (ASLA) presented its annual awards for excellence in design, planning and analysis, and communication last spring in Dallas.

The single award of excellence went to CRSS Architects, Inc., of Houston, in the planning and analysis category, for the Albany State College Facilities Master Plan for Albany State

College in Georgia. CRSS also received an honor award in the planning category for the Georgia Southern campus master plan. Other awards in this category included four to The SWA Group of Dallas: an honor award for the Dallas Farmer's Market Master Plan Study; and merit awards for the Huntley (Ill.) Community Master Plan; the Texas Christian University Master Plan; and the North Lake (Irving) Park Master Plan.



Farmer's Market plan, SWA Group (above); Celestial Park, Newman,

Jackson, Bieberstein (opposite left); and Albany State plan, CRSS



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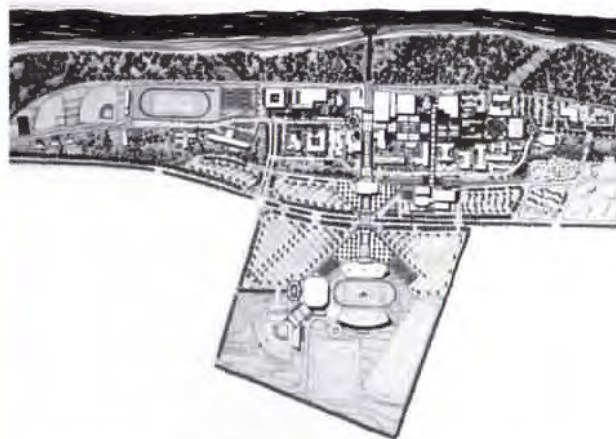
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Schrickel, Rollins & Associates of Arlington for Winters Park Softball Complex in Garland; and to Kirk Voieh Gist of Fort Worth for the Tarrant County Parking Garage and Plaza. Three merit awards went to The SWA Group: for International Center in Dallas; for Thanksgiving Tower in Dallas; and for the Plaza of the Americas in Dallas.

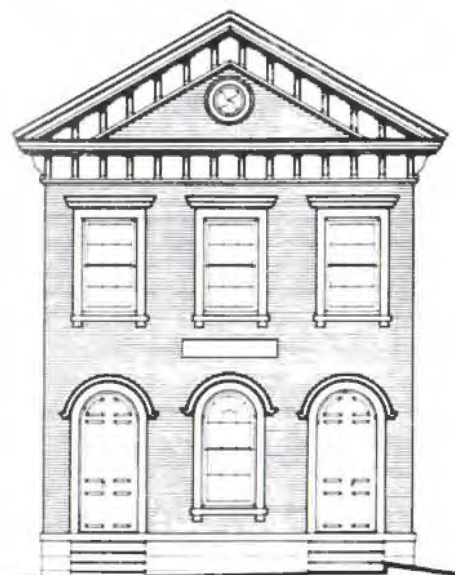
In the design-unrealized projects category, merit awards went to The SWA Group for the Costa Brava residential project in S'Agaro, Spain, and to SLA Studio Land, Inc., of Houston for the Tatehina Dam project in Japan.

In the research category, Gary O. Robinette won an honor award for his project on local landscape ordinances and The Office of James Burnett of Houston was presented with a merit award for its Case Study—A Room in the Garden—Nature.

The 1993 Texas Chapter/ASLA Award for Service went to Thomas Pritchett of Dallas and to Dallas County Commissioner Nancy Judy. Jim Stone of the Garland Parks and Recreation Department received the 1993 Environmental Stewardship Award. *SW*



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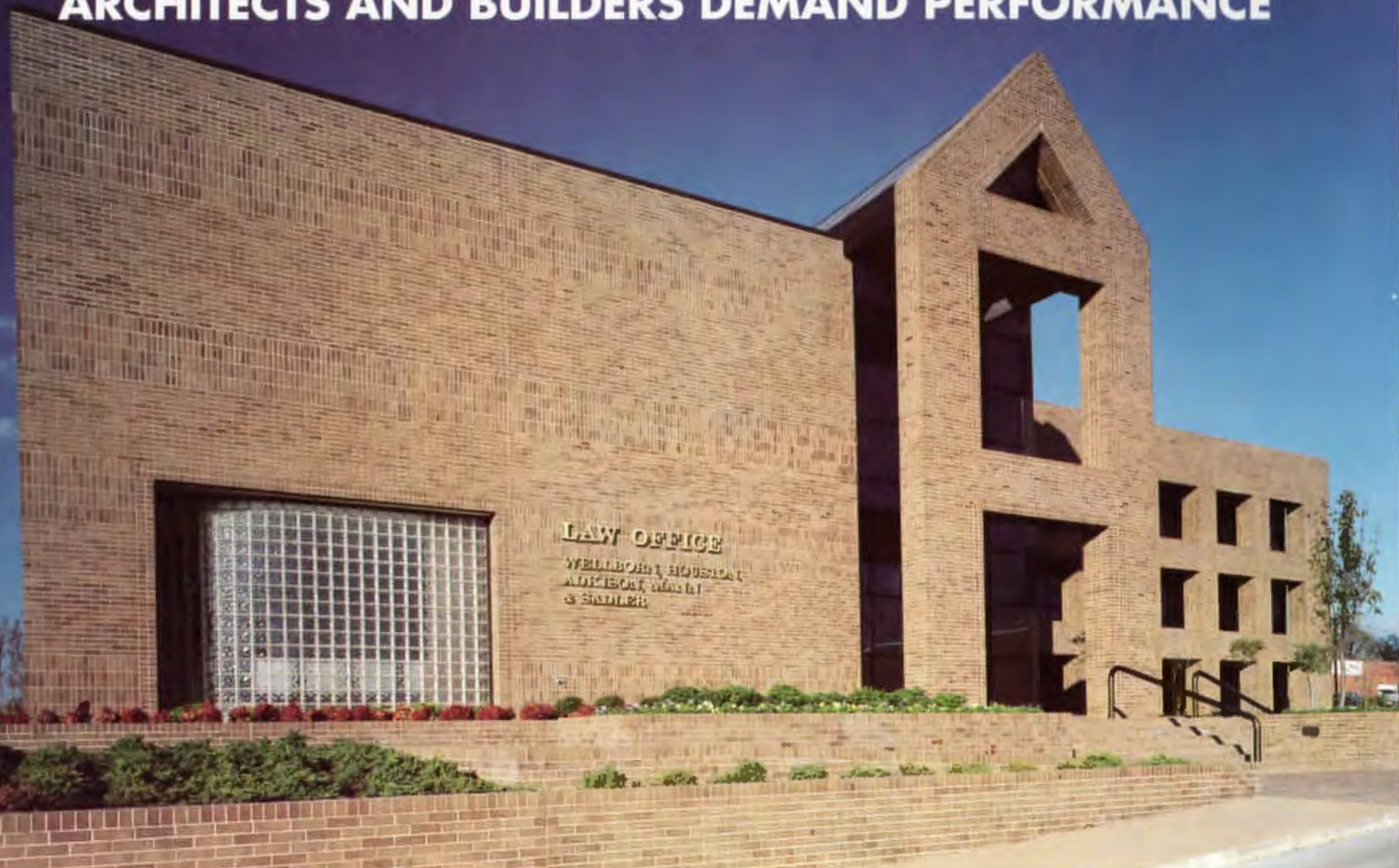
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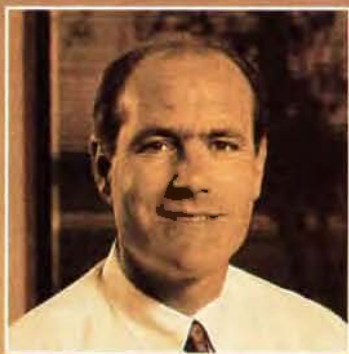
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Take care with performance specs

MOST experienced design professionals are familiar with the term "performance specifications." Simply stated, the term means defining the performance criteria required for a product, system, or assembly as the way of specifying the product, system, or assembly for use in construction. The reliance on performance criteria sets performance specification apart from the two other common specification types, in which products are specified either by trade nomenclature ("brand-name") or generic physical characteristics ("open").

Performance specification can be a useful tool, but the technique should be used only with discretion and pointed professional judgment. Misused, it can lead to technical deficiency and contractual dispute, with expensive consequences for both owner and architect.

Virtually all specifications contain at least some performance aspect, even if it is as innocuous as calling for "installation according to manufacturer's instructions." Perhaps that is humble acknowledgment of the truth noted in *Architectural Technology* by Jack Hartray, FAIA: "Architects who have survived in practice long enough to develop a realistic sense of modesty are well aware that the nastiest trick a builder can play on them is to construct a project in exact accordance with the drawings and specifications. They therefore try to write construction contracts that encourage suppliers and fabricators to contribute their knowledge and experience to the undertaking." (Hartray's observation also belies the absurd contention of Edd O'Donnell, editor of *Texas Professional Engineer*, the magazine of the TSPE, when he suggested in the *Kerrville Daily Times* recently that performance specifications were the invention of engineers, unfamiliar to architects, and a good reason for school boards to hire engineers as prime professionals in school design).

Be that as it may, both architects and engineers need to understand the advantages, disadvantages, and precautions necessarily involved in the successful employment of performance specification.

Advantages first: Performance specification is the most open of the specification methodologies and provides the greatest opportunity

for price competition, hence economy. It also implicitly recognizes that, in today's building industry, the leading edge of technology is increasingly the province of product manufacturers and specialty sub-contractors, with their vastly superior and more focused research capability. The full employment of this knowledge can be of great benefit to owners.

There are both obvious and hidden disadvantages to the indiscriminate use of performance specifications, however. Obviously, no matter how deliberately the performance criteria are drawn, the designer gives up some control of the final result. Less measurable characteristics such as aesthetics, durability, and image may be compromised to achieve economy. If, in the designer's judgement, such characteristics are of overriding priority in the context of the project program, it is probably better to custom design and to specify accordingly.

A less obvious risk in the employment of performance specifications is that the designer may unwittingly require contradictory criteria. A recent lawsuit I observed revolved around a hybrid window-wall specification. The architect specified a metal glazing section by brand and catalogue number and then required the system to resist wind-driven leakage as tested up to 14 psf. The problem was that the specified glazing section was clearly stipulated by the manufacturer of being capable of withstanding only 7.5 psf. Which governed? And how was the contractor to build? Other instances abound where specification references to industry codes and standards are in conflict with design drawings and product specifications. Another recent case illustrates how lawsuits are made. An architect specified that wall ties for brick veneer were to be the corrugated type and were to occur every sixth course at 24 inch centers. Furthermore, they were to be installed in accordance with the Brick Masonry Institute's recommendations and to comply with the Uniform Building Code. In the first place, the Brick Masonry Institute does not recommend using corrugated wall ties at all. Secondly, the UBC allows corrugated ties but calls for tie spacing not to exceed 2 square feet per tie. The specified spacing of 16-by-24 inches resulted in



Courthouse detail, Ellis County Courthouse, by R. Greg Hurley

Performance specifications provide the greatest opportunity for economy. But they have both obvious and hidden disadvantages and must be used carefully.

2.66 square feet per tie. Finally, the contractor proposed and the architect accepted a proposal to use three-inch-tall brick, resulting in an as-built spacing of 3 square feet per non-conforming corrugated tie. Were problems to arise from such an installation, who should pay?

The answer, in general, is that architects and engineers must never use performance specifications as a substitute for learned professional judgment or as a cover-up for technical ignorance. While much basic research is beyond the capability of most design professionals, they must be knowledgeable and skilled in its application for the benefit of their clients. When used in full knowledge of its limitations, when the performance criteria are measurable and consistent, and when the trade-offs are balanced with programmatic requirements for commodity, firmness, and delight, performance specifications can yield substantial economic and technical rewards. *Jack McGinty, FAIA*

Jack McGinty, FAIA, of Houston is principal of American Construction Investigations, Inc.

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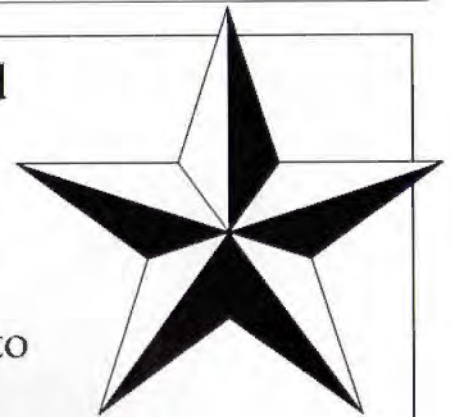
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Out on One's Own

TO "GO OUT ON ONE'S OWN" is a penetrating phrase to architects, one with which they are on intimate terms. Architects immediately know this phrase does not refer to the subject of hiking. And yet, on some other plane the "hiking" interpretation has its parallels: Striking out on one's own in business is replete with the notion of detouring from one's daily grind, of relying on oneself, of seeking fresh air.

It is difficult for an architect to reflect or act upon this phrase without setting into mental motion a small whirlwind of tantalizing and frustrating concerns: finding and getting work, idealism, money, solitude, self-doubt, time, project management, inspiration, despair, fulfillment, and so on. After almost 10 years of conducting a small architectural practice, I've watched these concerns entangle themselves with one another, the pragmatic with the poetic, and the whirlwind has calmed (for now at least) into three tentative theories. While the gradual formation of these theories has surprised me somewhat, it has also contributed to the well-being and development of my practice.

• **Theory One:** *Maybe the goal of a small practice is not to do more projects in less time, but, within reason, to attempt to do fewer projects in more time.*

Obviously, to follow this one blindly into the woods could starve an office financially. But taking any job that comes along, or the desperate rush to increase project volume, can distract a firm's attention from those jobs worthy of concentration—the jobs that, if executed with unusual care, could result in attracting more work of the caliber desired. One common denominator of good work is time. And the old maxim that good work begets more work does endure in a sputtering way even today. Because the small firm is disqualified by its limited resources from effectively competing or even participating in the marketing game of the larger firms, it is wise to recognize that a consequence and major benefit of its leaner operation is the possibility of investing more time directly into its projects.

This asset of time, recognized and guarded, can yield projects of the type that make the

whole sometimes seemingly ridiculous travail worthwhile in the first place.

• **Theory Two:** *Self-doubt increases in direct proportion to the number of details per square foot of one's projects.*

Small practices tend to get relatively small projects which by nature possess a large number of details per square foot. What happens in this equation is that the resolution of these details eats up the architectural fee rather quickly. This impedes efforts to maintain the high level of project administration generally possible within the fees of large projects. In addition, because the small projects' construction budgets are also devoured by the high number of details per square foot, the designer cannot forge everlasting details in stainless steel and granite. In fact, most of the details must be prosaic, some maybe even vaguely irresponsible in terms of durability, due to lack of budget.

