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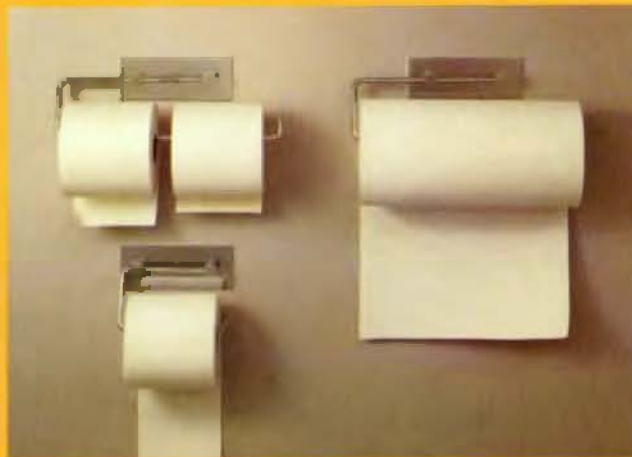
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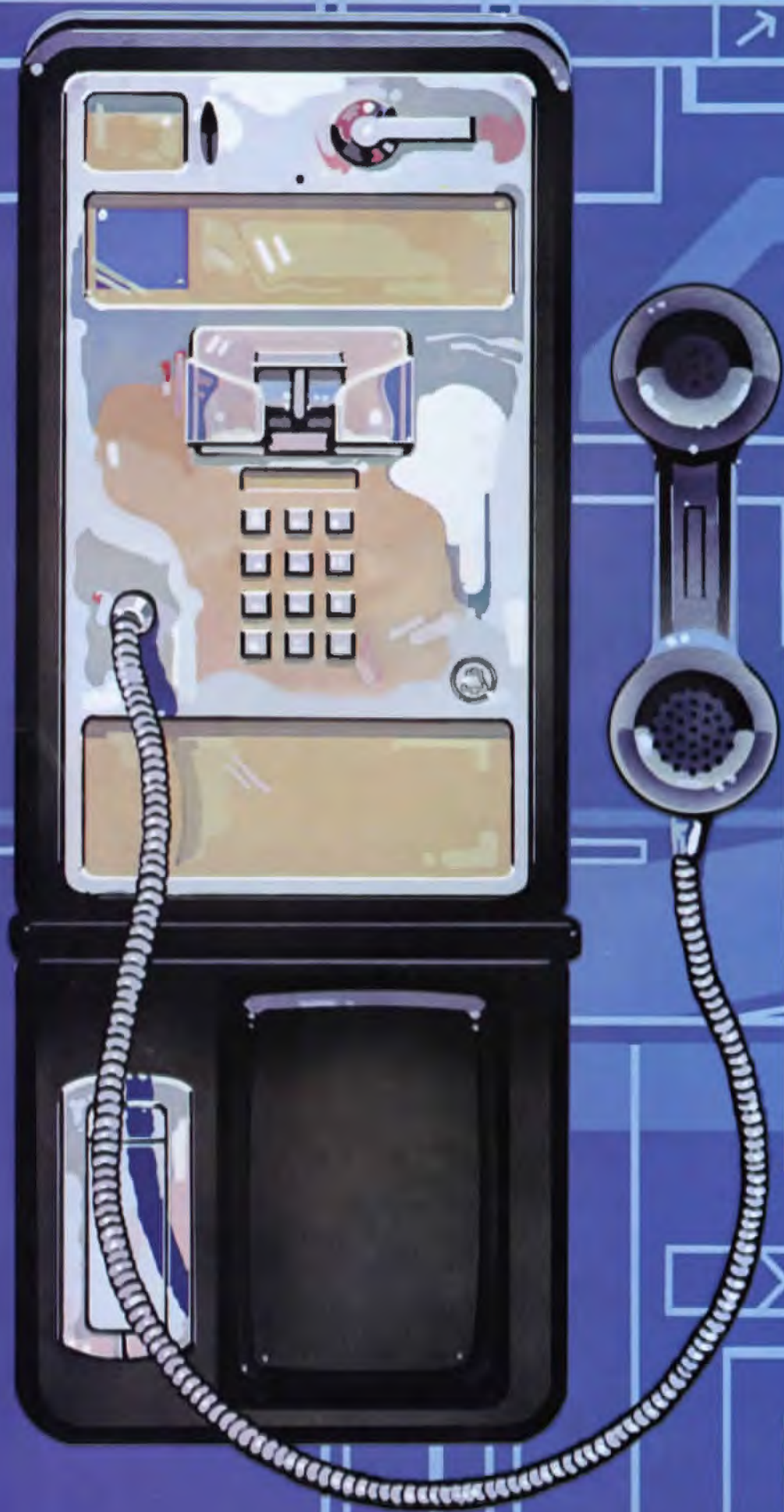
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*ON THE COVER: Boeing's FEPC Building in Clear Lake City was designed by Kirksey-Meyers Architects, Houston. The photograph is by Aker Photography, Houston.*



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EDITOR: Some said it's awful. Some said it's beautiful. It's regressive. It's innovative. It signifies a new technology. It's a cheap knock-off of a piece of history.

Well, whatever—it's *there*, by Crow. And for *Texas Architect* to recognize it on the cover (see *TA*, September/October 1986) shows a new maturity that comes from doing more than just safe images. Congrats on the courage to bring controversial issues in front of the public.

*R. Ward Bogard, Jr.*  
*Ward Bogard & Associates, Inc.*  
*Fort Worth*

EDITOR: Your September/October 1986 issue, as well as others, is helping to spread a state of natural emotional intellectual laziness—a disease exhibiting pedimentia, gable-itis, and symmetry-tosis, causing an architecture of "painted corpses and toy town Palladio-ana classicism," a direction out of step with the spirit of our time, the space age and the electronic revolution.

Our "genius loci" and "zeitgeist" need a dynamic, expressive architecture, one of 20th-century expressive space, shape, and spirit.

*Martin Price*  
*Architect and Professor*  
*University of Texas at Arlington*

EDITOR: Thanks for supplying the July/August issue of *Texas Architect* to the 1986 conference on Urban Design. The magazine was in high demand throughout the conference, as many participants were interested in the articles on new urban design in Texas.

Thanks again for helping to make the conference a huge success.

*Jeffrey A. Ebihara*  
*Assistant to the Director*  
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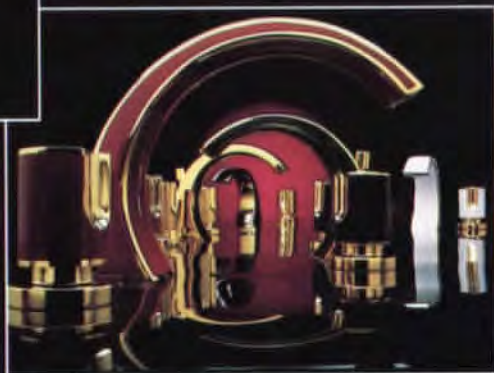


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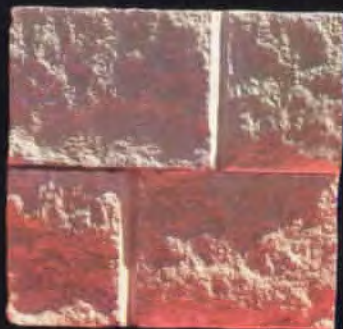
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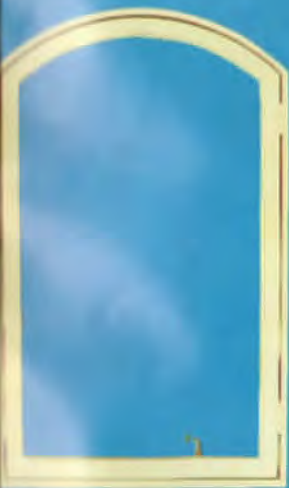
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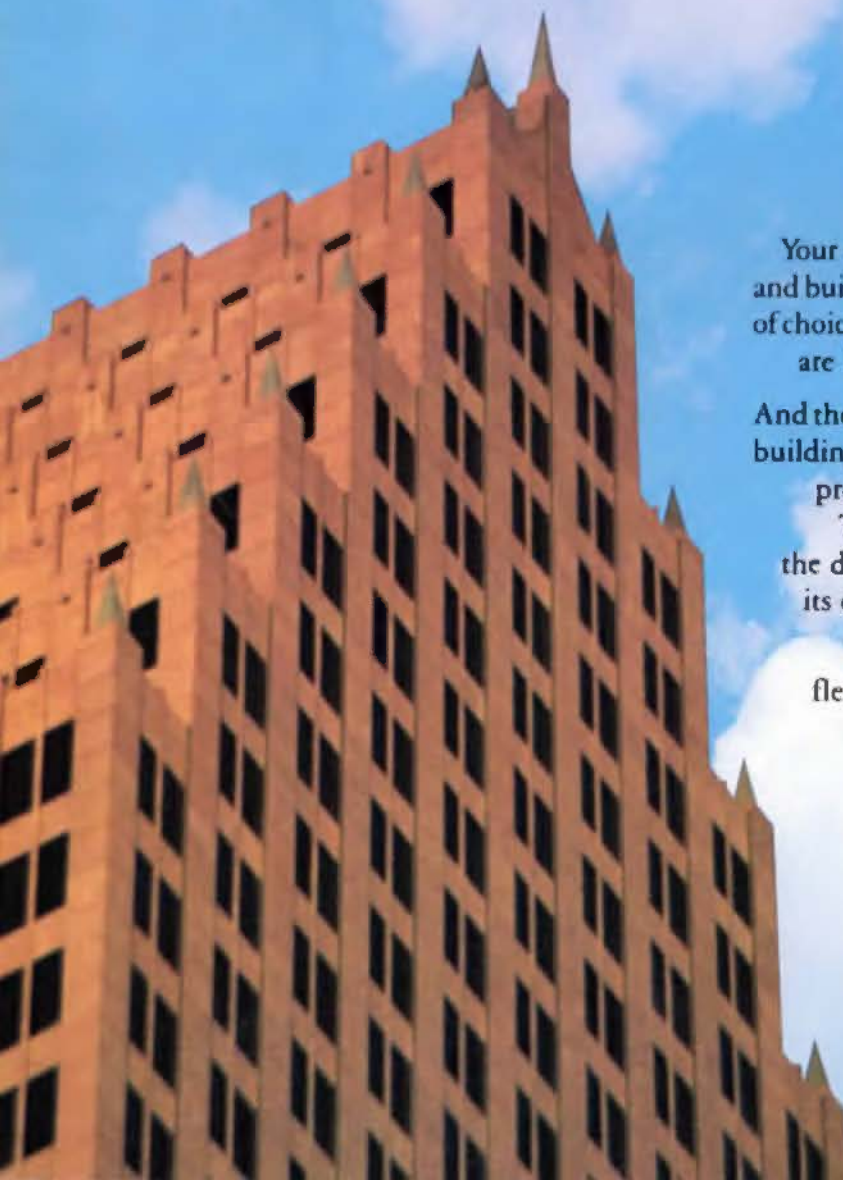
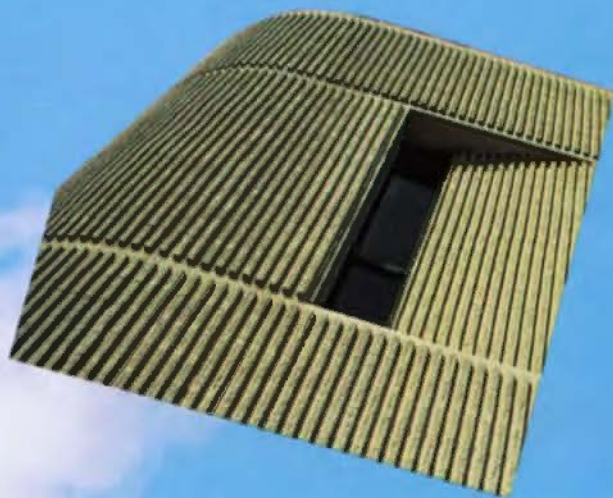
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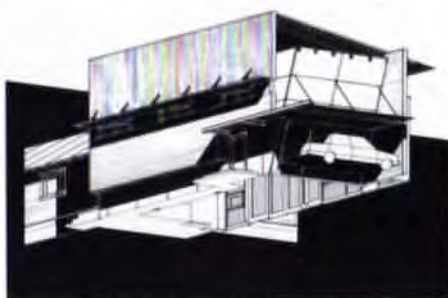
LOOKING TOWARD THE 1990s

The close of the much-ballyhooed Sesquicentennial year brings us to a quiet little anticlimax: the beginning of the rest of an uncertain decade. In this issue we look forward to the coming years and beyond them to the decade of the 1990s.