These dilemmas suggest to the designer that perhaps one's work is not as "professional" as that of a large firm with more resources. Self-doubt appears, and the validity of what one has struggled to achieve becomes clouded. This strain of self-doubt thrives when one is out on one's own, and it must be battled and beaten regularly. Otherwise one may succumb to cynicism, and this can drain away the enthusiasm

and confidence so vital to the drive of a small practice.

• **Theory Three:** *The smaller the practice, the bigger the ideas it must entertain.*

Solitude, of course, is what lies at the heart of being out on one's own. Instinct whispers to us that the way to one's best work is to tone down or eliminate all the distractions. Even in solitude, however, there is one distraction which must be not only maintained, but embraced: the distraction of big ideas, otherwise known as inspiration or idealism. This type of distraction seems to liberate the perceived or real professional and intellectual confines of the small office.

Even the faint nuance of big ideas brought to bear on small projects somehow infuses those projects with a significance beyond their limited scale. It doesn't even matter if that significance exists only as a conceptual one in the architect's mind. It is, after all, the conceptual dimension which often gives work a spark of life, that sets it apart, and ultimately contributes to making it Architecture.

Max Levy

Dallas architect Max Levy has won several design awards from AIA/Dallas and the Texas Society of Architects.



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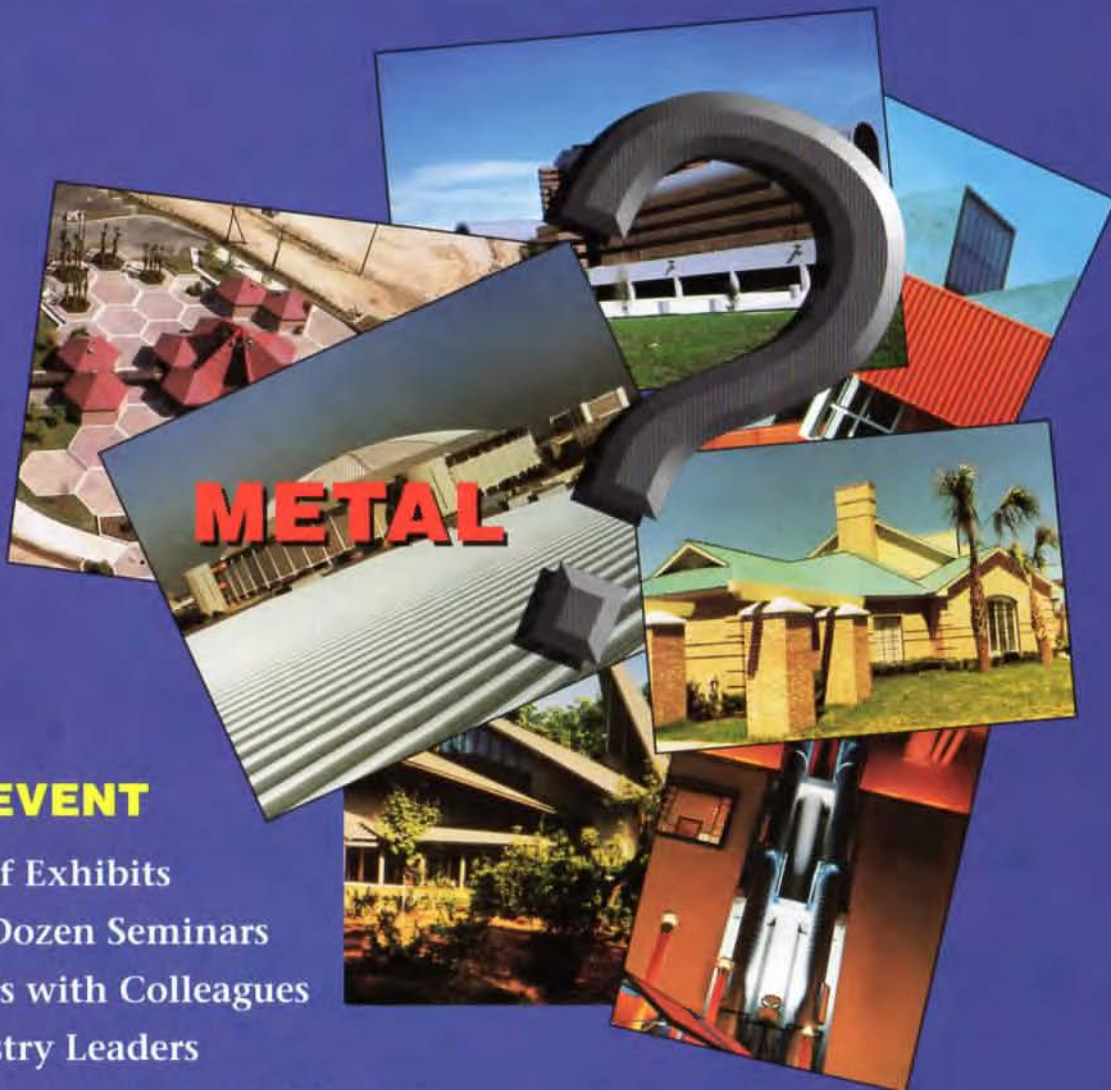
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39th Annual TSA Design Awards

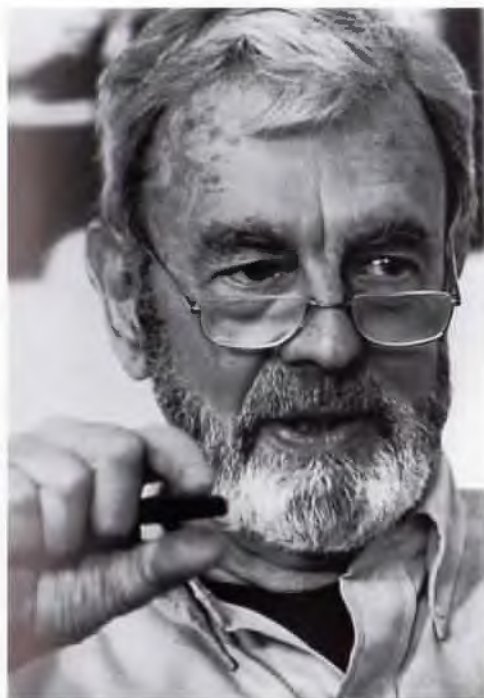
THIS YEAR, the jurors of the TSA Design Awards competition, meeting June 11 and 12 in Austin, chose seven winners from among 110 entries—91 in general design, 14 in interior architecture, and 5 in restoration and adaptive use.

The jurors for the competition were Joseph Esherick, FAIA, of Esherick Homsey Dodge and Davis, San Francisco, Ca. (winner of the 1992 AIA Gold Medal); Juan Palomar-Verea of López Cotilla, Guadalajara, Mexico; and Jane Weinzapfel, of Lears, Weinzapfel Associates, Boston, Mass.

Presented on the following pages, the seven winning projects were all chosen from the category of general design.

Included also are the 22 winners of the 1993 *Texas Architect* Graphics Competition, chosen from among 65 entries by juror Elizabeth Smith, Curator of the Museum of Contemporary Art in Los Angeles, Ca.

Joel Warren Barna



The jurors for the 1993 TSA Design Awards competition were Joseph Esherick, FAIA, of San Francisco, Ca. (above); Jane Weinzapfel of Boston, Mass. (below); and Juan Palomar-Verea of Guadalajara, Mexico (right).



A Future Dallas

DALLAS VISIONS FOR COMMUNITY

James Pratt Architecture-Urban Design, Inc.

INTENDED AS A PROCESS of identifying "design opportunities" instead of a set of plans, the project called *Dallas Visions for Community: Toward a 21st Century Urban Design* was begun in 1987 by Gail Thomas, director of the Dallas Institute of Humanities and Culture (DIHC), and architect and urban thinker James Pratt, FAIA. Their work, which involved well-known design firms Good, Fulton & Farrell, Hall/Merriman Architects, Slaney/Santana Group, and others, along with dozens of civic and neighborhood groups, resulted in a multi-media exhibition in 1990 at the Dallas Museum of Art (see "Pratt's Grand Visions," *TA*, Jan/Feb 1991, p. 11) and a book published in 1992 (see "Fabulous Dallas," *TA*, Jan/Feb 1992, pp. 60-61). The book won a *P/A* Award earlier this year. The 1993 TSA design-awards jury, impressed by the project's bold sweep, chose it for an award in urban design. *Dallas Visions* is a contemporary version of Olmsted's vision of public space as the glue necessary to democracy, proposed as a way to rekindle the life of the central city. In it, Pratt proposes turning Dallas's creeks, lakes, and escarpments into



Above: The overall systems map for DALLAS VISIONS shows the mix of new residential and commercial areas, parks and greenbelts, boulevards, and transportation links

proposed to reclaim the inner fabric of Dallas from the changes of recent decades.

Above right: view of a proposed greenbelt park



a series of parks, residential areas, and parkways, tying the entire city together. These steps and a focus on transportation planning, Pratt suggests, could counterbalance the fatal attraction that D/FW Airport has exerted on business and residential growth since the 1970s, giving the city's inner fabric new life.

Joel Warren Barna

CLIENT *The Dallas Foundation and The Dallas Institute of Humanities and Culture*

PROJECT TEAM *James Pratt, FAIA; Thomas Marshall; Juris Laivins*

PHOTOGRAPHER *Steve Newby Photography, Dallas*



Top: Involving Dallas's many communities with DALLAS VISIONS FOR COMMUNITY began with city-wide meetings and included a 1990 exhibition at the Dallas Museum of Art.

Left: view of proposed Trinity Lake from Oak Cliff, south of downtown

Above: map showing projected downtown growth corridors



Palestine Pines

**East Texas Lake House, near Palestine
The Oglesby Group, Inc., Dallas**

THE OGLESBY GROUP, Inc., of Dallas won a 1993 TSA Design Award for general design for the firm's East Texas Lake House, located near Palestine.

Sited on a slope facing a private lake on a 380-acre site in East Texas, the house was programmed as a weekend retreat for the owner and his family. The house turns four low, farmhouse-like stone-clad volumes to the public approach. Two small volumes, containing the bedrooms, stand to the north of the entry walk, which continues through the house's large central public space and forms an axis with the long pathway down to the lake. To the south stands another small wing containing two guest bedrooms. If the house looks closed-off facing outward, it opens up spectacularly on the lake



side. Raised on round pine timbers and fronted by wooden decks, all four house forms turn tall gable-topped windows to the lake.

The decks and indoor circulation paths give the retreat distinct public and private spaces, both on the interior and exterior. The main living area is a single open volume, but the architects gave it additional spatial flexibility by designing large sliding panels that enable the free-flowing and open plan to be transformed into a series of smaller, more intimate spaces.

According to the design-awards jurors, these panels contribute to the distinctly Japanese quality of the house's design—an impression reinforced by the forceful simplicity of the framing and glazing systems on the house's open, lake-view side and the carefully crafted modernist details in wood, steel, and glass used throughout.

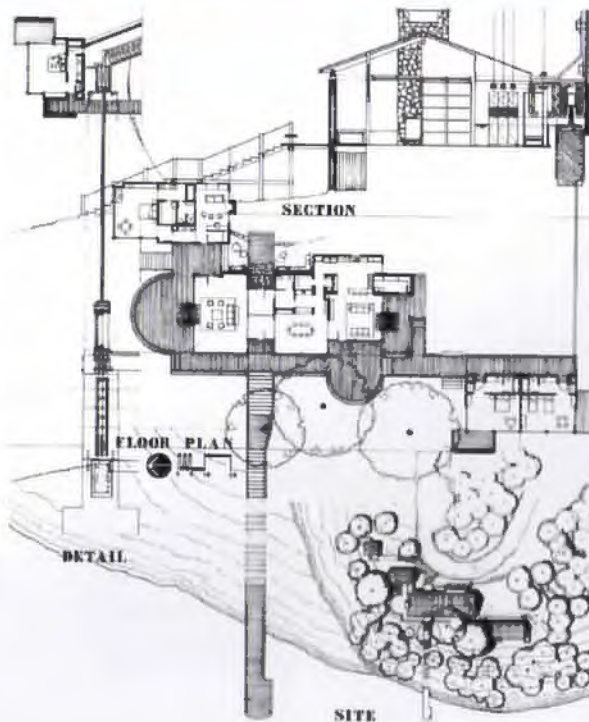
Shannon Smith

PROJECT TEAM Enslie Oglesby, FALA; Joe M. McCall; Clifford M. Welch

CONSULTANTS Randy Cooper (structural); Don Herndon (mechanical, electrical, and plumbing); Kings Creek (landscape)

CONTRACTOR Don Romer Construction Management, Inc.

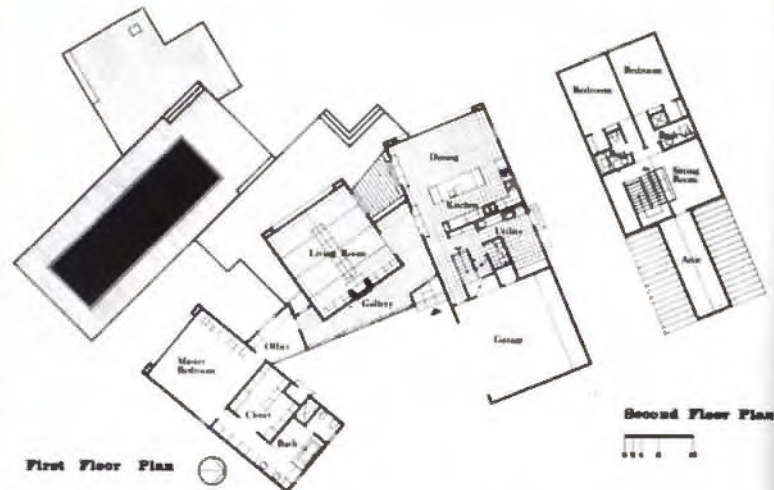
PHOTOGRAPHER BlackmonWinters, Irving



Facing page, above: Debarked pine columns support two disconnected guest cabins north of the main living space.

Facing page, below: Stone-clad volumes, shown here in the entry and one of the guest cabins, face the public approach.

Above: Large sliding panels and glass walls create an open plan that embraces the private lake and blurs the distinction between interior and exterior.



Top: The Winston House opens to the wooded side of its site.

Above left: An interior hall gets light and privacy from a wall of glass block.

Above right: plan

PROJECT TEAM Frank Welch, FALA, designer; Jon Pankratz, project architect
CLIENT Ms. Barbara Winston
CONTRACTOR Renaissance Builders, Houston
CONSULTANTS Structural Consulting Co., Houston (structural); Robbins Black, San Antonio (interior design)
PHOTOGRAPHER Lisa Carol & Paul Hester Photographers/Fayetteville

Elevated to Essences

Winston Residence, Houston
Frank Welch & Associates, Dallas

TRADITIONAL building forms stripped to the bare essentials unite in Frank Welch & Associates' Winston Residence, winner of a 1993 TSA Design Award in general design.