For our main feature, we present an overview of an architectural exhibition called "Texas Architecture: State of the Art," which will open in March at the University of Texas at Austin's Archer M. Huntington Art Gallery. The exhibition, curated by Huntington Art Gallery director Eric McCreedy and Austin architect and educator Lawrence W. Speck, provides a valuable summing up of many of the forces that have shaped architecture in Texas.

Along with the pictorial feature, we have a provocative essay contributed by Speck, which examines the possibility that Texas architects can move into national prominence between now and the close of the century. While pointing out some potential pitfalls, Speck focuses mostly on the things Texas architects can do to achieve their potential. It's a bracing and welcome change from the doom-and-gloom atmosphere hanging over most discussions of architecture in the state.

Speck's essay speaks to institutional and professional issues, however, not the architectural issues Texans will have to face if the state is become a national design leader. Perhaps those issues will just work



Project by Michael Benedikt Associates

themselves out. A more direct probing of the topic took place in Austin last fall, however, during the symposium "Buildings and Reality" at the University of Texas, organized and ably orchestrated by UT professor Michael Benedikt. He opened the proceedings by framing the following questions: If architecture, like other arts, responds to changes in society, should architecture today strive to be more evanescent and at the same time more eventful, like other aspects of our culture? Should architecture, in short, be more like television, since television dominates the way we see the world? Benedikt answered these questions, at symposium's end, resoundingly in the negative. Buildings can be made more eventful, he said, but the attempt is misguided, like making a cow pull a chariot. Instead, he argued, architecture must find its place as the counterpoise to the world of media and message. Forget style, he said: architecture demands grappling with the qualities that make buildings real. If Benedikt's argument doesn't sound all that impressive in summary, it's because it was complex as well as cogent. His book on the topic, due out in early 1987, should spark considerably more discussion.

The "In the News" stories we present in this issue also focus on change and potential. We lead off with a piece about the promise of space commercialization

in Houston and a story on the search for a new dean at Texas A&M's College of Architecture and Environmental Design. And from San Antonio we have a story by educator and architect Leonard Lane about the successful moving of the Fairmont Hotel.

There are, as well, a number of firsts in this issue. We are inaugurating a standing "Practice" page, to deal on a more regular basis with architectural practice. We kick off this new section with an interesting story by *TA* managing editor Charles Gallatin about a San Antonio-based architect who, uncharacteristically for someone in his profession, got mad and then got even. There is also our new "Of Note" section of "In The News," providing quicker takes on contests, awards, and other items worth taking note of.

Most will have noticed that this issue is slim, certainly compared to issues we have produced recently, and even by comparison to past January/February issues. We anticipate that in the coming months our issues will continue to be smaller than we would like. It's like that in a business cycle—sometimes there is a down side. We thank our advertisers and readers for their valuable support. As this issue shows, there is much to look forward to, not just in 1987 but through the rest of the decade and beyond.

—Joel Warren Barna



*Edited by Charles E. Gallatin*

## SPACE, TIME, AND HOUSTON ARCHITECTURE

A small new aerospace facility in Clear Lake City, designed by Houston-based Kirksey-Meyers Architects, marks what some call the birth of *the* growth industry of the rest of the century for Houston and Texas—the commercialization of outer space.

Built for a group of contractors headed by Boeing Aerospace Operations Company, the 49,000-square-foot building houses the NASA Flight Equipment Processing Contract or FEPC (called Feepac by aerospace acronym-slingers). In it, 220 employees of Boeing and its joint-venture partners will process and store equipment used on the flights of NASA's space shuttle, ranging from photographic equipment, food, and space suits to delicate electronics and tools for extravehicular activity. The operation will earn the Boeing group an estimated \$76.5 million over the next 15 years, according to NASA officials.

Constructed in only 120 days on a government contractor's budget, the FEPC building breaks no new architectural ground. But observers say that this utilitarian building may mark the beginning of an economic and building boom for the Clear Lake area.

The fortunes of Clear Lake City have been tied to space since 1962, when the man for whom the space center is named—then-Vice President Lyndon Johnson—saw to it that Houston got its share of "New Frontier" funding. Currently, according to estimates compiled by researchers Robert Hodgkin and Robert Driver at the University of Houston-Clear Lake, the space center and its suppliers contribute nearly \$1 billion and 28,000 jobs to the area economy annually.

Although affected by the drop in federal space-program spending starting in the

*Aker Photography*



*FEPC Building, Clear Lake City, by Kirksey-Meyers Architects, Houston*

late 1970s, building to serve the needs of NASA and its contractors in the Clear Lake area has continued. Most recently, a joint venture of Cadillac Fairview and IBM completed a six-story, 410,000-square-foot headquarters, designed by Houston-based CRS Sirmine, for the IBM Federal Systems Division of Houston, which supports the NASA flight program.

And the days of government-funded work are far from over. The Grumman company earlier this year announced plans to move its civilian space group to Clear Lake City starting in 1987. Eventually, this could mean up to 2,000 new jobs in the area. Companies including Lockheed, Rockwell, and McDonnell Douglas have opened new divisions in Clear Lake City in the last two years to work on contracts involving either the shuttle program or its rich new sibling, the Strategic Defense Initiative.

At the other end of the spectrum, a non-

profit foundation has been formed to build and operate a new \$40-million visitors' center on NASA property, with hopes of generating increased local revenue from the 1.2 million tourists who come each year to see moon rocks, nose cones, and other space curiosities.

But most hopes for the Clear Lake City economy are pinned not on SDI or tourism, but a new factor: the growth of a private-sector space industry. Some observers, while working hard for space-industry development, say it's too early to talk about predictions for the future.

"It's hard to say just how much growth there could be for the area, and people don't want to go out on a limb to make predictions. Not after the shocks we've had in the last year," says Nancy Wood, executive director of the Space Foundation in Houston and director of the Houston Space Business Roundtable. The *Challenger* explosion and the national soul



searching that followed left long-lasting scars in Clear Lake City, according to Wood.

But others say the period of doubt is over. Bill Urban, president of the Space Foundation, predicts that Clear Lake City will lead Texas in growth over the rest of the century, doubling in population and in jobs created before the year 2000. "This means tremendous opportunity not just for the city but for the state in terms of new applications and new technology," says Urban. Paradoxically, he says, the shuttle tragedy will help to remove the last major barrier to the commercialization of space—NASA.

"By subsidizing transportation costs, they made it impossible for private companies to compete," Urban says. "I look for that to change. I think that expendable rocket systems are going to get more development now, and that Houston will be a center for that development."

Architects in the area should benefit not only from the direct effects but from the indirect effects, Urban says, as the boom stimulates real estate, banking, retail, and other industries.

Beyond the terrestrial applications of architecture for businesses interested in space commercialization lies space architecture itself, and in this field two Houston architects are already boldly going where no others have gone before.

They are Larry Bell and Guillermo



Industrial space facility

Trotti, longtime professors in the University of Houston's Center for Experimental Architecture and principals in the firm Bell & Trotti. The firm has designed com-

The Continental Resources Center in Houston, designed by **3D/International**, was named "Building of the Year" in local, regional and international competition by the Building Owners and Managers Association (BOMA). Judging was based on building design, operational efficiency, and influence on the community.

INNOVA, the Houston design and technology center by Cambridge Seven Associates, Cambridge, Mass., is one of nine projects to receive the 1986 **Tucker Architectural Award** from the Building Stone Institute in New York.

**Gensler and Associates/Architects** has received a national design award from *Restaurants & Institutions Magazine* for interior design of the Towne Club, a social club located in First City Centre, Dallas.



UH class project

For a class project, students in Professor Ben Nicholson's second-year architectural history class at the University of Houston built a full-scale cardboard model of Bramante's Tempietto at San Pietro in Montorio. It stands inside the atrium of Philip Johnson's UH Architecture Building, and can be seen through Jan. 15.

Three Dallas architectural firms have won the **Impact Dallas competition**, sponsored by the Young Architects Task Force of the Dallas Chapter/AIA and the Dallas Market Center. Winners are Vivian/Nichols Associates, Inc., first place; Wilson & Associates, Inc., second; and Good, Haas & Fulton, Inc., third.

Austin architect, educator and writer **Lawrence W. Speck** (see p. 31 of this issue) has been named adjunct curator of architecture at the Dallas Museum of Fine Arts. His first project: a retrospective on the work of Philip Cortelyou Johnson.

**Wayne Braun** of the Houston architecture firm PDR Corporation won the grand prize in the 1986 DuPont Antron carpet Design Award for his Vecta Contract Showroom in the Innova building.