TSA's jurors praised Welch's simple and direct use of such historical elements as gables, all too frequently used, they said, to create romantic or nostalgic landscapes.

The unusual footprint of the house results from responding to its placement on a pie-shaped area above the portions of the site that lie in a flood plain.

The primary elements of the plan fan outward to views of the surrounding woods as well as the pool and deck area. The three gabled components house a master bedroom, a living room, and a two-story kitchen, dining area, and garage, with bedrooms on the second floor. The living room and second-floor sitting room are topped with skylights at the roof ridge. The irregularly shaped gallery serves as an intermediate space that both connects and separates the living spaces. Its low ceiling and glazed walls create a sun porch uniting the wood-framed structures.

SS



Top: The living room interior has skylights above open trusses.

Left: The Winston House turns its closed side to the driveway.

Light and Easy

Bennett House + Studio, Houston
Val Glitsch, AIA, Architect, Houston

TAKING CUES from its Houston neighborhood of white clapboard cottages, three-story townhouses, and metal warehouses, the Bennett House + Studio by Val Glitsch, AIA, Architect combines simple shapes and honest materials. The three-story, 5,000-square-foot house, winner of a 1993 TSA Design Award in general design, joins a two-level sculpture studio and drawing loft to a master suite and guest bedroom. The spaces form three masses, each with its own form, roof material, and window system.

"Public" activities are contained in a smooth, white stucco "house" with long overhangs and strip windows. To fill the spaces with light, Glitsch created a "light shed" of aluminum window-walls and a shingle-roofed structure paced with skylights, which serves as an entry and drawing loft. "Private" activities are set in a bow-roofed, metal-paneled structure on a gray stucco base with small aluminum windows; larger windows occur only where protected by tree shade or garden walls.

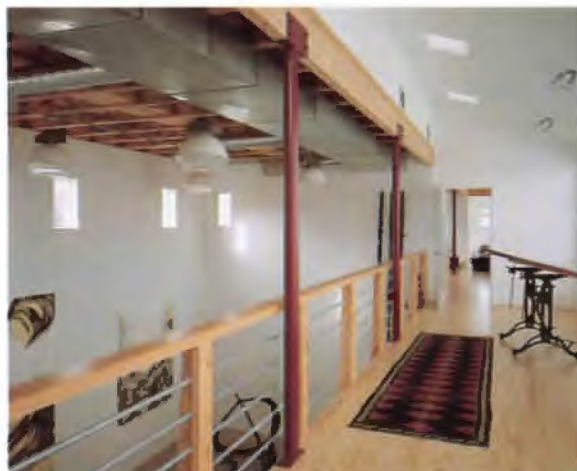
Juror Jane Weinzapfel said the Bennett House was "terrific," praising the inventive use of materials and easy circulation. SS



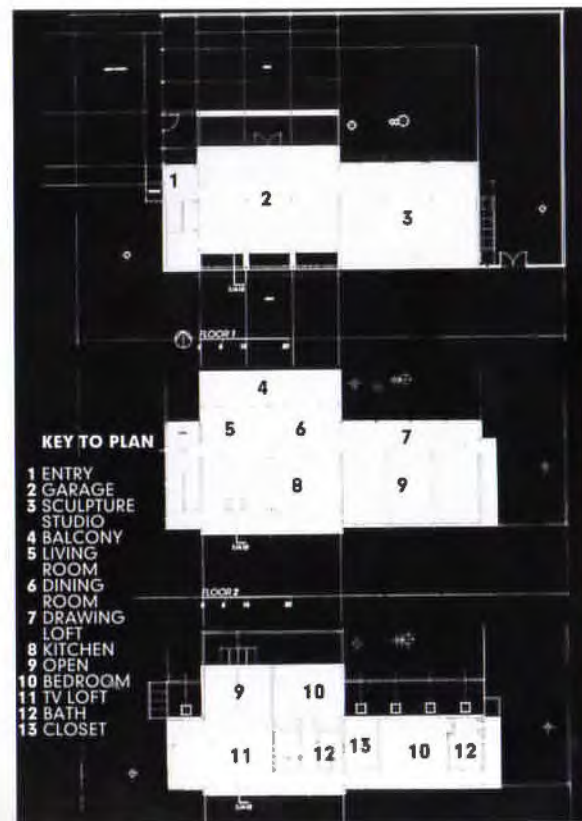
Above: The zones of the Bennett House + Studio in Houston by Val Glitsch, AIA, Architect are expressed in different forms, roof materials, and window systems.

Facing page: view of the second-floor kitchen and living room, looking up toward the third-floor TV loft

Right: third-floor drawing loft overlooking sculpture studio



CLIENT Robert and Bobby Bennett
CONSULTANTS James Austin Design Group (structural); Madget/Dabney (mechanical)
CONTRACTOR Mainland Construction, Inc. (Gary Inman)
PHOTOGRAPHER Lisa Carol & Paul Hester, Photographers/Fayetteville





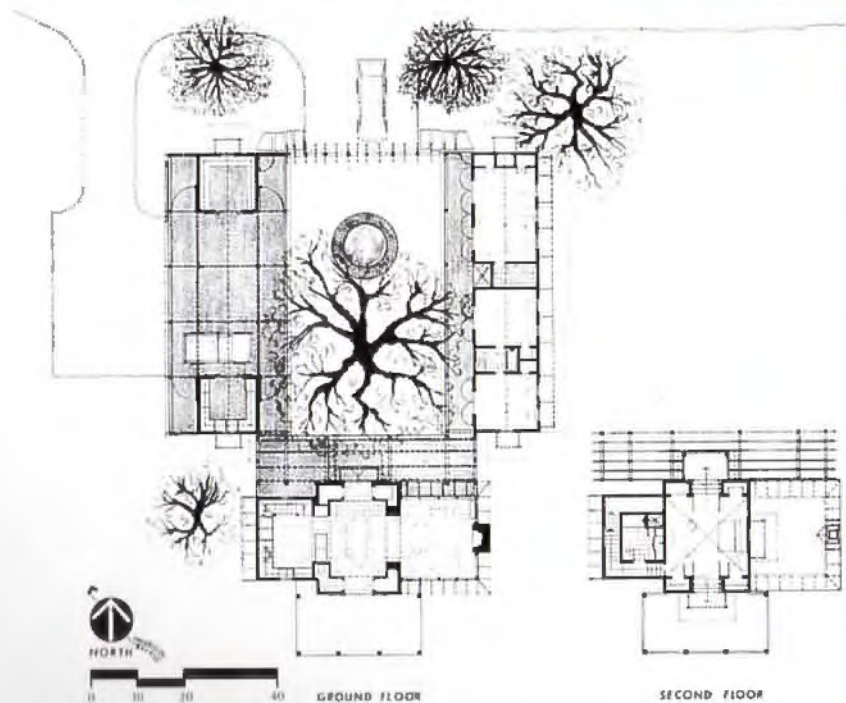


Valley Views

Lake/ Flato Architects, San Antonio
Carter Ranch House, near Millican

LAKE/ FLATO ARCHITECTS of San Antonio embraced the pastoral views of the Brazos River valley to create the Carter Ranch House, winner of a 1993 TSA Design Award in general design.

The site, a cattle ranch north of Houston, consists of rolling hills and scattered oaks; the program required that the ranch house take advantage of these amenities and at the same time provide protection from the "wrath of grazing cattle." Consequently, Ted Flato, principal-in-charge, and John Grable, project architect, organized the living areas around a large oak tree, forming, along with arbor-covered breezeways, a shaded courtyard shielded from wandering cattle but open to prevailing breezes and surrounding views.





The house is broken into three parts: the main living area and master bedroom; a bunk house that contains three bedrooms; and a "car barn" utility area. The main house features a large two-story porch facing into the breeze and overlooking the valley. It is designed to be comfortable for just one couple or for a large group of visitors. Hollow, thick-looking walls containing utilities and storage separate the dining and entry area from living and kitchen spaces, providing informal yet impressive transitions.

The materials for the house were chosen for their low cost and for their simple ranch vocabulary; the pipe, wire, sheet metal, wood, and stucco all speak of their history on the ranch. In the Carter House they combine effectively to create a fitting residence for the Brazos River Valley. SS

PROJECT TEAM Ted Flato, principal-in-charge; John Grable, project architect

CONTRACTOR Custom Homes, Inc. (Mark Robinson)

CONSULTANTS R.S.C.R., Inc., Engineers; Comfort-Aire, Inc.

PHOTOGRAPHER Lisa Carol & Paul Hester, Photographers/
Fayetteville



Facing page, top: food-preparation area encased in stairwell

Facing page, bottom: site plan

Above: Courtyard embraces pastoral views overlooking the Brazos Valley.

Left: Arbor-covered breezeway connects living areas and shows use of ranch technology: pipe, wire, sheet metal, wood, and stucco.



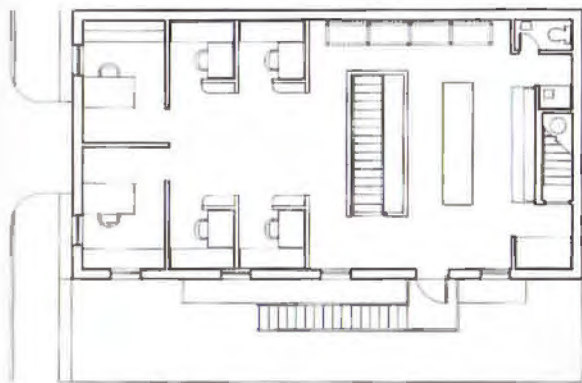
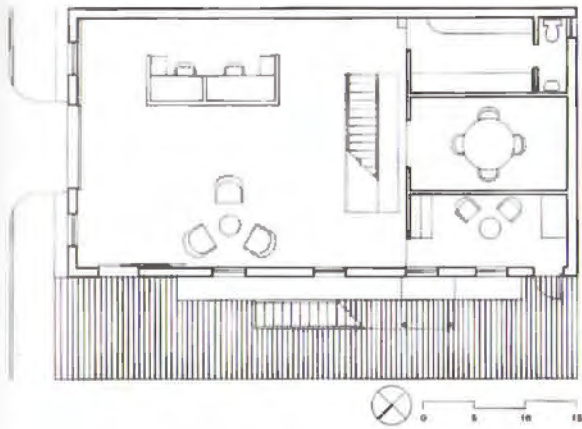
Laundry Comes Out Clean

Miller Judson Ford Graphic Design Studio, Houston
William F. Stern and Associates, Architects, Houston

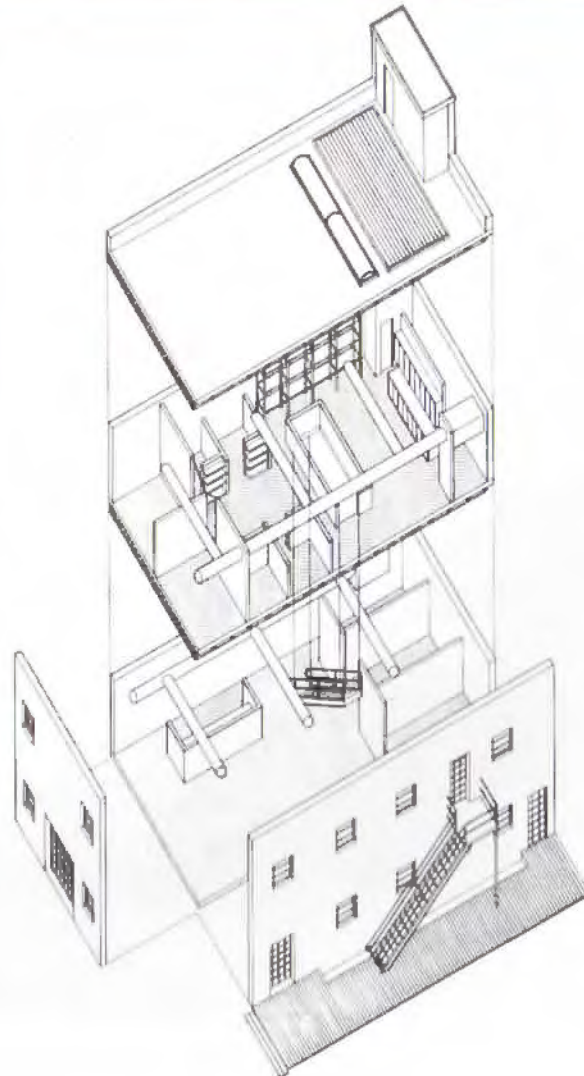
A 2,000-SQUARE-FOOT building in Houston that had once been an oriental-rug laundry was transformed by William F. Stern and Associates, Architects of Houston into the offices of Miller Judson Ford Graphic Design Studio, winner of a 1993 TSA Design Award in the category of general design.

With a budget of \$20 per square foot and wanting to preserve the integrity of the building's structural-tile walls and column-free space, the architects were limited, necessarily, to simple interventions; they turned the required economy into design strength that impressed TSA's design-awards jurors. To unify and organize the two-story space, the architects designed a custom steel stair beneath an existing skylight, giving it (along with the existing exterior stair) a coat of saturated green paint. Lit by incandescent track lighting, the ground floor is divided by the stair, with a ground-floor reception area in front and office, conference room, and storage to the rear. Above, the stair divides studio work stations and open offices from storage, all lit with fluorescents attached to the bottom chords of existing bar joists. *JWB*





CLIENT Miller Judson Ford
PROJECT TEAM William F. Stern, Catherine Spellman
CONSULTANTS Structural Consulting Company, Inc. (structural);
 Madget/Dabney (mechanical)
PHOTOGRAPHER Paul Hester, Houston



Above: ground floor of
 Miller Judson Ford
 Graphic Design Studio,
 designed by William F.
 Stern and Associates

Facing page, top:
 second floor office and
 storage space

Facing page, bottom:
 exterior of the former
 laundry converted into
 studios and offices

Left: axonometric
 projection

Far left, top to bottom:
 first floor plan and
 second floor plan

Support Space

Delta Air Lines Remote Support Area, D/FW Airport
Haldeman Powell Johns Consortium for Architecture, Dallas

HALDEMAN POWELL JOHNS of Dallas won a TSA Design Award in general design (rare for an industrial building) for the Delta Air Lines Remote Support Area (RSA). Located on 32 acres at D/FW International Airport the RSA provides for relocation of Delta's mail-sort, cabin-service, stores, cargo, ground-support equipment, and aircraft de-icing operations. Designers used a "kit of parts" to unify these with public areas and the secured Aircraft/Operations Area. Buff-colored precast concrete panels (like those used throughout D/FW) form the primary building envelope. Varied architectural and industrial materials distinguish the operations area from the public Cargo Customer Service Area. Siting of the RSA responds to winter winds, jet blast, and views, and establishes the complex as the south gateway to the Delta Air Lines' D/FW operations.