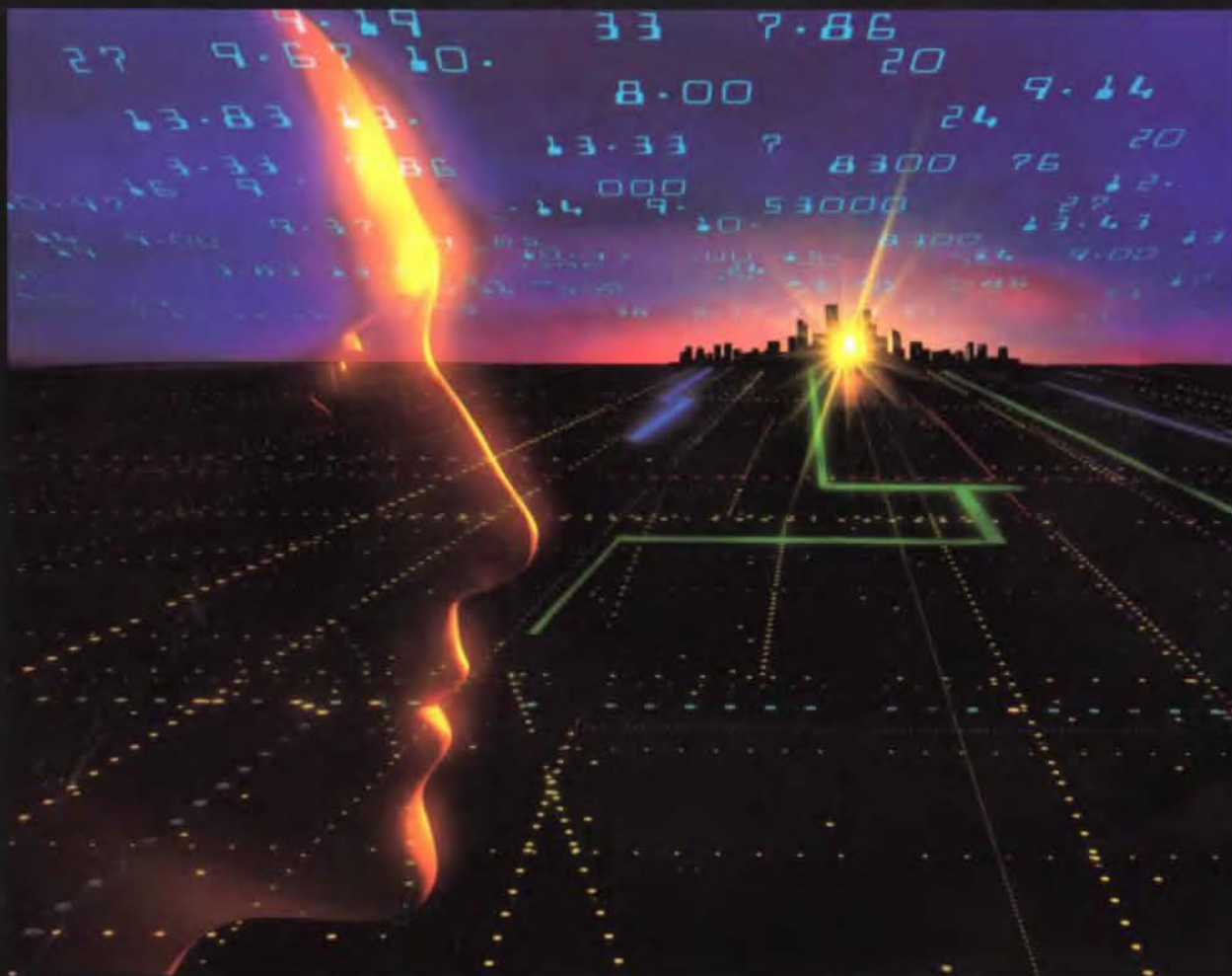
The Austin firm **Coffee, Crier and Schenck** won the Texas Forestry Association's 1986 Wood Design Award for the residence of partner Bob Coffee.

The **Heritage Society of Austin, Inc.**, recently received a Presidential Citation from the AIA, praising the Heritage Society for "dedicated stewardship of the historical city's architectural legacy."

Three winners were named in a contest to design a home for a fictitious family on an existing Hill Country lot near Austin. The winning entry was designed by **John K. Hatteberg** of Houston. Honorable mentions went to Bihner-Robinson Partnership, Austin; and W.O. Neuhaus Associates, Houston. Hatteberg received \$5,000 in award money for his design. Sponsors for the competition were Cook McIlwain, Inc., and Espey, Huston & Associates, Inc.

A design by **Austin Group Architects** has won top honors in the Cedar Park Municipal Office Complex design competition sponsored by the Economic Development Commission of Cedar Park. The firm received a cash prize and top consideration should the project be built.





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ponents, from windows to showers to laboratories, for each of the aerospace companies vying for the contract to build an orbiting space station for NASA, which is scheduled to go into orbit in 1994.

In addition, Bell and Trotti are cofounders of Space Industries, Inc. The five-year-old company joined with Westinghouse earlier this year to build and launch the Industrial Space Facility, the first privately owned orbiting space facility. The ISF is scheduled to go into orbit in 1992, a full two years before the NASA space station goes up. In an unprecedented show of cooperation with the company, NASA promised to allocate two and a half payloads of cargo space on the next available space shuttle flights to Space Industries, and is allowing the company to pay *on credit*.

Bell says that although he and Trotti are "significant shareholders" in Space Industries, they are not involved in the company's day-to-day operations, and they are not designing the Industrial Space Facility.

Although designing for space flight is usually left to aerospace engineers, Bell says, "the background an architect has, as

an orchestrator of hard and soft issues involved in design, from engineering to the social sciences, is well-suited to the type of design needed."

Nevertheless, according to Guillermo Trotti, "An architect can't just walk in off the street and work in this area. To design for space, you have to design from the detail up."

Trotti cites as an example a working mock-up of a new galley proposed for the NASA space station: "To design the galley we had to start by designing the menu, then the packaging for the food, then the storage and cooking equipment," he says. "You can't be concerned with image-making."

Although Space Industries and Bell & Trotti seem to have an early lead in space ventures, other clusters of activity have formed around NASA centers in Alabama, California, and Florida. In addition, space-business roundtable groups have begun forming in Dallas, Seattle, New York, Washington, D.C., and other cities. They're popping up "like Kentucky Fried Chicken franchises," jokes Nancy Wood of the Houston Space Business Roundtable.

What should architects interested in space-commercialization be doing, according to Wood? "Networking. At our meetings there is always a flurry of handing out business cards. People should be using this time to make contacts."

—Joel Warren Barna

## TEXAS A&M UNIVERSITY SEEKS NEW DEAN

Texas A&M University officials are hoping that the second time will be a charm as they start search number two for a new dean of their College of Architecture and Environmental Design.

According to Wes Harper, a professor with the Department of Architecture and a member of the search committee, the new search is necessary partly because of delays at the University in making a selection and partly because of a change of heart by the candidate selected after the first search.

According to Harper, "We had a year-long search last year, which ended in negotiations with several of the candi-



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dates, one of whom accepted the position, Bill Cannady, [FAIA]. Mr. Cannady subsequently withdrew from consideration because of responsibilities related to his practice. Because of delays in negotiations with candidates, the decision by Cannady to withdraw came too late in the summer to continue the selection process and have a new dean selected by the start of the school year. As a result the school decided to institute a new search."

Harper says the school is going to redouble its efforts to find the right person. "We're making every attempt to do a more aggressive search; even looking farther afield," he says.

The need to find a new dean developed in September of 1985, when Charles Hicks, who had been dean since 1980, resigned. Interim dean since Hicks's departure has been professor Don Sweeney.

Making the selection more complicated is the fact that not everyone at the University agrees on what should be the thrust of the new dean's position. Harper says some on the faculty feel the new dean should concentrate strictly on educating new architects. Others feel he or she

should branch out and assist with research and service to the school, the community, and the profession. Keeping everyone satisfied "makes defining the right person to be dean even more difficult," Harper acknowledges.

According to a release from the University, the new dean will be "responsible for providing visionary leadership in the development and maintenance of excellence in teaching, research, and service; managing College resources; representing the College to multiple constituencies, on and off campus; and developing financial support from extramural sources."

The preferred starting date is July 1, 1987, and salary is described as "competitive." Nominations, applications, and supporting materials will be accepted until Feb. 1, 1987, and should be sent to Dr. John J. Dinkel; Chair, Search Committee; 119 Teague Building; Texas A&M University; College Station, 77843. For more information contact Wes Harper at 409/845-7855.

—Charles E. Gallatin

## A MOVING EXPERIENCE FOR THE FAIRMOUNT HOTEL IN SAN ANTONIO

Texas cities face a difficult issue: at what point does the need to develop older sections of the city outweigh the desire to save historic structures? Faced with this choice recently, some San Antonians found a novel solution: rather than destroy a historic hotel, a group of concerned individuals found a way to move and restore it.

The Fairmount Hotel had been located in downtown San Antonio at the corner of Bowie and Commerce streets for 78 years. Built in 1906, the Fairmount was a straightforward, working-class hotel. San Antonio architect Leo Dielmann designed the simple, rectangular (65' x 90') building, three floors in height with a light well running down the center of the top two floors. In typical "main street" tradition, the two facades facing public streets were highly articulated with red brick and accented with carved stonework. The other two party walls were simple buff brick construction.

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John Labosky joined Ellerbe Associates, Inc. in 1982. He became president in 1985 and was named president and chief executive officer in September of 1986.

Mr. Labosky has a diverse educational background in architecture, engineering and law. In over fifteen years of professional architectural engineering practice, Labosky has been principal in charge, project manager or project designer for more than \$750 million in construction.

He is a registered professional engineer and an attorney admitted to practice at both state and federal levels.



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As Director of Interior Architecture, Mr. Miller affords HNTB a diversified design background in architecture and interior design. He directs space planning, facility and organizational programming, graphic and information systems design, installation management, and contract administration for interior design commissions. He has been instrumental in furthering HNTB's applications of computerized technology resulting in cost effective facility management of furniture and fixture inventories.

He received his Bachelor of Architecture degree from Kansas State University and his professional affiliations include the American Institute of Architects, National AIA Committee on Interiors, Kansas City Chapter of the AIA, Chairman of the Kansas City AIA Interiors Committee, Missouri Council of Architects.



**JAMES S. STERLING, AIA**  
Senior Vice President  
Welton Becket Associates  
Santa Monica, CA

James Sterling joined Welton Becket Associates in 1982 and serves as Senior Vice President, Director of Business Development. A registered

architect with more than 23 years of design experience, Mr. Sterling oversees all business development activities for the Los Angeles office of the firm. He is directly responsible for the initiation of new projects and has handled the initial meetings and proposals which led to many of Becket's major projects.

He received his Bachelor of Architecture degree from the University of Southern California and is certified by the National Council of Architectural Registration Boards. His organization affiliations include the American Institute of Architects, Los Angeles 5 Rotary, Urban Land Institute and Town Hall.



**JOHN G. DEGENKOLB**  
Fire Protection Engineer  
Code Consultant  
Carson City, NV

A graduate of the University of Southern California, Mr. Degenkolb was employed by the Los Angeles City Fire Department for 22 years. He was a Battalion Chief in charge of the Public Safety Section of the Fire Prevention Bureau. He is co-author of the Florida Walt Disneyworld Project Building Code and served as Fire Protection Consultant on that project.

He is a Registered Fire Protection Engineer—California #177, and memberships include the National Fire Protection Association, Chairman of the Committee on Fire Doors and Windows, the International Conference of Building Officials—Uniform Building Code, Chairman of the Ad Hoc Committees on Malls, Elimination of Fire Zones, Air-Supported Structures, Grandstands, and Projection Booths, International Association of Fire Chiefs, Chairman of the Building Code Committee.



**JACK R. YARDLEY, FAIA**  
Senior Vice President  
Harwood K. Smith & Partners  
Dallas, TX

As Senior Vice President and Director of Design for Harwood K. Smith & Partners, Jack Yardley is a design architect with experience in retail

stores, shopping centers, office buildings, corporate buildings, hotels, housing, manufacturing, hospitals, and more than 30 schools. He spent 3 years in Bangladesh helping establish that country's first school of architecture.

Mr. Yardley is a registered architect, is certified by the National Council of Architectural Registration Board, and is a member of the American Institute of Architects and the Texas Society of Architects. He is a Cum Laude graduate in Architecture from Texas A&M University as well as a recipient of the School of Engineering's highest award, the Faculty Achievement Award. In 1981, he was elected to the College of the American Institute of Architects of Design.



**PHILIP C. FAVRO**  
National Fire Code Consultant  
Partner  
Favro McLaughlin & Associates  
Fair Oaks, California

Philip Favro is president of Favro McLaughlin & Associates, a fire safety management consulting firm he founded

in January 1983. A graduate of the University of Santa Clara, he has 21 years of experience in the fire service. He was California State Fire Marshal from 1975 to 1983. During that time, he established new, effective training and educational programs.

Mr. Favro is past chairman of the State Board of Fire Services, executive board member, Fire Marshals Association of North America; treasurer, California Fire Fighter Joint Apprenticeship Committee; and corporate member, Underwriters Laboratories.

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- The application design need *not* be an actual project. Existing, future or hypothetical buildings or projects are quite acceptable.
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- Each design application solution must be for an actual code requirement, i.e., "occupancy separation," "area separation," "elevator, lobby separation," "corridor separation," "protection of vertical openings or atriums," etc. Since codes vary from state to state, simply use the compliance code requirements for your state.
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- All entries must be post-marked no later than February 28, 1987.
- You may enter as many times and in as many categories as you would like. There are *no* limitations on number of entries.
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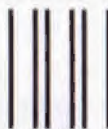
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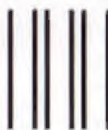
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Project (now known as River Centre) was begun with Urban Development Action Grant (UDAG) assistance. The project promised to bring a major shopping mall and its associated economic lift into the inner city. The mall would occupy several blocks north of the convention center and east of Joskes department store in downtown San Antonio.

Unfortunately, the Fairmount was located at the southeast corner of the proposed River Centre, within the right-of-way needed to widen Bowie Street. The original UDAG assistance for utility and street improvements in the area required the city to mitigate the effects of development on historic buildings. Although the logical idea was to incorporate the Fairmount into the new mall, the developer, Williams Realty, resisted having to fit a small and unnecessary building into the project. Eventually a compromise was reached between Williams, the City of San Antonio, and the San Antonio Conservation Society. The society would have one year, until March 1985, to move the Fairmount off its original site. If the move could not be accomplished within a year,

the city would be free to demolish the building.

Working against the clock, the conservation society began looking for a new home for the hotel. At the same time, in

case the building had to be destroyed, Alamo Architects was hired to begin the extensive documentation needed to satisfy federally mandated guidelines. The architects became convinced that the old Fair-



Once underway, the Fairmount required five days to complete the half-mile journey to its new resting place.



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The most controversial aspect of the project has been the use of two colors of brick on the new facade.

mount could be moved and incorporated into a new hotel. They brought in three local developers: Belton Johnson, Virginia Van Steenberg, and Thomas Wright. A suitable site was found at the corner of S. Alamo and Nueva, directly south of La Villita and across from the Hemisfair/Convention Center, roughly five blocks away from the original site. Emmert Industrial Corp. of Portland, Oregon, agreed to move the building the half mile to its new home, the farthest a building of its size and weight had ever been moved.

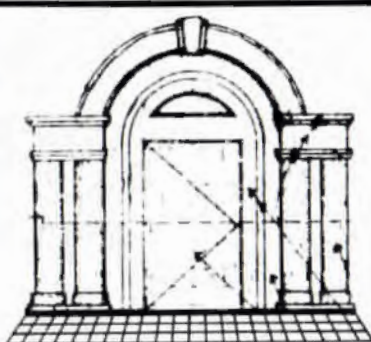
Throughout February and March the movers prepared the building for its trip. The underside of the structure was excavated so that a complicated system of wooden cribbing could be placed beneath the steel-frame reinforced building. Above the cribbing, steel plates supported the 38 dollies on which the building rode from site to site. Motion was provided by a single industrial crane, working through a series of pulleys connected to the building and to a fleet of loaded dump trucks which served as a counter-weight. In five days the Fairmount Hotel was slowly and finally positioned over its new foundation. The move was doubly successful: nothing fell off and the hotel gained a great deal of valuable publicity.

The architects and owners then began the more traditional task of renovation and addition. The first decision was the simplest: the facades of the old Fairmount would be returned as much as possible to their original condition, including reconstruction of balconies that had been removed. Designing the new addition to fit the context proved more difficult. The architects were given the task of creating an addition that would make the transition

from the three-story, red-brick Fairmount, situated at the front edge of the property, to the one-story, limestone German-English School, which was set well back from the street. This difficult transition provided the inspiration for a provocative design solution to the new wing of the hotel.

The new wing steps back and down

NEWS, continued on page 47



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## ARCHITECT WINS MILLION-DOLLAR JUDGMENT

Jack Stehling, a San Antonio architect, has done what many in the profession would consider a near-impossibility: he has won a million-dollar judgment for work done on a project that the developers never paid him for.

Stehling was awarded \$840,000 in damages, \$150,000 in legal fees, and interest last October in a suit against two Dallas developers. Stehling's now defunct 25-member Houston firm, Stehling Interests, Inc., performed design and construction management for developers Francis A. Clark and Joseph E. Casperone on a condominium project near the South Texas Medical Center in San Antonio.

In his suit Stehling charged that the developers used his plans for the project to arrange loans. According to Stehling the two men then used the loans to purchase the land, which they "flipped" several times to raise its price. The project was foreclosed upon before any building occurred, and Stehling was never paid for his work.

Contacted by *TA*, Clark declined to comment on the case. Casperone and Michael F. Pezzulli, attorney for the two developers, could not be reached. The judgment is one of the first in a complex



San Antonio architect Jack Stehling

tangle of suits and countersuits involving Stehling, Clark, Casperone, several financial institutions, and other developers.

The Medical Center project was not the first work Stehling had done involving Clark and Casperone. He was originally hired in mid-1983 by San Antonio oilman W.G. Gathings to masterplan, design, and supervise construction of a huge development approximately 15 miles northwest of San Antonio called Emerald

Oaks. The 95-acre development was to include an office building, high-rise hotel, conference center, airstrip, clubhouse, high-rise condominiums, low-rise condominiums, and attached shopping center, all designed by Stehling.

After working on the project for eight months, and actually bringing the high-rise office tower frame 10 stories out of the ground, Gathings was approached by Clark and Casperone. The two men convinced Gathings to allow them to supervise construction and pay Stehling \$100,000 to "walk away" from the project, which the architect reluctantly agreed to do.

Although he was no longer managing construction of Emerald Oaks, Stehling says his firm continued to do design work on the various buildings at Gathings' insistence. At the same time Clark and Casperone began the separate Medical Center project on their own, which they also brought to Stehling. Even though payment on both projects was slow and sporadic, the architect says he kept working on the project because the developers promised

PRACTICE, continued on page 46



Emerald Oaks was intended to be another lavish development along San Antonio's I-10 corridor. Today all that's left is a 10-story steel skeleton "rusting in the breeze."





Gary McCoy

## TEXAS ARCHITECTURE: STATE OF THE ART

**S**tarting March 1, the Huntington Art Gallery at the University of Texas at Austin will host the exhibit *Texas Architecture: State of the Art*.

Curated by Eric McCreedy, director of the Huntington Gallery, and by Lawrence Speck, Austin architect and head of UT's Center for the Study of American Architecture, the exhibit features projects by 29 architects and architectural firms that either practice in or have built work in Texas.

According to McCreedy, the intent behind *Texas Architecture: State of the Art* is "to show visually the high caliber of architecture being designed for Texas today, not only by established Texas firms but by internationally known architects, as well as by the generation of architects who demonstrate promise for the next decade."

The curators want the public to see some well-known projects in far greater depth than has been possible before. In addition, they want to introduce some little-known projects worthy of wider recognition.

*San Antonio Botanical Gardens, by Emilio Ambasz*



TOP LEFT: *The San Antonio Art Institute was designed by Moore/Ruble/Yudell. ABOVE: Fountain Place, Dallas, by I.M. Pei*

The exhibit centers around a series of architectural models, each in a downlighted island of display space. The projects depicted in the models vary widely in size and complexity. They range from the North Capital Approach Master Plan, by Black Atkinson Vernooy, Austin; to the Crescent in Dallas, by John Burgee Archi-

fects with Philip Johnson, New York; to a private house in Austin, by James Coote, Austin; with half a dozen others in between. The models are accompanied by explanatory drawings and photographs. Slide shows of other projects run continuously in other parts of the gallery, while a special area, upstairs from the main exhibit, is devoted to proposals

for a new Huntington Gallery designed by architecture students from Rice University and UT.

The organizers say there are many projects they would have included had there been more space, more money, and more time. Faced with the task of exploring the vast array of built form and architectural thought to be found in Texas, any gallery





LEFT: A house in Dallas, by Edward Larrabee Barnes;  
 ABOVE: Venturi, Rauch and Scott Brown's Laguna Gloria  
 Museum, Austin

Paul Hester



ABOVE and BELOW, RIGHT: Herring Hall, Rice University, Houston, by Cesar Pelli & Associates



Kohn Pederson Fox's tower project, Dallas



Paul Hester

LEFT: Westlake/Southlake Park  
 project, between Dallas and Fort  
 Worth: Mitchell/Giurgola Architects  
 is designing an office complex  
 (foreground) and Ricardo Legorreta  
 Arquitectos, in joint venture with  
 Leason Pomeroy Associates, is  
 designing a residential "village  
 center" (background).



## A FUTURE FOR TEXAS ARCHITECTURE

By Lawrence W. Speck

**I**n 1941, the Architectural League of New York published *Forty Under Forty*, a monograph that identified little-known young architects from around the country considered "rising stars" by the League. Although some 70 percent of those on the list were from New York (no one ever said the League was impartial), architects from 11 states were included, with representation from California, and from Chicago, Philadelphia, and Detroit. No one from Texas appeared on the list.

In 1966, on the 25th anniversary of the first list, the Architectural League produced an updated version, which was edited by Robert A.M. Stern and supervised by Philip Johnson. New Yorkers accounted for just under half the total; more than 20 architects from the rest of the country were included. California was again well represented, as were Chicago and Philadelphia, and, for the first time, Boston. Again, no one from Texas was on the list.

Why mention it? Because the 1966 list was uncannily prophetic. It predicted many of the leading architectural lights of today, including Peter Eisenman, Michael Graves, Charles Gwathmey, Hugh Hardy, William Pederson, Hugh Jacobson, Richard Meier, Charles Moore, William Turnbull, Donlyn Lyndon, James Polshek, Jaquelin Robertson, Der Scutt, Robert Stern, Stanley Tigerman, and Robert Venturi.

### TEXAS ON THE VERGE OF LEADERSHIP

In 1986, the Architectural League was at it again. The group discarded the *Forty Under Forty* moniker—possibly because they had included more than 40 names on each of the previous lists and because the ages of those chosen had often crept a bit past 40. The new publication, *Emerging Voices: A New Generation of American Architects* documents a lecture series hosted by the League over the last five years. It includes a great many New Yorkers. California and Chicago are still well represented. This time, however, of the 46 architects or firms selected, five are from Texas—as many as have appeared from any single state.





Tremont Hotel, Galveston, by Ford, Powell & Carson, San Antonio

aside from New York, on either of the previous lists.\*

Nor is the League's list the only indication. Over the past decade and a half more attention has been paid than ever before to architecture in Texas. The Houston firm Caudill Rowlett and Scott was named AIA Architectural Firm of the Year for 1972. *New York Times* critic Ada Louise Huxtable in 1976 called Houston "the American city of the second half of the 20th century." Shortly thereafter, London's *Architectural Review* devoted an entire issue to Texas, co-edited by David Woodcock of Texas A&M. Louis Kahn's Kimbell Museum in Fort Worth (1972) and Philip Johnson's Pennzoil Place in Houston (1975) gained recognition as world-class landmarks. Touring groups of Japanese architects "fujichromed" the Kimbell's serene vaults for Eastern posterity, while international books on high-rise design and late-modern style copped Pennzoil's sleek lines for cover images. For the first time, buildings that were influential in the world of architecture were being built in Texas.