SS



Photography by BlackmanWinners, Irving

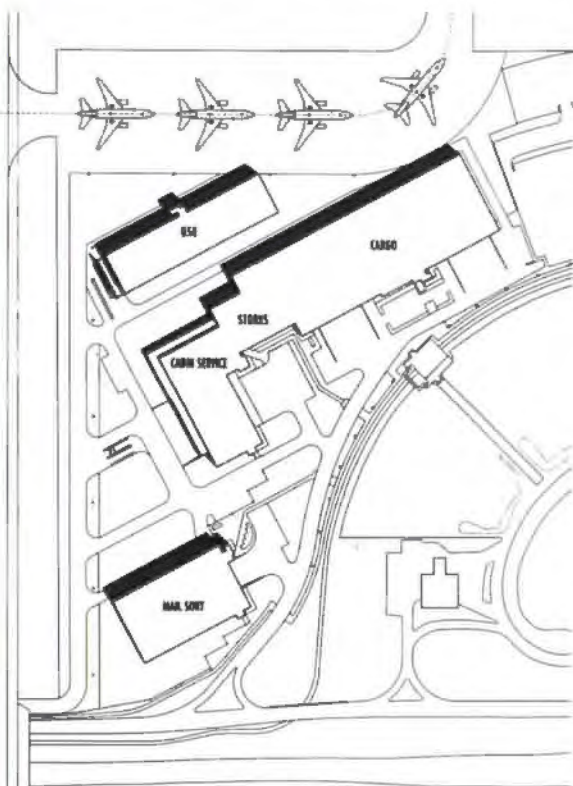


PROJECT TEAM Donald R. Powell, Stephen B. Johns, Paul Maute, David Ehrlicher, Lance Braht, Scott Hall, Stephen Pickard, David Pierce, Tom Shaw, Robert Deering, Gary Pitts
CLIENT Delta Air Lines, Inc.
CONTRACTOR Manhattan Construction Co., Dallas
CONSULTANTS Ben Lao & Associates, Irving (airport planning); Vilbig & Associates, Dallas (civil); Datum Engineering, Inc., Dallas (struc-

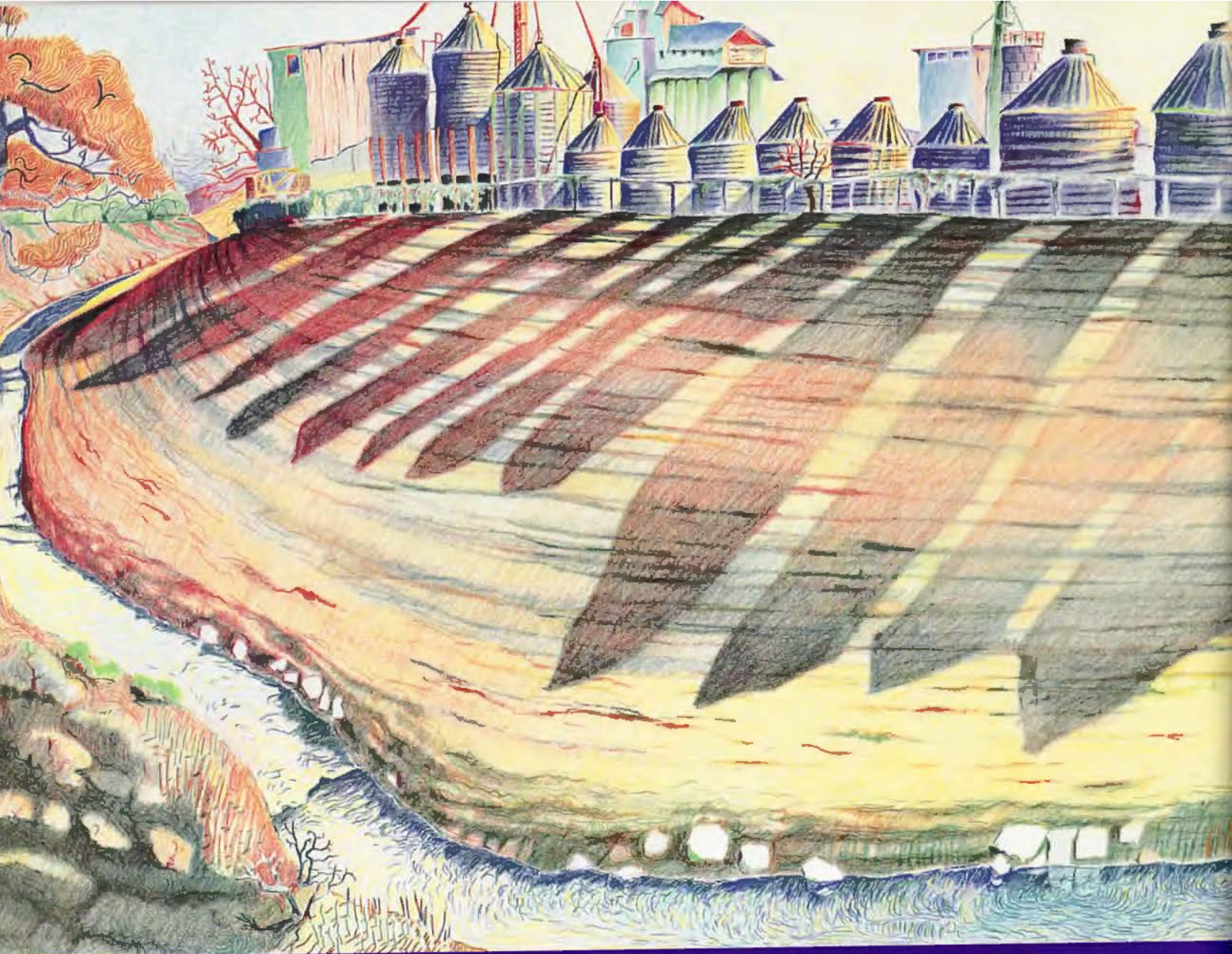
tural); cerd partners, Dallas, and MSQ Engineering, Inc. (mechanical, electrical, and plumbing); Slaney Santana Group, Dallas (landscape); Nottestad Design, Dallas (exterior graphics); Nitschke Associates, Inc., Dallas (interior graphics); Eaton Kenway, Inc., Salt Lake City; and Kovan Crisplant USA, Frederick, Md. (material handling); DeShazo, Tang & Associates, Dallas (transportation)

Facing page: courtyard

This page: mail-sort building, entry (top); cargo client-service entry area (above); site plan (right) and elevation (bottom)







1993 Juror: ELIZABETH A.T. SMITH

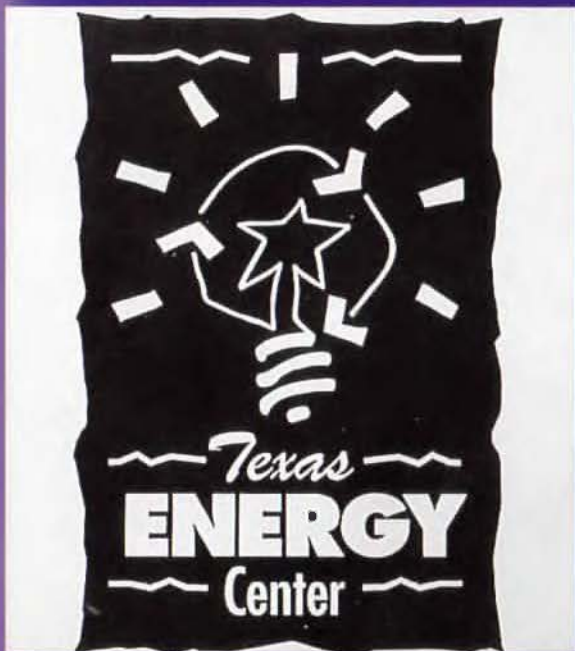
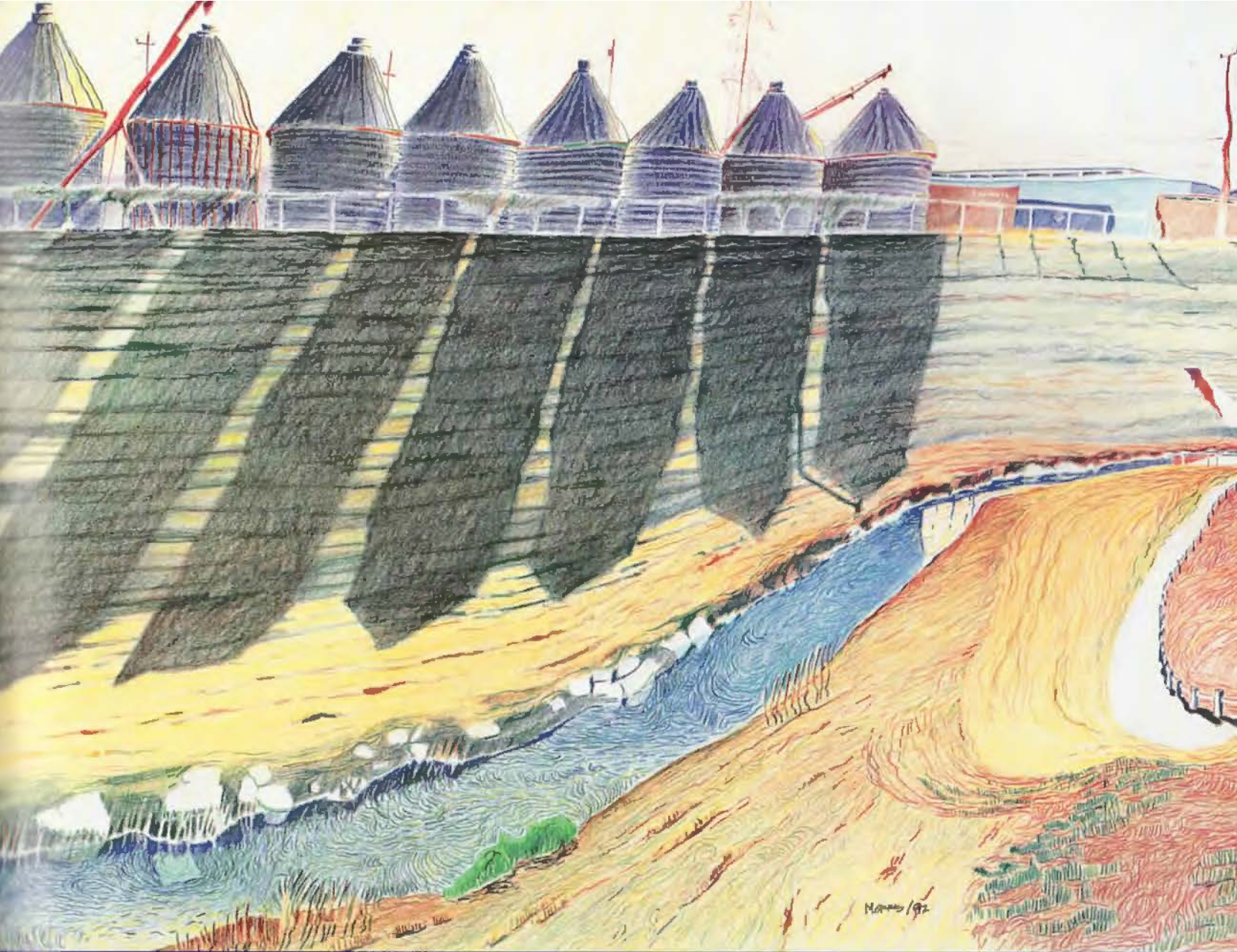
Ms. Smith, curator at The Museum of Contemporary Art, Los Angeles, joined the staff of the museum in 1983. The exhibitions she has curated include BLUEPRINTS FOR MODERN LIVING: HISTORY AND LEGACY OF THE CASE STUDY HOUSES. She helped organize LOUIS I. KAHN: IN THE REALM OF ARCHITECTURE, and is developing a major exhibition for 1994 titled URBAN REVISIONS: NEW AMERICAN ARCHITECTURE AND THE CITY.

5th Graphics Competition

by Ray Don Tilley

PRESENTED HERE are the 22 winners of *Texas Architect's* 5th Annual Graphics Competition. Although the number of entries—66—was lower than in previous years, the diversity and quality of work again surprised the competition's visiting juror. With her selections, Elizabeth Smith sought to honor works that not only exhibited great skill, but also a spark of creativity, invention, or novelty that set an individual piece apart from nonwinners of a similar style. Two winners stand out from the competition for their consistency: only Richard B. Ferrier, FAIA, of Arlington and Matthew K. Morris of San Antonio (both double winners this year) have won in all five contests that have been held. It is the mission of the Graphics Competition to honor architects such as Ferrier and Morris. Both talented designers and problem-solvers, like all winners featured here, they also share the soul of the artist, a precious ability to move and inspire people with their graphic work.

TA

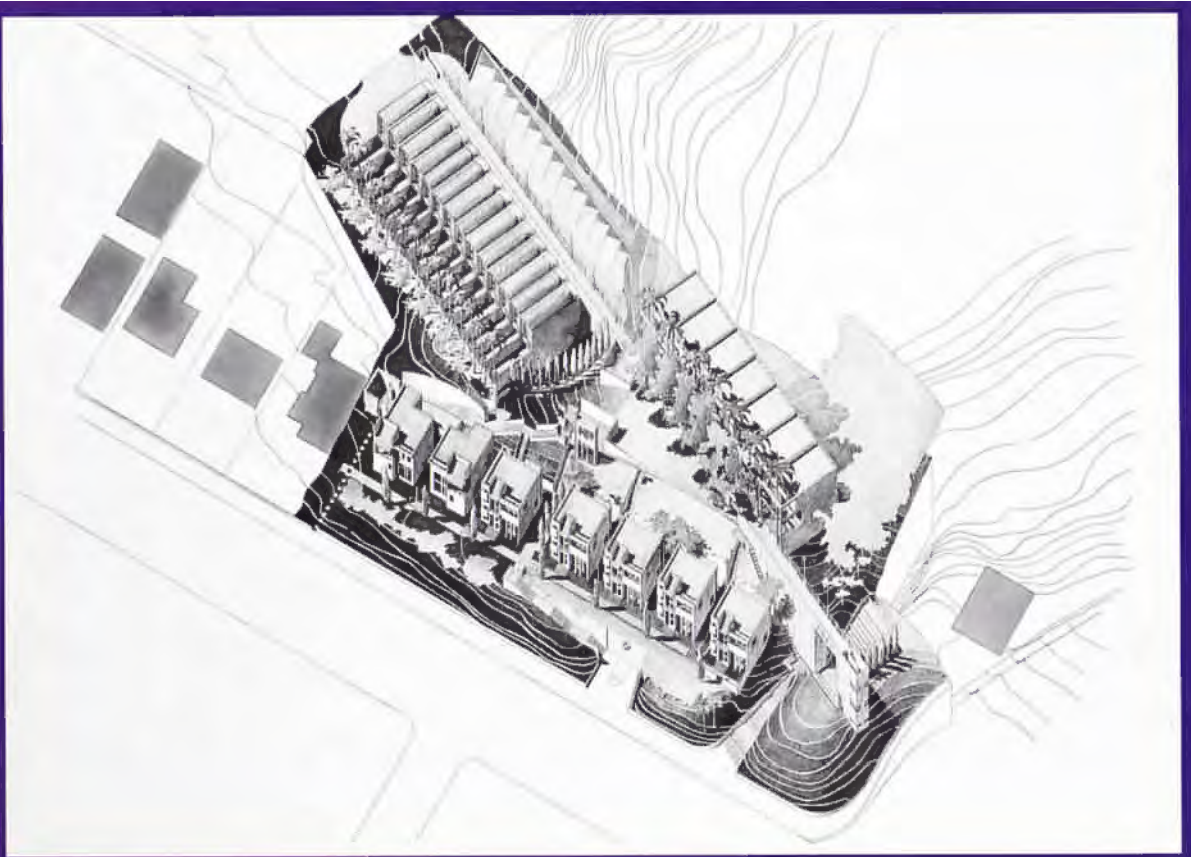


Above:
 "Downstream from the
 Blue Star"
 Matthew K. Morris
 Lake/Flato Architects
 San Antonio
 Color pencil on
 Coquille board