As the state entered the 1980s, both Texas firms and Texas buildings began to assert a greater presence in national design competitions. Taft Architects in Houston won AIA

\* Editorial note: The five Texas firms included in *Emerging Voices* are: James Coote, Architect, Austin; Peter Papademetriou, Lonnecker & Papademetriou, Houston; Lawrence W. Speck Associates, Austin; Taft Architects, Houston; and Peter Waldman, Houston.



Clarksville Community Health Center, Austin, by Alan Taniguchi Associates, Austin



Private residence, by Frank Welch & Associates, Dallas



Key Cataract Center, Dallas, by The Oglesby Group, Dallas

would seem too small, any selection too exclusive, any schedule too hurried. *Texas Architecture: State of the Art* is a solid beginning, a welcome chance for the public outside the architectural profession to see some of the work that will shape architecture as Texas prepares for the next century.

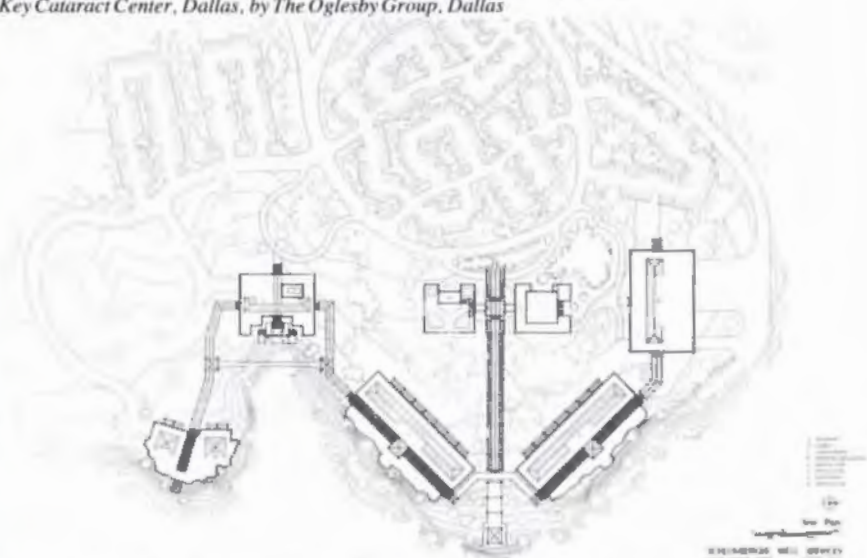
—Joel Warren Barna

*Texas Architecture: State of the Art*, runs from March 1 to April 12 at the University of Texas at Austin Huntington Art Gallery, 23d Street at San Jacinto. Hours are 9-5 Monday-Saturday, 1-5 Sunday.

#### NATIONAL AND INTERNATIONAL FIRMS WORKING IN TEXAS

Emilio Ambasz  
Edward Larrabee Barnes  
John Burgee Architects with Philip Johnson  
Kohn Pederson Fox  
Ricardo Legorreta Arquitectos  
Mitchell/Giurgola  
Moore/Ruble/Yudell  
I.M. Pei  
Cesar Pelli & Associates  
Venturi, Rauch and Scott Brown

EXHIBITION, continued  
page 39



Schlumberger office complex, Austin, by Howard Barnstone Architects, Houston, and Robert Jackson Architects, Austin





*Texas Commerce Tower, Dallas, by Skidmore, Owings & Merrill, Houston*



*Minton residence, Andrew Perez Associates, San Antonio*

design Honor Awards in three out of four years between 1982 and 1985 (they were ineligible in 1984 because they were on the jury)—an impressive record, particularly for such a young firm. In the 1986 Honor Awards competition, two of the nine buildings selected were from Texas (a house in Dallas by Edward Larrabee Barnes and Herring Hall at Rice University by Cesar Pelli), matching two each from New York and California in the same competition.

Is this new attention a flash in the pan or can Texas architecture be moving into a new era? Can we imagine a strong national leadership role for Texas architecture in the future? Can *this* place become a consistently fertile context in which influential forms and ideas in architecture are regularly germinated?

I think so. There are many instances in the 20th century where a particular locale has become the focus for architectural thought and activity, influencing design nationwide. Sometimes only a few architects, sometimes only one, have been seminal in such instances, but in each case the collective energy and architectural discourse of the *place* of each of these designers contributed fundamentally.

The development of architecture in California in the 1930s and 1940s may provide a useful precedent. Not much attention was paid to California before 1940, but since then California has consistently remained in the national forefront.

California's rise to national prominence came when sufficient talent and maturity coalesced in the state to create the needed leadership. Architects such as William Wurster, Richard Neutra, Rudolf Schindler, John Funk, Joseph Esherick, John Dinwiddie, Harwell Hamilton Harris, Gregory Ain, and Ralph Soriano became important nationally as well as locally. As appreciation for their work increased, so did the stature of California architecture in general.

American architecture as a whole was the main beneficiary. The greater diversity of perspectives offered by California architects broadened a discipline formerly dominated by models from Chicago and the East Coast. The impact on American building, including building in Texas, was significant.

Perhaps the same kind of contribution could be made by Texas architecture in the future. Life in Houston, Dallas, San Antonio, or Kerrville is significantly different from life in New York, Boston, or Ithaca, as it is different from life in San Francisco, Los Angeles, or Santa Cruz. A physical expression of that difference would enrich the vocabulary of American building. Our national culture needs a broad



palette of expression in order to reflect the real range of history, landscape, climate, lifestyle, and attitudes found across the country. When distinguished innovation emanates from a particular part of the country, it enriches the palette for all of us.

Such an influential role for Texas architecture seems, at this point, potential but not assured. Great advances have been made in the last decade and a half, but true leadership takes time to develop. The bright spots in the profession in Texas are still scattered. Attitudes of dependency and inferiority are still prevalent.

## HOW TO MAKE IT HAPPEN

What can be done in the next decade and half to nurture the development of architecture in Texas—to help Texas practitioners achieve their potential as we move into the next century? Drawing on the experience of California and other places, six points emerge as areas to focus on.

- We need to develop greater cooperation among architects in the state. California's experience demonstrates the power of multiple talents working synergistically. Neutra and Schindler pushed each other, and together they stimulated (as well as learned from) Harris, Ain, and Soriano. In the era of Case-Study houses, many architects worked together to create a significant design leap. The individual talents involved were notable, but their combination gave the movement its impact. This is also reminiscent of Chicago's emergence as an architectural center in the late 19th century, when Daniel Burnham, William Le Baron Jenny, Dankmar Adler, Elihu Root, Louis Sullivan, and Frank Lloyd Wright, *all* important figures, often worked together.

It is important to get the strongest talents in Texas communicating with each other about architecture. I was impressed on a recent visit to Minneapolis to hear of a group of weekend cottages designed and built by the principals of four of the leading firms for their own use. The architects involved are strong competitors during the week, but on weekends they fish together and talk about architecture, looking beyond their individual offices. To truly advance the discipline, architects must be concerned about *architecture* beyond their own work.

- We must continue to welcome talent from outside the state. Bostonian H.H. Richardson, with such landmarks as the Marshall Field warehouse and the Glessner House, helped spark Chicago's architectural emergence. It took Richardson's gimlet-eyed, outsider's perceptions to crystallize the essentials of the Chicago



SECTION • SOUTH NORTH

Section, Texas State Commission for the Blind Headquarters, Austin, by Black Atkinson Vernooy, Austin

environment. Likewise, it was New Yorker Bertram Grosvenor Goodhue, in the Panama-Pacific Exposition in San Diego of 1915, who awoke Southern California to the potential of its own Mediterranean roots.

In Texas we have already benefited from perceptive works by several such talented outsiders. It is notable that these have often come not from designers who jet in and out, leaving a signature "jewel" behind, but from architects who have invested significant energy in Texas. Philip Johnson's best buildings in Houston came after he had gained a long-standing sense of the city and its vitality. For the future, we especially need the kind of imported talent that is interested in laying down roots here. Sometimes outsiders, with their fresh perspectives and broader viewpoints, can see the special potential of a place most clearly.

- We need to increase our activity in the national and international community of architecture, exporting as well as importing capabilities. It is notable that in the very same era when Neutra, Schindler, and Harris were developing a cogent sense of architecture for southern California, they were also very active members of the European-based CIAM, entering CIAM competitions and regularly exchanging proposals with colleagues abroad. William Wurster left California at the peak of his career to become Dean of the School of Architecture and Planning at MIT, extending Californian influence nationally.

Texas architects must become more visible and assertive outside the state. Although advances have been made in this regard, more Texas projects deserve attention in national and international publications. Texas architects should feel confident about discussing and writing on architectural issues that reach beyond our

Hickey/Robertson



Hickey/Robertson

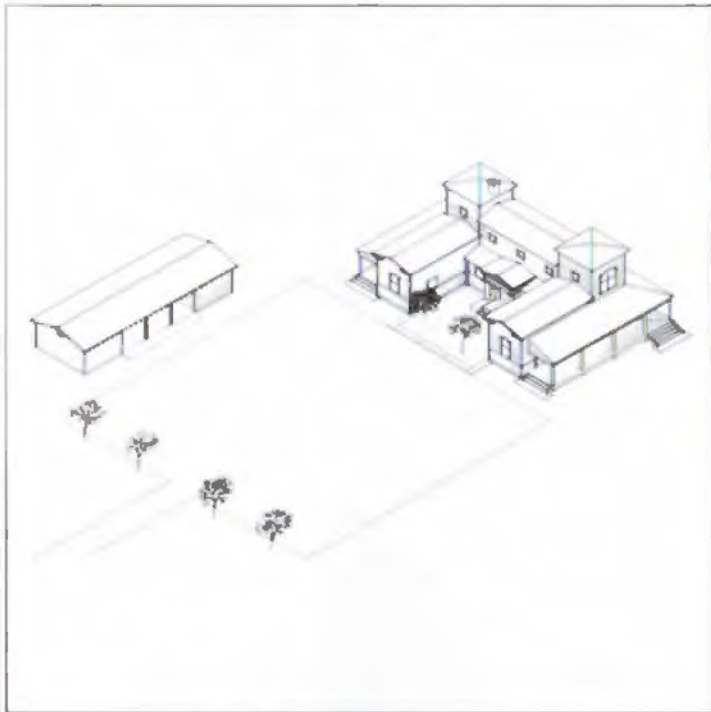


CENTER and ABOVE: Private residence, Houston, by Ray Bailey Architects, Houston





*Covenant Presbyterian Church In America, Houston, by Charles Tapley Associates, Houston*



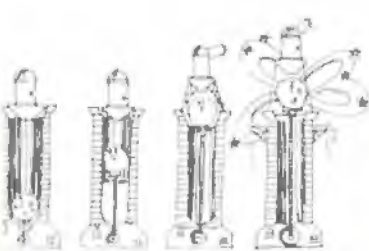
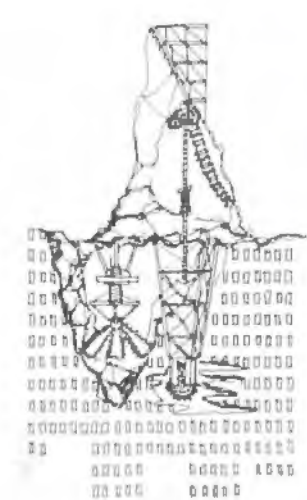
*Shulte Ranch, Round Top, by Cannady, Jackson & Ryan, Architects, Houston*

*Mary Ann Heimsath*



*St. Jerome Catholic Church, Hewitt, by Clovis Heimsath Associates, Austin*





Peter Waldman's vision of Times Square in New York calls for underground public housing and a water works that would power the New Year's Eve ritual and wash the streets each year.

borders. They should enter competitions and be on juries outside the state. They should aggressively seek commissions elsewhere.

Many architects have found the recent economic downturn to be the mother of invention in this regard, and the result has been positive. For too long Texas architects had been comfortable focusing solely within the state. We needed a kick in the pants to move us into potentially larger spheres of influence.

- We need a concerted reappraisal and reappraisal of the history of Texas architecture. Significant architectural developments do not emerge from a vacuum. California's architectural awakening at mid-century followed the profession's discovery that there was a distinguished resource for inspiration right under its nose.

Texas has a stronger architectural history than we have acknowledged. The appreciation of central Texas immigrant vernacular that David Williams and O'Neil Ford voiced in the 1930s only scratched the surface. The exuberant fantasies of James Wahrenburger and Nicholas Clayton—which Williams and Ford would have hated—are equally evocative. When I have shown knowledgeable architects from out of state the central Texas work of James Riely Gordon and Alfred Giles, they have been dismayed by the fact that it is so little known and so inadequately studied and published. The Texas work of Ralph Adams Cram, Cass Gilbert, and Paul Cret is little understood within the context of their larger, very distinguished careers. Much remains to be learned from Atlee Ayres, Charles Dilbeck, David Williams, George Dahl, Howard Meyer, and O'Neil Ford. These valuable resources need to be tapped.

- Related to that effort, both the quantity and quality of writing, analysis, and criticism of architecture in Texas must be increased. We need to nurture the cadre of writers interested in architecture in the state. California, over time, built an impressive collection of analysts, from John Entenza, Esther McCoy, Sally Woodbridge, David Gebhard, Norma Evanson, and John Woodbridge in the early days, to Barbara Goldstein, Reyner Banham, and John Pastier more recently.

In many ways, the California writers have been advocates—even promoters—of the state's architecture, in a way that Texas writers have not. They have been activists, pointing and reinforcing directions rather than simply appraising with a cool, critical detachment. McCoy, for example, maintained close relationships with Neutra and Schindler. She believed in what they were doing and was instrumental in the eventual influence of their work.



Hurricane House, near Houston, by Waldman and Genik

Texas writers must also seek a larger audience, in non-professional as well as professional publications, to generate further interest among a broader public.

- We must bolster the strength of our architectural institutions. Knowing that, in order to develop architecturally, California needed a first-class school of architecture, Maybeck helped establish what later became the College of Environmental Design at the University of California at Berkeley. That institution and others that followed focused leadership in the profession in California. Berkeley alone has housed or developed the likes of Wurster, Esherick, Moore, Gerald McCue, Daniel Solomon, Donlyn Lyndon, Christopher Alexander, Norma Evanson, and Spiro Kostof.

We need strong schools of architecture in Texas, not only to educate young professionals, but to maintain libraries and drawings collections, to organize lectures, symposia, and exhibitions, and to participate in raising the consciousness of both profession and public. One can't imagine the development of the Texas Medical Center in Houston without the contributions of the University of Texas and Baylor medical schools. The growth of Silicon Valley and the high-tech belt around Boston has everything to do with connections to Stanford, MIT, and Harvard.

#### DOWNTURN AS OPPORTUNITY

One of the great attractions of Texas for me has always been its boisterous can-do attitude. The tough, hardscrabble character of the place has seemed to attract a populace with ambition and resolve. How strong is our ambition and resolve in the profession today? Do we aspire to greater responsibility, or are we content to demur?

When I proffered these questions on a recent panel in Dallas, I heard two objections from colleagues that surprised me.

The first objection raised was this: Texas architecture is too young to take a leadership





Lake Travis Library, by Lawrence W. Speck Associates, Austin



TOP and ABOVE: A residence in Austin, by John McClelland, Houston

role. New York, Boston, and Philadelphia, it was said, have simply been building longer and therefore naturally assume a leadership position. This point of view, however, fails to acknowledge the leadership of our cohort-in-time, California. Chicago, founded in 1833, was already beginning to vie with New York for architectural preeminence after a scant 50 years of existence. Dallas, Austin, and Houston are roughly as old as Chicago; San Antonio is more than a century older. The time argument doesn't seem to me to hold up.

The other argument against Texas' potential for leadership was based on the current economic downturn, which, it was said, would take Texans out of the running nationally. Wouldn't leadership gravitate where the work is? Again, examples dispel the strength of such an argument. The Weimar Republic of Germany after World War I was one of the most productive incubators of architectural leadership of the century, even though the Weimar Republic has become an exemplar of economic desperation. The Californians of the early part of the century were never beneficiaries of great building booms. In fact, their workloads were often spotty. The message for us is that idea booms are often countercyclical with business booms, and that *quantity* of building is not a prerequisite



ABOVE and BOTTOM: A residence in Austin, by James Coote

for *quality* of building. We have benefited from an unprecedented building boom in the past decade, but its subsidence need not reverse our course. Continuing toward greater leadership could significantly contribute to creating a broader base for architectural practice in the state and thereby act to ameliorate radical fluctuations in the future. Architects in New York, Boston, Chicago, and California are less dependent on local economic conditions than firms in Texas, because they tap a broader base.



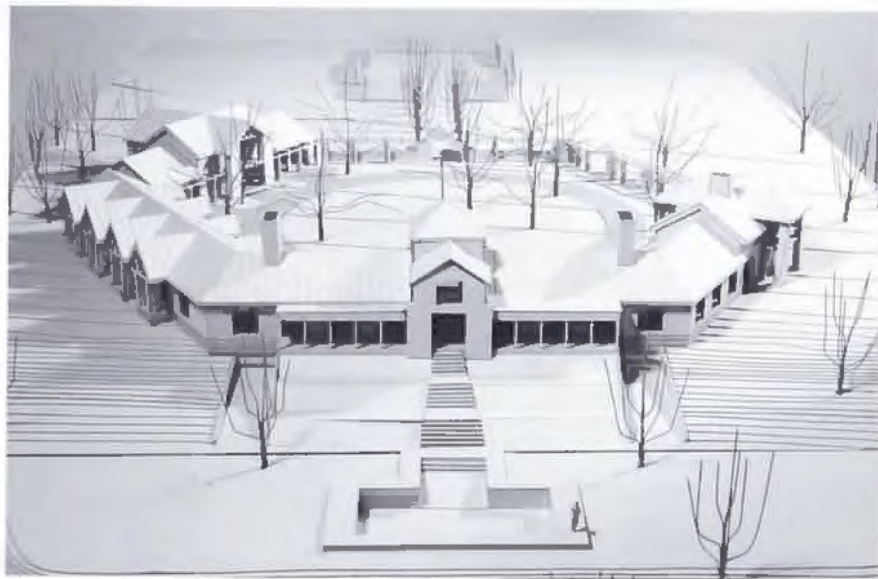




*Arlington Court, Houston, by William F. Stern Associates*

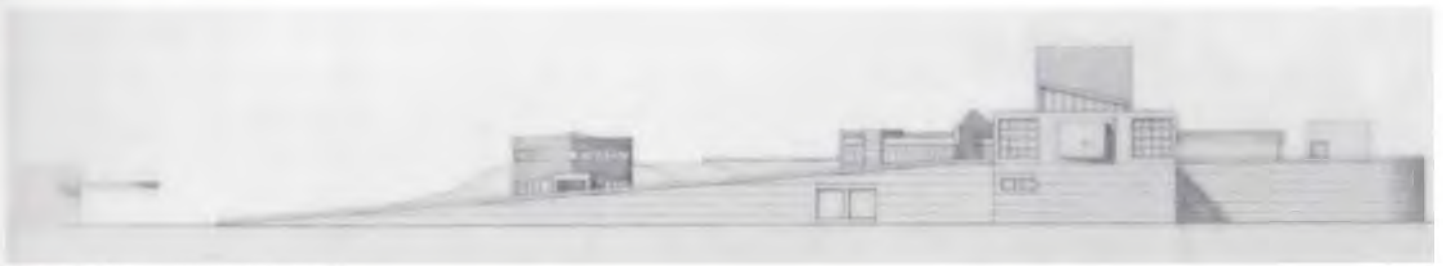
The advances of architecture in Texas over the past 15 years are impressive, but they have raised the ante for practice of architecture in the state. Clearly, fine and influential buildings can spring from this soil. If they fail to, our commitment and resolve must be brought into question.

Award-winning architect Lawrence W. Speck is principal in the Austin firm Lawrence W. Speck Associates and Roland G. Roessner Centennial Professor of Architecture at the University of Texas at Austin.



*O'Connor Residence, Concan, by Taft Architects, Houston*



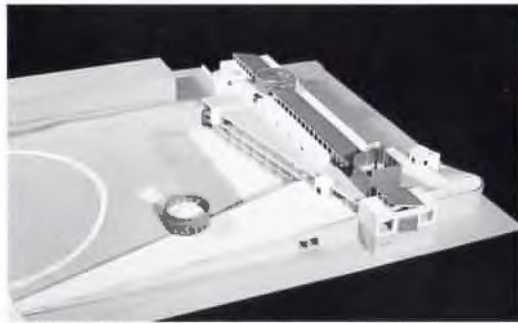


*Philip Mahla's proposal, east elevation*

EXHIBITION, *continued from page 32*

**SOME LEADING TEXAS FIRMS**

- Ray Bailey Architects, Houston
- Howard Barnstone Architects, Houston, and Robert Jackson, Architects, Austin
- Black Atkinson Vermooy, Austin
- Cannady, Ryan & Jackson, Architects, Houston
- Ford, Powell & Carson, San Antonio
- Clovis Heimsath Associates, Austin
- The Oglesby Group, Dallas
- Andrew Perez Associates, San Antonio
- Skidmore, Owings & Merrill, Houston
- Alan Taniguchi Associates, Austin
- Charles Tapley Associates, Houston
- Frank Welch Associates, Dallas



*Philip Mahla's proposal, model*



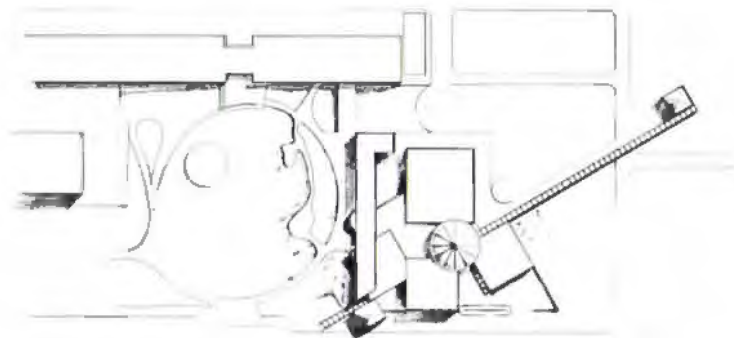
*Farzad Boroumand's proposal, model*



*Philip Mahla's proposal, first-floor plan*

**EMERGING TEXAS VOICES**

- James Coote, Austin
- John McClelland, Houston
- Lawrence W. Speck Associates, Austin
- William F. Stern & Associates, Houston
- Taft Architects, Houston
- Peter Waldman, Waldman and Genik, Houston



*Farzad Boroumand's proposal, site plan and section*

**STUDENTS WHOSE PROPOSALS FOR A NEW HUNTINGTON ART GALLERY WILL BE DISPLAYED**

*University of Texas at Austin*

- Lou Kimbell
- Meri Felt
- Farzad Boroumand
- Sybil Case
- Wade Wells

*Rice University*

- Paolo Sant' Ambrogio
- Philip Mahla
- Derek Dutton
- Brian Cornelius
- Misami Yonezawa



# RICHARD PAYNE'S UNFINISHED SENTENCES

by Elizabeth Sasser

*The work of photographer Richard Payne is changing. Where once, Payne says, he treated buildings as isolated objects, he now strives to capture the rich interaction of building and context.*

For 20 years, architect and photographer Richard Payne has created striking photographic images that have enabled spectators to participate in the revelation of architecture. The many people who have seen his pictures have shared his understanding, and have had the built environment transformed from a thing seen in passing to something understood and enjoyed on its own terms. Like architecture itself, however, Payne has seen transformation in his work—in the final image he creates and the reason he creates it.