Far left:
 "Texas Energy Center"
 Hal Kantner
 CRSS Architects, Inc.
 Houston

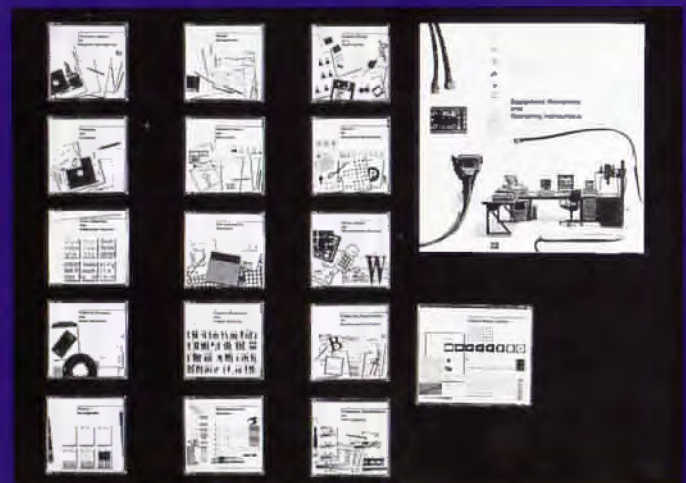
Left:
 "Appomattox Cogen
 Logo"
 Hal Kantner
 CRSS Architects, Inc.
 Houston

Top:
"The Wall"
 Edward Gordon
 UT Arlington
 Pencil on vellum



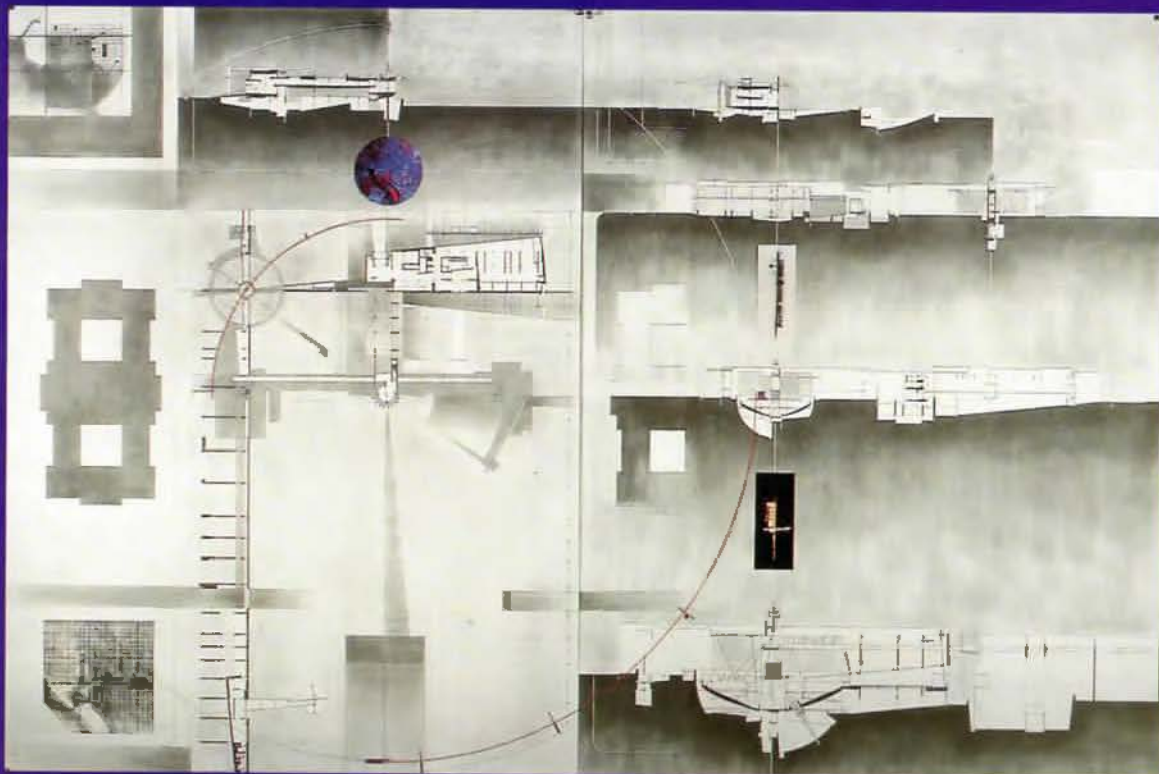
Middle:
"Lightman Residence"
 Lee S. Olvera and
 Natalye Appel
 Natalye Appel
 Architects
 Houston
 Ink and colored mylar

Bottom:
"Corporate Memory"
 Hal Kantner
 CRSS Architects, Inc.
 Houston
 Jewel boxes for
 computer diskettes

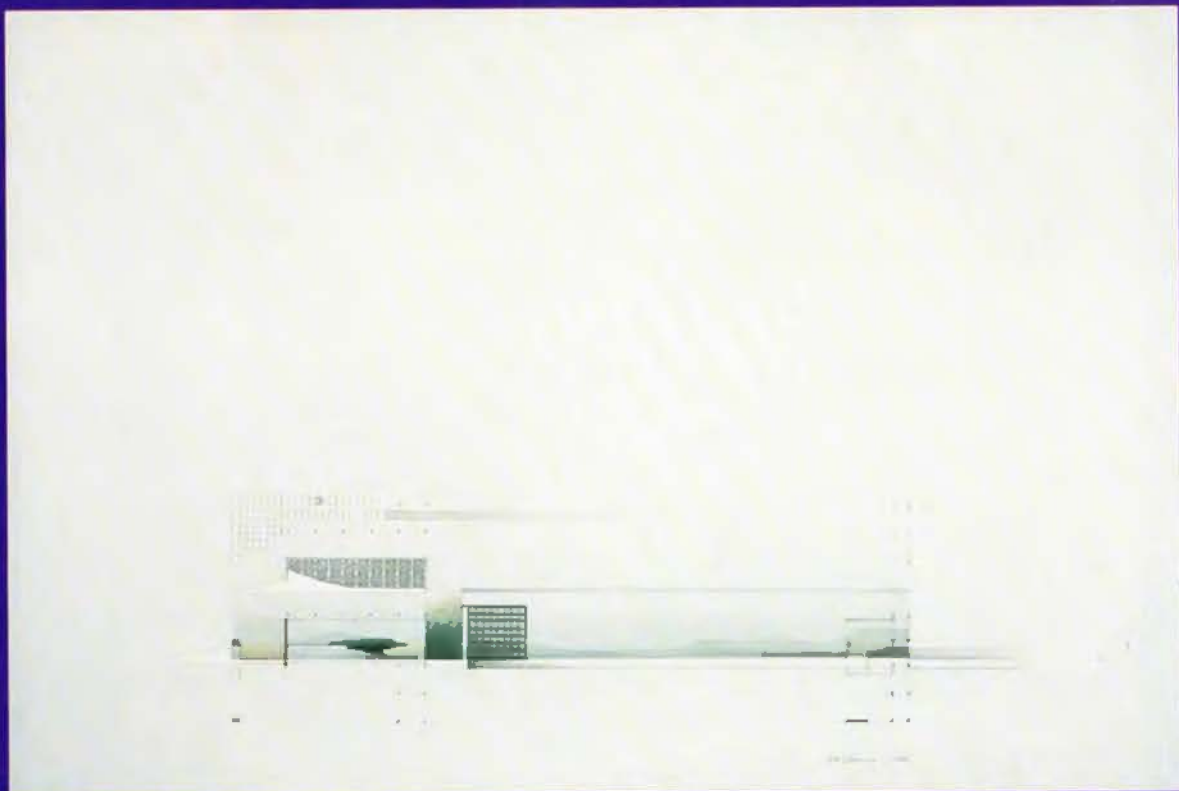


Top:
"Windows and
Fragments: Schinkel,
Dine, Reflections"
Richard B. Ferrier, FAIA
UT Arlington
Watercolor, graphite,
color pencil on
watercolor paper

Bottom:
"Burning Down the
House"
Hoang Van Dang
UT Arlington
Graphite on Strathmore
paper



Right:
**"Horizontal Condition:
 Implication of Order"**
 Richard B. Ferrier, FAIA
 UT Arlington
 Watercolor, graphite,
 cuts on D'Arches
 watercolor paper



*Carles Verra House
 Santa Fe
 ARCHITECT: Juan Osoe Meem*

Above left:
"Meem Shade Study"
 Charla Blake
 UT Arlington
 Graphite on Worthy
 bristol board

Above right:
**"Section With the Lights
 Off"**
 Randall Johnson
 UT Arlington
 Graphite, fragments on
 Strathmore
 illustration board

Right:
"Business Stationery"
 J. George Gintole
 Julian George,
 Calligrapher



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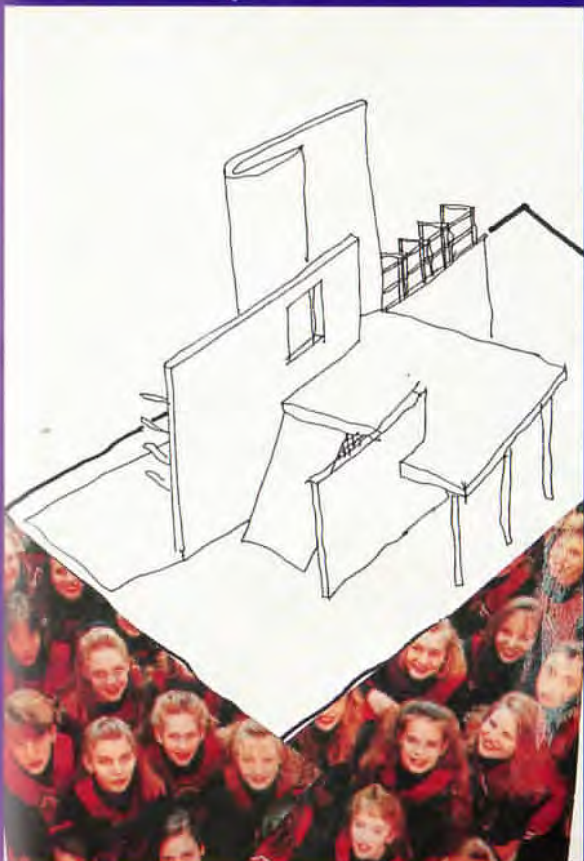
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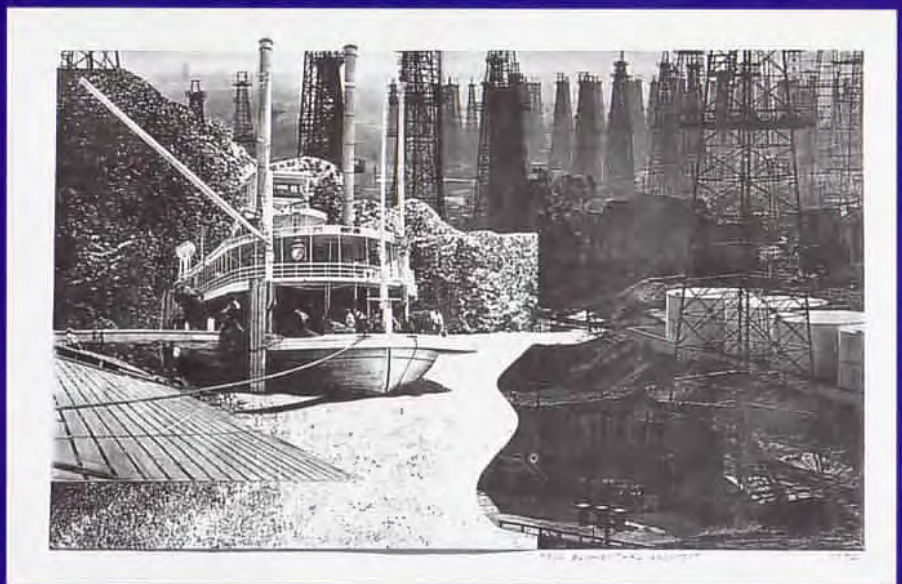
Far left:
 "Heart of Hermann
 Park Competition"
 David Lake
 Lake/Flato Architects
 San Antonio
 Color pencil on
 photocopy



Left:
 "Guanajato"
 Kimberly R. Kohlhaas
 Austin
 Color pencil on acid-
 etch print



Left:
 "Sketchbook"
 Nestor Infanzón
 RTKL Associates Inc.
 Dallas
 Ink, newspaper on
 sketchbook page