Payne, who says his underlying goal has evolved from presenting a building as "object" to showing it within the visual influence of its environment, explains that he does not interpret his subjects. Instead he concentrates on the presentation. "I can't disclose the nature of architecture, if I set out to make an artistic image," he says. "The architectural photographer is selective, but does not interpret. He must be aware, but awareness is not interpretation. If I let personal feelings enter into it, it would be a disservice to the architecture and the architect. My approach, then, is purely a matter of *presentation*. If there's an art in it, it's a joint effort between me and the architect, past or present. We've gotten together and we've made this image that is more dependent on the architect than on the photographer."

Payne admits, however, that if simple presentation were all there was to it, any competent technician could photograph buildings adequately. But would the result be a great photograph? "I think there is an intuitive sense, of which the photographer may or may not be aware, that makes the difference between a beautiful photograph and an acceptable presentation," he says. "Maybe it's experience or the ability to see more keenly. . . . After 20 years, I know if I get to a place at a certain time certain things will happen. Joy comes when you are aware that all buildings—even ugly ones—are beautiful at certain moments, under certain light conditions. You have to learn that to present the real meat of a building you must work with

light—that's all you've got. If you're optimistic and you believe a building is beautiful, or will be at a particular time of day, you know you must be there at that moment."

"The right moment!" was the caption Payne used for his photograph of Johnson and Burgee's Transco Tower in Houston, which he caught in a burst of sunlight through the cloudy sky. "If a photographer," Payne observes, "can take a picture that is so strong that it makes people aware that an architect designed this structure, it may in some small way heighten an appreciation of the architecture and the architect. . . . I keep trying to make photographs of buildings more revealing without having to be tricky. . . . I am happy to say that I'm continually learning."

Just as the architectural profession has undergone changes during the last two decades, Payne's concepts as a photographer have constantly developed. He points out that many architectural photographers were educated according to Modernist precepts in the era of Gropius and Mies van der Rohe, when "buildings were conceived and designed primarily as *objects*. . . . The design, and more importantly, the analysis of the design work, [was] based on visuals [produced] in the office, detached from context, small in scale, two dimensional, and strongly connected to [the] ego of would-be 'artists.' . . . I and my colleagues have tended as photographers to view buildings as objects, . . . a sort of 'pure form' devoid of the visual influences of their environment. The result is often imagery that falls short of the great potential of photography to communicate the drama and beauty of architecture. We should and must develop attitudes about our work that permit us to provide the link between drawings and the real buildings. Only photography makes this possible."

Payne recalls a *Time* magazine cover showing Philip Johnson with a small model of the AT&T Building in his hand. Long before the building was underway, it had already been judged; the critiques were based upon models, photographs of models, or drawings. "If Ada Louise Huxta-

*FACING PAGE: Payne's photograph of the Franklin Bank, Houston, revels in detail, from metope to Budweiser can.*





HOUSTON

POST



*Says Payne: "To present a building you must work with light—that's all you've got."*



*ABOVE: Payne says his photograph of Pennzoil Place, Houston, is "architecture incorrectly interpreted as object."  
RIGHT: Transco Tower, Houston, was shot "at the right moment."*









ble [then the architecture critic of the *New York Times*] could have stood with me for four or five hours on the roof of the ABC Building and watched the AT&T Tower move under the light of Manhattan," says Payne, "her opinion could not have been the same. She might have been equally negative, but she could not have avoided the connection of the new building with its complex site."

The importance of a different kind of visual information was emphasized by the work Payne did for the "Creating Tomorrow's Heritage" exhibition, which was sponsored by TSA in 1983. In photographing J. Riely Gordon's Ellis County Courthouse in Waxahachie, for example, Payne did not exclude everything except the structure. Instead, his photograph demonstrates the importance of including those things appropriate to an understanding of the architecture—"its dominance and significance to the people who love it." The contrast between the photographic record of the courthouse and Payne's admired and praised "logo" for Pennzoil Place in Houston, designed by Johnson/Burgee and built in 1976, is startling. Payne says, in retrospect, that the Pennzoil photograph "is architecture incorrectly interpreted as an 'object'—not only removed as much as possible from Houston's urban scene but seen from a vantage point impossible for anyone else to achieve." By comparison, the TSA "Tomorrow's Heritage" project led Payne, as he phrases it, "to humanize and localize my work."

This process of discovery was given an unexpected jolt by the request to do the photography for *Historic Galveston*, which was published in 1985 and includes an essay by Geoffrey Leavenworth. When Jerry Herring, the Houston-based graphic designer and publisher, asked Payne to

do the photographs, Payne assumed that he would represent the city's buildings in context, commenting "on the nature of the city." This assumption was incorrect; Herring wanted a "beautiful book" that was "upbeat," not a document about the social and economic aspects of the island's past. Payne admits that he was troubled. Herring was convincing, however, and the work went forward. The resulting book, with its large-scale photographs of handsome details from Galveston's architectural heritage, *none* shown in context, is a celebration of textural richness, a revelation of what craftsmen created with their hands and skills. Although the pictures appear to have been cropped (only a portion of the image area used), they were actually printed just as they were shot.

For Payne, the pictures reflect "the very guts of the buildings." As a result of the superb printing used for the book, people can look not only at the mortar joints but at the grains of sand in the mortar, at the nail holes, and at the peeling paint. Each stone or brick or molding reveals the labor of human hands.

"This," Payne says, "seemed very noble to me during those weeks I spent in Galveston. It was a real eye opener. Through detail one can look closely at how a building is made. It's a new way of seeing architecture for me and it's appropriate at a time when there is a shift to Post-Modernism, in which ornament and detail and color play a major part."

Adds Payne: "I feel comfortable using both an environmental context"—this is brilliantly illustrated in his photograph of White House Ruin at Canyon de Chelly—"or stressing details which show people things they might not see or be aware of, even if they worked in the building." This emphasis on detail is certainly the case in Payne's photograph—from metope to Budweiser—of the entry to the Franklin Building in Houston. The photographer believes that "photography is an activity through which you make discoveries and show what you discover to others."

Since September 1986, Payne's photographic discoveries have been made in France. He has received a grant to spend a year in Paris at the American Center in the company of 199 other artists from around the world. The grant is, in part, the result of an exhibition of Houston's architecture created and assembled by Payne and his students at the University of Houston College of Architecture.

A discussion of the photographer's work would be incomplete without reference to his belief in teaching and the pride he takes in his pupils. Payne asserts that, at a time when much

AT&T model, TOP, and in context, BOTTOM





of what we know of world architecture depends upon the camera, photography should be a mandatory course in every school of architecture. He believes photography is the best way "to introduce students to issues such as human and urban scale, the effects of light, the habits of people, their circulation and responses to architecture. None of this can really be demonstrated in the studio."

Payne's own study and work in France include an investigation of the legacy of the French photographer Eugene Atget (1857-1927). Payne enthusiastically describes his responses to Atget's imagery of "the great vistas of Paris" and the quiet intimacy of "the lovely reflecting pools" and trees at St. Cloud.

Says Payne, "I am absolutely enthralled with Atget's work, and one of the reasons I'm going to France is to stand in exactly the same spot he did and test my vision with his to see why he did what he did. He was, for one thing, more aware of the frame than I have been; aware of . . . what the edges of the photo do—what they encompass and what . . . should be left to implication beyond the edges. I have tended to make photos which are closed or contained. I have forced the eye to the center. In a very real sense this limits the implication of what may lie beyond the edges of the picture. Atget's photos were often open—just the opposite. There is a greater tendency toward [an implied] larger space and often an understanding of what that must be even though you can't see it. This expands the viewer's perception."

Defining his new challenge, Payne says that, "Learning from Atget, I hope to make photographs that are more like unfinished sentences—but ones whose endings you feel and understand." ■

*Elizabeth Sasser, Ph.D., is a professor in the Texas Tech University College of Architecture.*



Payne calls the White House ruins at Canyon de Chelly "the ultimate place and building combination."



Courthouse Square, Waxahachie



him more money and work on Emerald Oaks.

Stehling hung on as work on Emerald Oaks and Medical Center Condominiums ground to a halt. The turning point came when an engineering firm sued Clark and Casperone for non-payment, and the Dallas developers turned and brought suit against Stehling, claiming he should have paid the bill. The architect said he was stunned. "I waited a year for my money, and suddenly I was sued by Clark and Casperone. I couldn't believe it," he says. "When they sued me, I had to fight back."

Stehling's lawyer, Houston attorney Kenneth Mahand, says Stehling, like many architects, was reluctant to bring suit for several reasons: he did not want to offend the developers, create a reputation for himself as litigious, or prevent himself from obtaining more work on that development and others in the future.

Mahand, who has represented several architects, says Stehling's attitude toward using the courts is prevalent among architects, and contributes to architects' difficulty in receiving payment for completed

work. "Other people (laborers and suppliers) have stepped up and said, 'I want my money, let's have it.'" Because architects hold back, he says, they have "developed a reputation for being a real soft touch. I think as a result a lot of architects have taken a real licking."

Contributing to the problem, says the attorney, is that as far as building and construction is concerned, architects lack the traditional protection afforded others in the industry.

"The architect just doesn't have the protection he needs. If they just draw the plans, architects don't have any lien rights unless they also supervise construction," Mahand says. He adds that everyone involved in a project, from the bank to the laborers, can file a lien except the architect.

"This is a very fundamental deficiency in our lien laws," he says.

Mahand names three reasons architects fare poorly in court:

- Reluctance to file suit for fear of offending the developer and out of concern that they will develop a reputation for being litigious;
- Insufficient lien rights; and,

• Reluctance to testify on behalf of other architects for the same reasons they would not file suit.

Mahand says that in Stehling's case, Clark and Casperone are currently negotiating a related case involving several financial institutions and that he is trying to arrange for Stehling's fees to be part of the settlement. "It seems a little unfair that the banks will get their money back and the architects and engineers who did the work won't get any money."