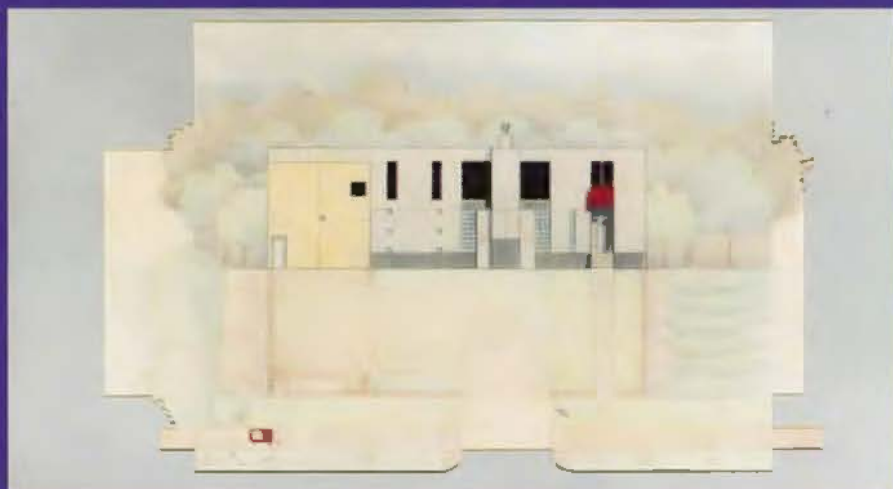
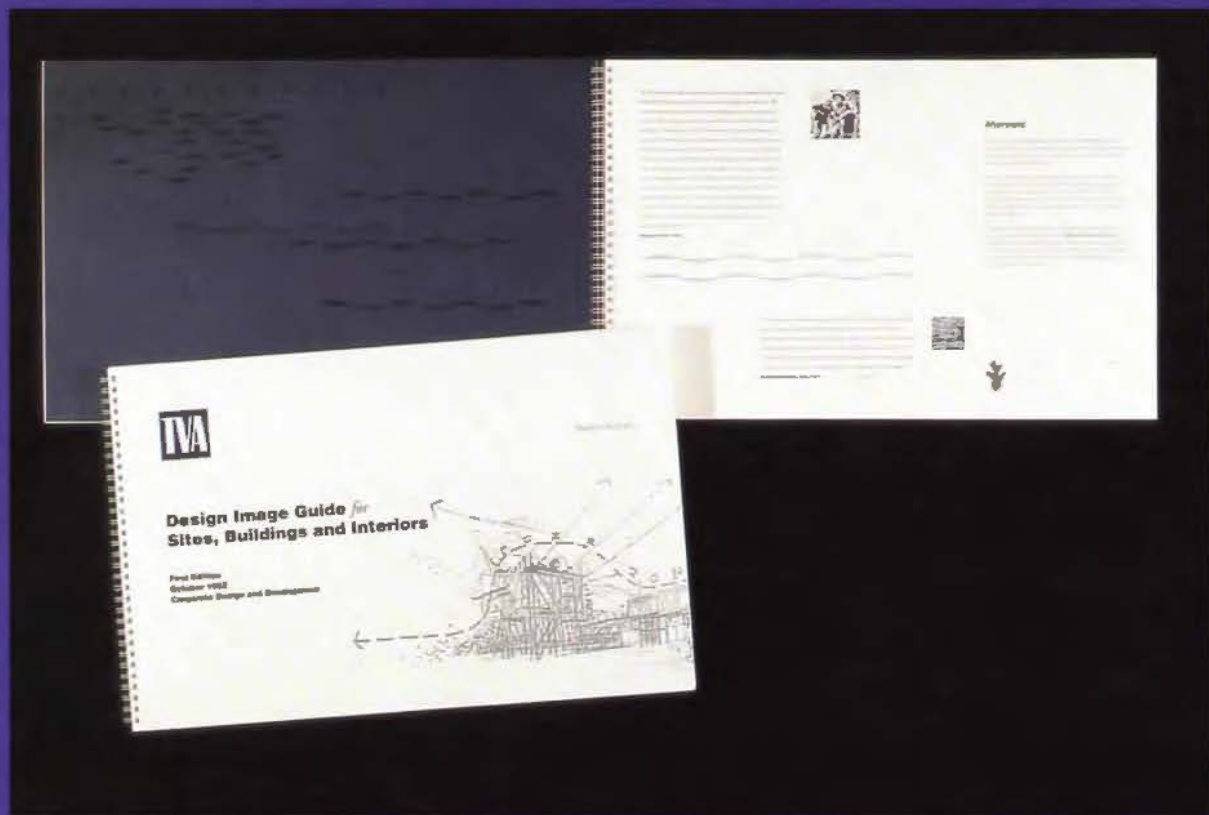
Above:
 "Medical Clinics of
 Pasadena"
 Paul Blumenthal
 Paul Blumenthal
 Architects
 Houston
 Assembled photocopies

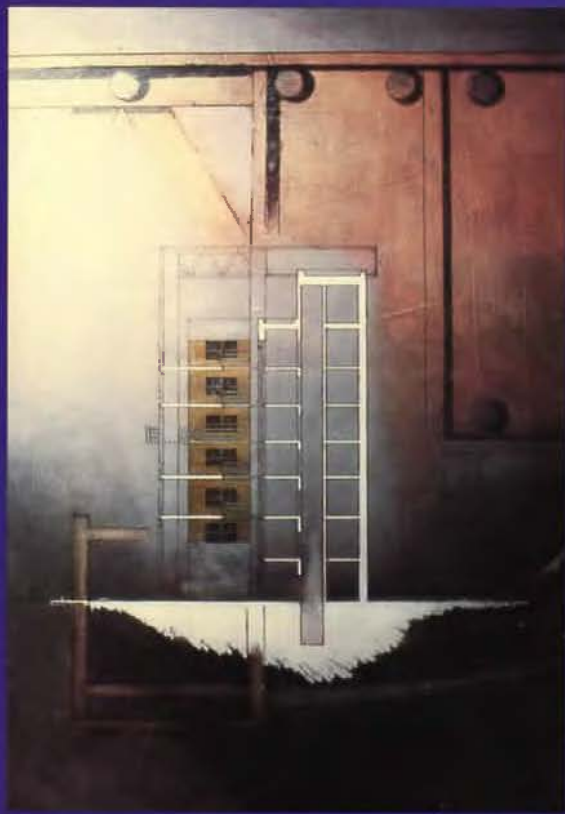


Above:
 "Dallas Arts District
 Child Guidance
 Center"
 Brad Burrows
 JRH Architects
 Dallas

Right:
 "TVA Image Guide"
 Hal Kantner
 CRSS Architects, Inc.
 Houston

Bottom:
 (Untitled)
 J. George Gintole
 UT Arlington





Far left:
 "La Salle Hotel, Bryan"
 Juan Carlos Ortiz
 Morales-Best Hinojosa
 Edinburg
 Ink on vellum with
 turpentine-smeared
 oil pastels, color
 pencil dipped in
 turpentine

Left:
 "R.O.L. Design Brochure"
 John Speegle
 Speegle & Associates
 Architects
 San Antonio

Below:
 "Vestige I"
 Matthew K. Morris
 Lake/Flato Architects
 San Antonio
 Color pencil on
 Coquille board



Survey

TSA Honors Announced 72

AWARDS TSA announces the 1993 recipients of the Llewelyn W. Pitts Award; the William W. Caudill, FAIA, Award for Young Professional Achievement; the Distinguished Educator Award; the John G. Flowers Award; Citations of Honor for groups; and Honorary Memberships for individuals. Awards will be presented during the Society's Annual Meeting in Fort Worth, Sept. 16-19.

Designing Schools 73

BOOKS A recent book by Austin educational-planning consultant Ben E. Graves helps architects and clients with information on designing and building schools.

Good Ideas for Schools 74

AWARDS The Texas Association of School Boards and TSA's Committee on Architecture for Education announce the winners of their annual design competition.

TSA Honors Announced

FORT WORTH Robert LeMond, FAIA, will be awarded the Llewelyn W. Pitts award at the TSA 54th Annual Meeting in Fort Worth, September 16-19. The Pitts Award, the highest award bestowed by TSA, honors distinguished lifetime achievement by a TSA member. Other awards to be presented include the Distinguished Educator Award, recognizing excellence in architectural education; the William W. Caudill, FAIA, Award for Young Professional Achievement, honoring a young TSA member who has been a leader in the profession; and the John G. Flowers Award, recognizing contributions to architecture by a member of the media. Citations of Honor, recognizing the work of local groups in the preservation or improvement of their communities, will also be given, along with TSA Honorary Memberships, honoring individuals outside the profession for contributions to architecture.

Fort Worth architect Robert LeMond, FAIA, recipient of the Llewelyn W. Pitts Award, "exemplifies architecture's highest tradition of service to the public good," says TSA honors committee chairman Gerald Bratz. "He has also brought extraordinarily capable leadership to TSA."

LeMond, a graduate of Texas Tech University, was licensed in 1967 after working several years for the firms Wyatt C. Hedrick, Morris Parker and Associates, Komatsu, and Lawrence D. White. In 1976 LeMond opened his own office, LeMond Associates Architects, and that same year served as President of the AIA's Fort Worth Chapter. His service in government affairs has included consistent work on state and national committees, including service as Chairman of the AIA Government Affairs committee in 1990. He has also held the offices of TSA President in 1986 and AIA Director from 1987 to 1989. LeMond was named TSA's Most Valuable Member in 1982 and a Texas Tech Distinguished Alumnus in 1986. In 1990, he

was named a Fellow of the American Institute of Architects. Winner of the Distinguished Educator Award, Burdette W. Keeland, Jr., was educated at the University of Houston and at Yale. He has taught at UH since 1960. Keeland's accomplishments go beyond the university to include contributions to the profession and the community, in particular on the Houston Planning Commission. It is his teaching, however, that has had a profound effect on a generation of Texas architects. He is praised by former students for teaching them to "look carefully, to question and analyze, to be critical, to understand."



Above: Bob LeMond, FAIA: Pitts award



Far left: Burdette W. Keeland, Jr.: Educator Award



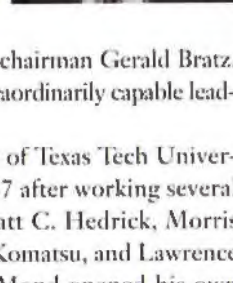
Left: Emily B. Little, AIA: Caudill Award



Left: Barry Moore, FAIA: Flowers Award



Right: Martin Reiner: Honorary Member



Below: H.C. Zachry: Honorary Member



Emily Little, AIA, winner of the Caudill Award, was educated at the University of Texas at Austin, and has maintained a private practice as principal of Emily Little/Architects in Austin since 1984. Little has been active on both the local and state level, in such groups as Austin Women in Architecture, the Austin Design Commission, and the Texas Fine Arts Association. She has focused her efforts on improving relations between the profession and the art-and-artisan community; on fostering the entrance of women into the profession; on encouraging high-quality architecture in Austin; and on revitalizing her East Austin neighborhood.

The author of "Urban Design," a series of columns for the weekly *Houston Press*, Barry N. Moore, FAIA, is the winner of this year's John G. Flowers Award. Helping Houstonians understand their city better, Moore takes a populist approach that explains architecture, the importance of place, and the value of civic design in terms that the average reader can understand, establishing a forum for public discussion of architecture and urban design.

Several local groups will receive Citations of Honor for their efforts in preserving or improving their communities. They are the Franklin County Historical Association, the Greater Caddo Lake Association, the Houston Metropolitan Research Center, and the Plemons-Eagle Neighborhood Association.

Through its efforts, the Franklin County Historical Association has provided the 2,200 residents of Mount Vernon a better quality of

life by utilizing historic restoration and preservation to promote tourism. As the smallest city yet to be designated under the Texas Main Street Program, Mount Vernon has realized big results with improvements in the local economy as business and home owners have improved, restored, and preserved their properties.

The Greater Caddo Lake Association continues to be a steward in the preservation of the natural environment of Caddo Lake. The Association organizes events to promote and preserve Caddo Lake and its environs, along with fighting encroachments that would be damaging to the delicate ecosystem of the lake.

Founded in 1976 by the Houston Public Library, the Houston Metropolitan Research Center makes available the professional papers, drawings, and documents of important Houston architects. The Center also provides material for exhibits, publishes a scholarly journal, and demonstrates how Houston's architecture relates to the history and character of the city.

Originally created to fight the incursion of bars, the Plemons-Eagle Neighborhood Association continues to provide a vehicle for citizen involvement in the future development of the area and to promote and protect the quality of life, the safety of the residents, the residential and historical characteristics of the neighborhood, and the value of the property.

TSA Honorary Memberships will be awarded to James R. Matz, Martin Reiner, and H.C. Zachry for their contributions to architecture and the built environment.

As Cameron County Commissioner, James Matz has been instrumental in creating groups that promote community pride, awareness for environmental issues, and beautification and recycling efforts. His involvement has resulted in a cleaner environment, less litter on beaches, more trees, better architectural design, and has helped foster historic preservation, scenic corridors, landscape ordinances, citizen participation, and international cooperation.

As Executive Director of Houston's oldest area association, the South Main Center Association, Martin Reiner coordinates business-development planning and facilitates cooperative relationships between residential neighborhoods, institutions, and businesses in the Rice University/Texas Medical Center area. Transportation planning, zoning debates, and preparations for the Republican National Convention and the Economic Summit are all in a day's work for Reiner.

H.C. Zachry has been an ardent advocate for improved economic opportunity and sound, deliberate strategic planning, consistent with the present needs and future goals of Abilene. His contributions to the Tax Increment Finance District and the Development Corporation of Abilene have helped to revitalize downtown Abilene. An enthusiastic volunteer, Zachry has provided energy, vision, and leadership to a number of projects that have directly influenced the quality of life in the Abilene area and challenged many local architects.

Shannon Smith

SCHOOL WAYS:

THE PLANNING AND DESIGN OF AMERICA'S SCHOOLS

by Ben E. Graves
An Architectural Record/
McGraw-Hill
Copublication
237 pgs., \$39.50 hb



BOOKS Austin-based educational planner Ben E. Graves has written a useful, accessible guide to the planning and design of a variety of school types, with examples from around the country. ~

The book starts with an introduction by C. William Brubaker of Perkins & Will Architects evaluating some of the design ideas of the past and possibilities for the future. "We are a nation of great resources but limited attention spans," Brubaker writes.

This is followed by chapters in which Graves attempts to fill in some of the gaps our national attention deficits have produced, with projections of the economic and demographic growth that will drive school construction in upcoming decades, a brief illustrated

history of modern American school design, and portfolios of completed and planned school projects (all drawn from *Architectural Record*).

The portfolios present capsule descriptions in a breezy, appreciative style. Not many of the pictures are in color, and there is considerable variation in the quality of the photographs included. Floor plans are provided for almost all the projects, but none of them have graphic scales. Altogether, the book makes for pleasant browsing if not much in-depth information.

The final chapters of the book, however, reward more careful study. These cover the steps that architects, school board officials, and others should plan for and implement as they involve themselves in designing and constructing schools. Here Graves's advice shows his many years of in educational planning. This book has some wise counsel for school officials everywhere, who need to know that cutting corners is not the best way to cut costs.

Joel Warren Barna

Schools by design

AUSTIN Fifteen winners have been chosen from among 47 entries in the 1993 Exhibit of School Architecture, co-sponsored by the Texas Association of School Boards, the Texas Association of School Administrators, and the Texas Society of Architects. Jurors were John M. Farrell, AIA, of Farrell Sundin + Partners Architects; Jeff Potter, AIA, of Jeff Potter Architects; Tim Warren, board member, Pflugerville ISD; and Clayton Downing, Superintendent, Lewisville ISD.

The W.A. Vines High School, Plano ISD, by Corgan Associates Architects of Dallas, was given the Caudill Award for Architectural Excellence. According to the jurors, the design gave a totally new image to an out-dated look, improving lighting and ventilation, and at the same time increasing security in the exterior corridor while accommodating a change in the program.

Honor awards were presented to the Saginaw Elementary Gymnasium, Eagle Mountain-Saginaw ISD; and Nichols Junior High School, Arlington ISD, both by Vestal Loftis Kalista/Architects, Inc., of Arlington; Park Crest Elementary School, Garland ISD; and Decatur Elementary School, Decatur ISD, both by WRA Architects, Inc., of Dallas.

Merit awards were given to Sam Houston Junior High School and Irving High School, Irving ISD; Rogers Elementary School Addition, Frisco ISD; and South Garland High School Gymnasium, Garland ISD, all by Corgan Associates Architects; Southgate Elementary School additions, Garland ISD, by WRA Architects; Rockwall High School, Rockwall ISD, by Claycomb Associates, Inc., of Dallas; Meadows Middle School, Granbury ISD, by Hahnfeld Associates Architects/Planners, Inc., of Fort Worth; Creekside Intermediate School, Clear Creek ISD, by PBK Architects, Inc., of Houston; Tommie B. Williams Elementary, Arlington ISD; and Carrie Francis Thomas Elementary, Birdville ISD, both by Vestal Loftis Kalista/Architects, Inc. **SS**



School Architecture Honor award winners:

Top: Nichols Junior High School, Arlington ISD, by Vestal Loftis Kalista/Architects, Inc. of Arlington

BlackmonWinters/Craig Blackmon



Right: W.A. Vines High School, Plano ISD, by Corgan Associates Architects of Dallas, was chosen from among 47 entries for the 1993 TASB/TASA Caudill Award for Architectural Excellence in School Design.

BlackmonWinters/Craig Blackmon

Below right: Saginaw Elementary Gymnasium, Eagle Mountain-Saginaw ISD, by Vestal Loftis Kalista/Architects of Arlington



Below left: Park Crest Elementary School, Garland ISD, by WRA Architects of Dallas



PRODUCTS AND INFORMATION

Acoustics & Specialty Systems, booth 805: Acoustics & Specialty Systems represents manufacturers of commercial finishing systems, and will feature four designer products: metal acoustical wall and ceiling panels from Alpro Acoustics; wood-particle open-cell ceiling systems from Formwood Ltd.; custom acoustical panels from the Sound Reduction Corporation; and acrylic wall textures from Triarch Industries. *Circle 151 on reader inquiry card*

The Stan Agee Company/PIERESEARCH, table 1: Centraligner pier sleds and Hijacker pier bolsters from PIERESEARCH are an inexpensive method of assuring that the reinforcing steel cage is properly positioned in the drilled shaft. The products are made from 8,500 psi high-strength cementitious material with imbedded tie wires for ease of installation. *Circle 152 on the reader inquiry card*

American Limestone Company, booth 205: American Limestone Company's newly expanded manufacturing facility in Big Spring

houses equipment designed to reduce the cost of using natural limestone while maintaining the highest standards of craftsmanship. Six native limestones ranging in grade and color are available from quarries in West Texas. *Circle 9 on reader inquiry card*

American Olean, booth 801: American Olean will feature new product lines in both ceramic tile and stone products. *Circle 153 on reader inquiry card*

Association Administrators & Consultants, booth 702: Association Administrators & Consultants will provide information about Texas Society of Architects' endorsed insurance products. *Circle 11 on reader inquiry card*

Blue Ridge Carpet Mills, booth 701: Blue Ridge Carpet Mills is a major manufacturer of commercial carpet, including level loops, cut piles, and graphic designs, all suited for particular purposes in the contract market. *Circle 154 on reader inquiry card*

Boral Brick-Henderson Division, booth 209: Boral's Henderson Division face bricks are manufactured to meet or exceed industry standards. Boral bricks afford architects flexibility through an extensive pallet of permanent colors and textures. Forty-five years of quality architectural brick-making experience have developed a company that can be trusted on your next masonry project. *Circle 46 on reader inquiry card*

Ceramic Tile International/Bowman Tile, booth 400: Ceramic Tile International/Bowman Tile is a network of wholly owned distribution centers of Interceramic, USA, the largest manufacturer of monocut glazes tiles in North America. Locations in Texas include Dallas, Fort Worth, Houston, San Antonio, and El Paso. *Circle 73 on reader inquiry card*

Chas. F. Williams Co., booth 803: Chas. F. Williams Company distributes operable, accordion, and portable partitioning systems from



54th Annual Meeting

Texas Society of Architects

September 16-18,
1993

Fort Worth, Texas

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Herman Miller Inc. for the sponsorship of the Student Design Competition and generous support of the Annual Meeting.
Kelly-Moore Paint Company for the sponsorship of the open reception.
PLUS for the sponsorship of the coffee breaks between professional development programs.
The Southwell Company for the sponsorship of the past presidents' plaques.
The Texas Architectural Foundation for the sponsorship of the keynote address by Kevin Roche, FAIA.

For donating prizes for the TSA Products Exhibition, the Texas Society of Architects would like to thank:

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 Texas Gas Utilities

Plan now...Join us next year at the 55th Annual Meeting, October 5-9, at the Stauffer Hotel in Austin!

The companies listed in "Products and Information" are exhibitors in the 54th Annual TSA Design Products & Ideas Exposition in Fort Worth, Sept. 17-18.

Hufcor, which are highly rated for their acoustics, Omni-Directional track systems, fire safety, and ease of operation. The company also distributes a complete line of washroom accessories by Bradley.

Circle 155 on reader inquiry card

Crawford-Friend Consultants, booth 800: Crawford-Friend Consultants specializes in performing-arts technology and planning for commercial and residential construction. It provides non-proprietary design and specifications for lighting, dimming, sound, acoustics, rigging, draperies, staging and lifts, audio/visual and projection systems, theater-safety assessments, theater planning, and feasibility studies for any assembly space.

Circle 96 on reader inquiry card

ESCO Elevators, booth 512: Since 1932 ESCO has been a manufacturer of hydraulic passenger and freight elevators for a nationwide network of elevator contractors and major elevator companies. Some of ESCO's contribu-

tions to the industry are the new CA-CY roped-hydraulic elevator, door operators, and micro-processor controllers. ESCO specializes in elevators custom made to specifications.

Circle 156 on reader inquiry card

Fibreworks Corporation, booth 700: Fibreworks Sisal Wallcovering is an elegant solution to any wall and a practical solution to wall problems such as concrete block and other rough surfaces. The virtual indestructibility of this natural wallcovering makes it ideal for high-abuse areas. Sisal is anti-static and sound absorbent, and can transform institutional walls to a warm and natural appearance.

Circle 157 on reader inquiry card

Formica Corporation, booth 201: Formica Corporation is an interior surfacing manufacturer whose products include high-pressure laminate, ColorCore®, metals, tambours, thick phenolic, Surell®, Nuvel®, and Granulon®.

Circle 158 on reader inquiry card

FYPON Molded Millwork, booth 911: FYPON Molded Millwork produces and distributes architectural features, colonial millwork, and Victorian details.

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The Garland Company, booth 810: The Garland Company, Inc., established in 1985 manufactures roofing and flooring systems including R-MER LITE™, an insulated steel roofing system using advanced technology and coating design. R-MER LITE can be installed over an existing roof to produce a tough, insulated surface that resists corrosion, will not split or crack, handles normal building shifting, and endures severe weather and temperature variations.

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Glidden Paint Company, booth 606: LIFEMASTER 2000 is the first water reducible paint that does not contain organic solvents or VOCs. The removal of petroleum solvent also eliminates solvent odor. LIFEMASTER 2000 is the first paint to receive the "Clean Air

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Award" from the California South Coast Air Quality Management District. Interior flat and semi-gloss finishes are marketed as SPRED 2000.

Circle 140 on reader inquiry card

International Conference of Building Officials, booth 401: ICBO publishes the *Uniform Building Code™*, the *Uniform Mechanical Code™*, and the *Uniform Code for the Abatement of Dangerous Buildings*, and co-publishes the *Uniform Fire Code™*, and the *Uniform Plumbing Code™*, as well as educational publications to aid in the use and application of the Uniform family of codes.

Circle 160 on reader inquiry card

IPC-Institutional Products Corporation, booth 612: IPC-Institutional Product Corporation is a manufacturer of wall protection systems such as handrails, wall guards, corner guards, and PVC sheet metal. Its vinyl products are offered in a wide variety of colors and provide an attractive way to protect interior finishes from damage in healthcare and other

high-use facilities.

Circle 161 on reader inquiry card

Lifetile Texas, booth 804: Lifetile will exhibit their concrete interlocking roof tiles. Profiles include shake, slate, and mission (high or low barrel). Colors include reds, terracottas, greens, browns, grays, and charcoals. Included will be the new Taos series colors, such as cream base with apricot and pewter streaking.

Circle 162 on reader inquiry card

List Industries Inc., booth 603: List Industries will display lockers, locker-room benches, industrial shelving, shop equipment, and storage cabinets.

Circle 163 on reader inquiry card

Marvin Windows and Doors, booth 102, 202: The innovative new Marvin Design System (MDS) helps architects streamline the CADD design/specification process. Developed by Marvin Windows and Doors, the package can be used with AutoCAD and Microsoft

Windows, allowing both small and large firms to take advantage of time-saving, on-line features not available with other design software.

Circle 4 on reader inquiry card

Mesquite Products of Texas, Inc., booth 806: Mesquite Products of Texas manufactures flooring, furniture, and gift items made of mesquite wood. The warm red hue and unusual swirls of the wood make for creations of exceptional beauty. Mesquite is ideally suited to flooring because its hardness allows it to endure heavy traffic. Stock and custom orders are accepted.

Circle 164 on reader inquiry card

Metro Blind and Shade, booth 713: Metro Blind and Shade is a wholesale manufacturer of national window-covering brand names such as LouverDrape, Graber, Phifer, Nanik, and JoAnna. Its specialty-shaped blinds are well-known throughout the industry. Arches, circles, A-frames, or skylights pose no problem for its professional production specialists.

Circle 165 on reader inquiry card

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- **Toward Architecture in the 21st Century - Part I**
- **Who are Architects in the 1990's?** Jim Drebels, AIA, P.E.
- **Office Productivity in the 21st Century** Apple Computer
- **Responding to the RFP from Hell** Kay Lentz, MMA
- **How to get Published** Panel
- **Finding New Markets for Architectural Services** Kay Lentz, MMA
- **Architectural Jeopardy - Practice Issues in Texas** Panel
- **ADA: The Human Equation** Gayle Lacerda
- **Toward Architecture in the 21st Century - Part II**
- **Keynote Series** Joseph Esherick, FAIA
- **Office Issues for Small Firms** W. Mark Gunderson, AIA
- **Office Issues for Medium Firms**
- **Office Issues for Large Firms** Bill D. Smith, FAIA
- **Alternative Career Paths in Architecture** Panel
- **Financing Historic Preservation Projects: Case Studies and Trends** Panel
- **What to Expect in Continuing Education**

The companies listed in "Products and Information" are exhibitors in the 54th Annual TSA Design Products & Ideas Exposition in Fort Worth, Sept. 17-18.

Mule-Hide Products Co., Inc., booth 402: Mule-Hide Products Co. markets single-ply roofing systems, carrying a complete line of elastomeric roofing products; EPDM, Hypalon, and Thermoplastic Roofing Systems. Quality systems and customer service are what Mule-Hide is all about.

Circle 166 on reader inquiry card

Nevamar Corp., booth 809: Nevamar offers not only a full line of plastic laminate, but has grown to offer the world's leading surfaces, with well-known products such as Fountainhead by Nevamar solid surfacing; unique Vitricor deep-gloss surfaces; and Pure Metals anodized aluminum surfaces; as well as static-dissipative laminates and laminated floor tile.

Circle 167 on reader inquiry card

Pioneer Plastics Corporation, booth 706: Pioneer Plastics Corporation, manufacturers of Pionite Decorative Laminates, will introduce additions to the Ethos and Chromatix Series, enhanced with coordinating solid colors. The new Melcor II Line will showcase solids, patterns, and woodgrains. Finally, the Pearlescent Collection will highlight three new Parisian Maples and two new Burls.

Circle 168 on reader inquiry card

Red Suspenders Timber Frames, booth 602: Since 1983 Red Suspenders Timber Frames has been designing and crafting custom timber-frame projects throughout the country. These timber frames feature all-wood joinery, the highest quality solid timbers, and exacting standards of craftsmanship.

Circle 169 on reader inquiry card

Seyforth Roofing, booth 704: Seyforth Roofing specializes in commercial roofing and related sheet metal and waterproofing for new construction, reroof, maintenance/repair, and restoration. Their areas of expertise are built-up roofing, single-ply roofing, modified-bitumen roofing, standing-seam metal roofs, architectural sheet metal, ornamental sheet metal, above-grade waterproofing, and sealants.

Circle 170 on reader inquiry card

Southern Building Code Congress International, booth 601: Why worry with complex requirements or individual building-department evaluation? Have your product listed

through the SBCCI-Public Safety Testing and Evaluation Services, Inc., Compliance Program. Products accepted by the SBCCI PST & ESI Compliance Committee are listed with approximately 2,200 governmental units using the Standard Codes™. For more information about this program, contact SBCCI PST & ESI at 205/591-1853.

Circle 29 on reader inquiry card

Southwest Graphic Systems, booth 503: Southwest Graphics has a complete line of tactile Braille signage to help architects comply with the new ADA provisions. We can do any size, any copy, any color, custom or stock.

Circle 15 on reader inquiry card

Southwest Vault Builders, booth 705: Kemlite Glasboard fiberglass-reinforced-plastic paneling is a durable semi-rigid building material that has been specially designed and formulated as an easily cleaned interior-finish material for walls and ceilings of all types of meat- and food-processing plants, animal-confinement buildings, or any building interior where sanitation, durability, and low maintenance are required.

Circle 171 on reader inquiry card

Speed Fab-Crete Corporation, booth 802: Speed Fab-Crete Corporation is a general contractor that, since 1962, has specialized in a plant-manufactured precast structural load-bearing concrete wall-panel building system for all types of facilities. Engineering is provided for shell or turnkey construction projects.

Circle 172 on reader inquiry card

Stone Products Corporation, booth 206: The first product in Cultured Stone's new premium-quality Architectural Design Series, Carolina LedgeStone's interlocking system reduces the labor, time, and cost required for cutting, fitting, grouting, and joining. Carolina LedgeStone offers nature's own design and a cost-saving array of man-made improvements in four natural-looking colors.

Circle 173 on reader inquiry card

Texas Gas Utilities, booth 712: Texas Gas Utilities' exhibit will provide information on gas-fired, double-effect absorption chiller/heaters and desiccant dehumidification systems. Not only do these highly efficient units operate economically, they are also easy on the environ-

ment. Gas chiller/heaters use neither ozone-damaging CFCs nor HCFCs as refrigerants.

Circle 55 on reader inquiry card

Texas Industries, Inc., booth 501: TXI buff cement is a tan-colored Portland pozzolan cement that is exceptionally uniform in color and physical and chemical characteristics. TXI buff cement creates a warm aesthetic environment with consistent natural color. TXI Versa-Lok Gravity retaining-wall systems eliminates footings and mortar and reduces installation costs. Available in three natural colors with a natural rock finish, Versa-Lok is durable, attractive, and economical.

Circle 127 on reader inquiry card

Therma Foam, Inc., booth 909: Therma Foam, Inc., will provide information on insulated stress-skin (laminated and structural) panels. These panels replace conventional stud framing for residential and light commercial construction, providing faster construction, straight walls, and energy efficiency. Panels are factory fabricated and erection service is available.

Circle 186 on reader inquiry card

Thomas Reprographics, booths 106, 107: Thomas Reprographics offers color and black-and-white services including Postscript plotting and laser plotting; color photographic reprints from any original to any size; Postscript output to Canon color laser copier; color laser copies; diazo prints; large document copies; offset printing; xerographic copies; super stats; and engineering copiers sales and service.

Circle 187 on reader inquiry card

Wenco of Texas, booth 200: Wenco of Texas is a manufacturer of wood windows, swinging and sliding patio doors, and vinyl windows and sliding patio doors.

Circle 68 on reader inquiry card

York Metal Fabricators, booth 711: York Metal Fabricators is a family-owned and -operated business, specializing in custom-fabricated non-ferrous handrails. The company fabricates aluminum, brass, stainless steel, wood, and glass handrails.

Circle 89 on reader inquiry card

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You can order copies of articles from Texas Architect at reasonable prices and in quantities as low as 100. Reprints are printed to the magazine's high standards in color or black-and-white, and will include your firm's logo, name, and address added at no charge. Some reformatting and custom layout are also available. For more information, call Publications Director Ray Don Tilley (512/478-7386), or circle 144 on the reader inquiry card.

Resources: Manufacturers and Suppliers

East Texas Lake House, pp. 52-53

Exterior lighting: Poulson, Stonco, Bega; Interior lighting: Halo, Peerless; Hinges: Baldwin; Kitchen equipment: General Electric; Pine columns: Conroe Creosoting Co.; Awning units: Andersen; Fixed glazing: Insulpane; Entrance doors: Andersen; Custom interior doors: Douglas Contracting; Interior floors: Trinity Floors; Zinc-coated steel roofing: Armco; Waterproofing: Cabot's; Exterior redwood benches: Urban Systems, Inc.

Winston House, pp. 54-55

Skylights: Naturalite; Aluminum thinline doors: Vistawall; Insulation: Owens Corning; Stain: Cabot's; Interior paint and stain: Devoe, Martin Senour; Cook top and oven: Thermador; Lighting: Lightolier; Plumbing fixtures: Kohler; Heating and air-conditioning systems: Carrier; Carpet: Prestige, Bloomsburg

Bennett House & Studio, pp. 56-57

Bath and laundry vinyl flooring: VPI Industries; Cabinets: Mainland Construction; Cabinet pulls: Forms & Surfaces; Aluminum mini-blinds: Hunter-Douglas; Exterior stairs: Texas Stairs; Exterior lighting: Red Dot; Interior lighting: Lightolier, Halo, Red Dot; Tubs and laboratories: American Standard; Stainless steel laboratories: Kohler; Plumbing fittings: American Standard; Heating system: Lennox Industries; Air-conditioning system: Lennox Industries; Insulation: Owens-Corning; Exterior stain: Cabot; Exterior paint: Pratt & Lambert, Devoe; Interior paint: Pratt & Lambert, Devoe; Clear sealers: Kelly-Moore; Hinges: Stanley; Locksets: Schlage; Oven and stove: Viking Industries; Refrigerator: Amana; Microwave: Sharp; Dishwasher and compactor: KitchenAid; Security system: National Guardian

Carter Ranch House, pp. 58-59

Exterior-wall surfacing: Lonestar Stucco; Windows: Marvin; Insulation: Owens Corning; Stucco sealant: Devoe; Hinges and locksets: Baldwin; Ovens: Thermador; Stairs: Delta Lumber Co.; Tubs and laboratories: Kohler; Plumbing fittings: Speakman; Heating and air-conditioning systems: Carrier; Custom wall sconces: Graham Martin; Custom cabinets: Mark Robinson Custom Homes; Kitchen table: Delta Lumber Co.

Miller Judson Ford Graphic Design Studio, pp. 60-61

Paint for window trim: Benjamin Moore; Paint for sheet-rock partitions: Devoe; Interior lighting: Lightolier; Water closets: American Standard

Delta Air Lines, Inc., 5E Remote Support Area, pp. 62-63

Structural-steel frame: Ennis Steel; Tilt-up concrete wall panels: Butler Construction; Steel joists: Ennis Steel; Aluminum curtainwall: Kawneer Company, Inc.; Insulated glass: PPG Industries, Inc., Tepco Contract Glazing; Insulated-metal panels: E.G. Smith Construction Products, Inc.; Aluminum doors: Kawneer Company, Inc.; Hollow metal doors: WBH Industries; Carpet: Karastan Bigelow Commercial Carpet; Vinyl-composition tile: Azrock Industries, Inc.; Ceramic tile: Castellarano-Fiandre, Inc.; Ceramic mosaic: Dal-Tile, Inc.; Perforated-metal panels: Alcan Building Products, Designed Performance Associates; Acoustical ceiling system: Armstrong World Industries; Grid: USG; Plastic-laminate-faced millwork: Howard-McKinney; EPDM-membrane roofing: Firestone Building Products Co.; Interior paint: Sherwin Williams, Inc.; Exterior signage: Hutchins & Vaughn, Inc.; Hydraulic elevators: Montgomery Elevator Co.; Stainless-steel and painted-steel handrails: Ennis Steel; Fluorescent lighting fixtures: Lithonia Lighting; Walk-in coolers: S.W. Vault Builders, Inc.; Battery-charging equipment: Technical Power Systems; Mail sorter: Kosan Crisplant USA; Mail conveyors: J.B. Webb; Bridge cranes: R.J. Mack Company; Paint booth: Binks Manufacturing Company; Hydraulic lifts: Dover Industries, Rotary Lifts; Floor scales: Fairbanks Scales

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ArchiMovies

FROM THE EARLIEST DAYS of the medium of film, architecture has played an integral (but little-studied) part in conveying the cinematic message.

Drama, comedy, cartoons, fantasy: as many physical and psychological environments as can be imagined have been portrayed on film by adapting existing locations or by creating new backgrounds.

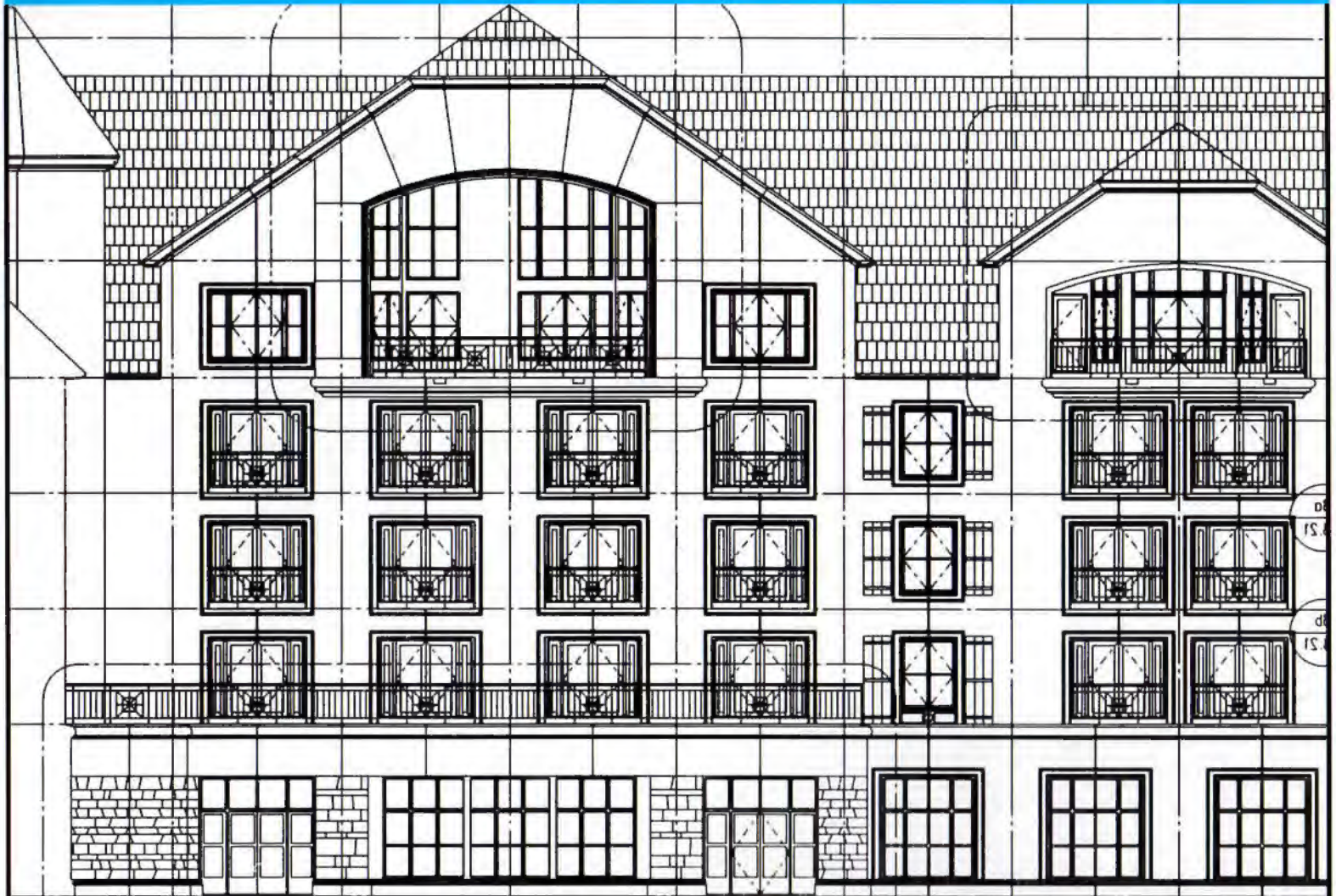
These films, many available on video, are also ones that architects can take special pleasure in.

So check out the films in the accompanying list. In the next installment, we'll review some of our favorites and begin discussing the role of architecture in the movies. And if you have any suggestions for films to add to the list, please send them to us care of the magazine.

*Gerald Moorhead, FAIA
and Yolita Schmidt*

- The Voyage to the Moon*, 1902, Georges Méliès
Cabiria, 1913, Giovanni Pastrone
Intolerance, 1915, D.W. Griffith
Thais, 1916, A.G. Bragaglia
The Cabinet of Dr. Caligari, 1919, Robert Wiene
Golem, 1920, Paul Wegener
The Sad Death, 1921, Fritz Lang
The Back Steps, 1921, Leopold Gessner
Die Niebelungen, 1922, Fritz Lang
Nosferatu, 1922, F.W. Murnau
Salomé, 1922, Charles Bryant
One Week, 1922, Buster Keaton
Sodom and Gomorrah, 1922, Mihály Kertész
L'Inhumaine, 1923, Marcel L'Herbier
Aelita, 1924, Jakob Protasnow
Wachsfigurenkabinett, 1924, Paul Loni
The Thief of Bagdad, 1924, Raoul Walsh
The Phantom of the Opera, 1925, Niblo/Julian
Faust, 1925, F.W. Murnau
Metropolis, 1926, Fritz Lang
Le Petit Parigot, 1926, René le Somptier
Berlin—Symphonie of a City, 1927, Walter Ruttmann
Oktober, 1928, Sergei Eisenstein
What a Widow, 1930, Allan Dwan
M, 1931, Fritz Lang
A Nous La Liberté, 1931, René Clair
The Testament of Dr. Mabuse, 1933, Fritz Lang
King Kong, 1933, Cooper/Shoedsack
Cleopatra, 1934, Cecil B. DeMille
A Midsummer Night's Dream, 1935, Dieterle/Reinhart
Triumph of the Will, 1935, Leni Riefenstahl
The Bride of Frankenstein, 1935, James Whale
Things to Come, 1936, William C. Menzies
Lost Horizon, 1937, Frank Capra
The Citadel, 1938, King Vidor
Thief of Bagdad, 1940, Michael Powell
Citizen Kane, 1941, Orson Welles
Henry V, 1944, Laurence Olivier
Ivan the Terrible, 1944, Sergei Eisenstein
The Fountainhead, 1948, King Vidor
Hamlet, 1948, Laurence Olivier
The Red Shoes, 1948, Powell/Pressburger
The Third Man, 1949, Carol Reed
Samson and Delilah, 1949, Cecil B. DeMille
The Lavender Hill Mob, 1951, Charles Crichton
Othello, 1952, Orson Welles
Moulin Rouge, 1952, John Huston
Shane, 1953, George Stevens
Julius Caesar, 1953, Joseph L. Mankiewicz
Rear Window, 1954, Alfred Hitchcock
On the Waterfront, 1955, Elia Kazan
North by Northwest, 1958, Alfred Hitchcock
Mon Oncle, 1958, Jacques Tati
Ben-Hur, 1959, William Wyler
Spartacus, 1960, Stanley Kubrick
Last Year at Marienbad, 1961, Alain Resnais
West Side Story, 1961, Wise/Robbins
Cleopatra, 1963, Joseph L. Mankiewicz
Dr. Strangelove, 1963, Stanley Kubrick
Red Desert, 1964, Michelangelo Antonioni
Alphaville, 1965, Jean-Luc Godard
Fahrenheit 451, 1966, François Truffaut
Barbarella, 1967, Roger Vadim
2001: A Space Odyssey, 1968, Stanley Kubrick
Playtime, 1968, Jacques Tati
Fellini's Satyricon, 1969, Federico Fellini
Macbeth, 1971, Roman Polanski
Cabaret, 1972, Bob Fosse
Ludwig, 1973, Luchino Visconti
Silent Running, 1973, Douglas Trumbull
The Towering Inferno, 1974, Guillermin/Allen
Arabian Nights, 1974, Pier Paolo Pasolini
Fellini's Casanova, 1976, Federico Fellini
Don Giovanni, 1979, Joseph Losey
Divya, 1981, Jean Jacques Beinix
Blade Runner, 1982, Ridley Scott
Dune, 1983, David Lynch
Mrs. Soffel, 1984, Gillian Armstrong
Brazil, 1985, Terry Gilliam
Ran, 1985, Akira Kurosawa
The Belly of an Architect, 1987, Peter Greenaway
The Adventures of Baron Munchausen, 1989, Terry Gilliam
Batman, 1989, Tim Burton
Wings of Desire, 1989, Wim Wenders
Dick Tracy, 1990, Warren Beatty
Prospero's Books, 1991, Peter Greenaway
Raise the Red Lantern, 1991, Zhang Yimou
Toys, 1992, Barry Levinson
Much Ado About Nothing, 1993, Kenneth Branagh

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