Stehling admits the ordeal has taken its toll on him, since it caused him to lose his firm and "took 10 years out of my professional life." Today he lives in San Antonio and works as an employee of a local development company, because, "basically, between the two clients I lost everything I had." Even so, the architect says he is down but not out. He currently has seven other lawsuits against the developers of Emerald Oaks for a total of approximately \$3.5 million, "and I expect to win them all," he says.

—Charles E. Gallatin

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from the original Fairmount facade, culminating in a single-story portion in line with the German-English School and allowing the required porte cochere to be placed in front of the new wing. The original balconies of the Fairmount provided an appropriate source for design of the new porte cochere. The resulting "old" new porte cochere continues the line of the "new" old balconies of the original building, tying the whole composition together.

The most controversial aspect of the project, according to Alamo Architects, has been use of two colors of brick on the new facades. "There was never any question about using brick for the new building," says architect Irby Hightower, "however, controversy arose when we decided to combine the two colors found in the old Fairmount in the new facades." This enabled the designers to refer to the old elevations but not to literally copy them. The mixture of two colors reflects the intentional complexity present in the new Fairmount. The brick pattern and color helps to mark the transition from the

old Fairmount to the new Fairmount. The use of two colors of brick also underscores the importance of the exposed joint where the street facade of the original Fairmount (in red brick) meets the side wall (in yellow brick), also the point where the facade of the new wing begins. The new facade folds back, revealing the yellow brick of the original wall. Thus, the point where the two buildings meet is where both the similarities and differences of the two become clear.

Stylistic issues aside, the importance of the project lies in the fact that it occurred at all. If the Fairmount had been torn down, few would have missed it. The fact that a small group of industrious people had a vision and were stubborn enough to see it through made the difference in this important historic-preservation project.

—Leonard Lane

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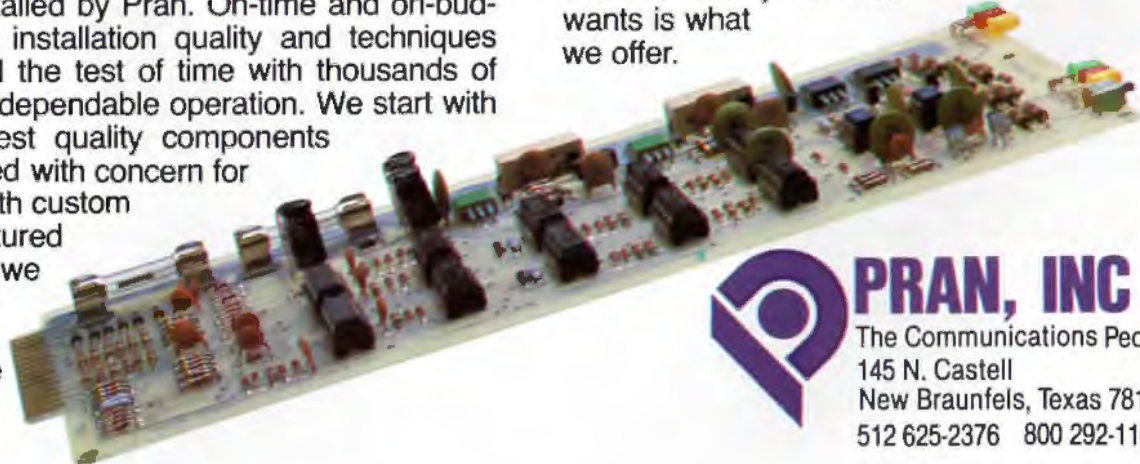
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were selected from 33 entries representing 14 architectural firms in the 1986 Design Awards competition of the Fort Worth Chapter/AIA.

The four awards are comprised of one Honor Award, two Merit Awards, and one Citation Award. Jurors for the 1986 contest were Frank Kelly, FAIA, of Sikes Jennings Kelly of Houston; Joseph Mashburn, an assistant professor of architecture at Texas A&M University; and Joan Jasper of Gwathmey Siegel & Associates Architects in New York.

The Honor Award went to architect Jim Bransford of Bransford Architects and his wife Patty for the renovation and expansion of their home in Fort Worth.

Two Merit Awards were given for projects located in Fort Worth: the Associated General Contractors Office Building and the Main Station Unlimited. The award for the AGC Office Building went to architect Kirk Voich Gist of Fort Worth. The award for Main Station Unlimited, a renovation and adaptation, went to Halbach, John and Dietz-Architects, also of Fort Worth. E. Karl Dietz served as partner-in-charge and project designer.

The Citation Award also went to archi-



*Bransford Residence, Fort Worth*

W.D. Smith, Inc. Commercial Photography



*AGC Office Building, Fort Worth*



*Main Station Unlimited, Fort Worth*



*Ginsburg Residence, Fort Worth*

test Jim Bransford for the Ginsburg Residence in Fort Worth, a new home com-

pleted in the spring of 1984.

—CEG

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## ENERGY AWARDS PROGRAM HONORS SIX PROJECTS

Two Awards of Excellence and four Awards of Merit have been awarded in TSA's first Energy Awards Program. Award of Excellence winners are Thanksgiving Tower, Dallas, by Harwood K. Smith & Partners, Inc., Dallas; and the Cable private library, Austin by Lawrence W. Speck Associates, Austin.

McKittrick Richardson Wallace, Houston, won Awards of Merit for League City Intermediate School, League City, and Allen F. Labay Junior High School, Houston. L.M. Holder, III, Inc., Austin, won Merit Awards for the Burleson residence, Kerr County, and the Holmes residence, Austin.



The Chrysler Technology Center, by CRS Sirrinc, will cost an estimated \$675 million.

### IN PROGRESS

**CHRYSLER TECHNOLOGY  
CENTER, AUBURN HILLS,  
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Detroit, Mich., has chosen Houston-based CRS Sirrinc, Inc., to provide master-planning, architectural, engineering, and program-management-assistance services for the Chrysler Technology Center, to be located approximately 20 miles north of

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Wes Thompson



Thanksgiving Tower, Dallas

R. Greg Harsley



Cable private library, Austin

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Detroit on a 504-acre site near the town of Auburn Hills.

The facility, a new center for Chrysler's engineering and research work, is one of the largest architectural projects underway in the country, and it is Chrysler's largest-ever investment in a non-manufacturing facility. The project will cost an estimated \$675 million.

Designed to serve 6,000 employees, the development includes 2.5 million square feet of laboratory, office, and construction space, as well as 2.17 million square feet of parking.

CRS Sirmine developed a master plan around skylit cross-axes that join a central "technology plaza" to four office/laboratory wings, each with a distinct character. The center will include offices, laboratories, studios, a training center, a computer center, a pilot-plant area, and testing facilities, as well as an adjacent "supplier park" for the offices of companies working with Chrysler. Except for the Chrysler pylon marking the entrance and two tall octagonal skylights over nodes of activity, the facility will sit quietly in its park-like setting.

Chrysler hopes to achieve a number of goals in the reorganization that will accompany construction of the new facility, including:

- Establishing "an image of world-class performance in an exciting and stimulating work environment, while preserving and enhancing the natural landscape features of the site;"
- Unifying design and testing currently spread over a number of sites;
- Bringing production workers and suppliers in on new-model design;
- Increasing the number of parallel processes in design; and
- Creating a new relationship between employees and management, fostering face-to-face communication.

Paul Kennon, FAIA, president of CRS Sirmine and head of design, recalls that he started his career with Eero Saarinen, architect of the landmark General Motors Technical Center, which was completed in 1956. He looks on the Chrysler Technology Center as the opportunity to create a project of similar significance.

The first phase of the project will be finished in late 1988, and the second phase will be finished in early 1990.

—JWB

### THREE NEW CULTURAL FACILITIES IN HOUSTON

National attention will be focused on the cultural life of Houston in 1987 when the new Wortham Theatre and the Menil Museum open. But these two facilities, albeit large and potentially of international stature, are not the only game in town.

Three smaller arts facilities, either planned or recently completed, show that a number of other arts organizations continue to contribute to the city's cultural life, even in today's uneasy economic climate. They are STAGES Theater, the Houston Ballet Academy, and The Art League of Houston.

STAGES, designed by W.O. Neuhaus Associates of Houston, is located in the Star Engraving Building, a Spanish Revival structure overlooking Allen Parkway and Buffalo Bayou that was designed by R.D. Steele in 1929, and which had been abandoned for almost 20 years. In addition to STAGES, the building houses a Chil-

dren's Museum (designed by Gensler Associates) and several office suites, including those of Neuhaus Associates.

The STAGES program called for both a theater-in-the-round and a thrust-stage theater, with combined seating for 500. Both had to fit in the existing warehouse space, with its 20-foot column grid. A prefabricated metal roof was added over the thrust-stage theater to accommodate larger sets. Since the two theaters often have plays running at the same time, sound dampening was an important requirement. Costume shop, dressing rooms, and administrative offices are on the second floor. On the ground floor, both theaters share auxiliary services and a long lobby defined by a central ticket booth and a series of arches. A neon-lit, freestanding portal faces Allen Parkway.

Like STAGES, the Houston Ballet Academy on West Gray, completed in late 1984, is both a renovation and an important cultural center between Montrose and Buffalo Bayou. Ray Bailey Architects, Inc. (Matt Starr, project designer; Ray Leiker, project architect), transformed a bulky tilt-wall dress-factory building into a light, two-story studio/academy/workshop, using exposed gable trusses to raise the roof and span the full 98-foot width of the building and adding skylights in five of the six studios. The largest studio—the same size as the stage at Jones Hall, where the company performs—can be converted into a 320-seat theater. The exterior was renovated by adding metal panels, awnings, and glass



*Houston Ballet Academy*



*Art League of Houston, model*



at the major entries. Public and private spaces are delineated through the use of lighting and different floor tile patterns.

W.O. Neuhaus Associates is also the architect of a third facility planned for the north Montrose area, the new headquarters of the Art League of Houston.

Neuhaus Associates was chosen from among 28 firms in a competition sponsored by the Art League. The four other finalists in the competition were Ray Bailey Architects, Inc.; Gensler and Associates, Architects; McKittrick Richardson Wallace Architects, Inc.; and Barry Moore-Team HOU, a collaboration.

The program called for a building of 20,000 square feet on a 25,000-square-foot lot on Montrose Boulevard, to provide space for administration, exhibitions, and teaching, along with parking for 40 cars. In addition, the project was to continue implementation of a revitalization plan for the northern end of Montrose, providing a framework for other development in the area to follow.

Neuhaus Associates planned a three-story building with rooftop skylights. Most of the studios, under curved open trusses, are on the third floor, to take advantage of the northern light and natural ventilation. "Noisy" areas—sculpture, ceramics, jewelry, and woodshop—are on the first floor, providing access to materials and views of two landscaped courtyards. The exhibit galleries are on two floors, linked spatially and visually by an internal stairway. The major gallery, on the second floor, has damper-controlled northern light from a variety of windows. An auditorium on the first floor has separate entrances, permitting use for community groups when other League facilities are closed. The facility, planned for completion in late 1987, is inviting and alive to the possibilities of interaction. It fits well with the Art League's intention to attract students of all ages, backgrounds, and levels of expertise.

—JWB

## SCHOOLS

The School of Architecture at the University of Texas at Austin has established the John S. Chase Endowed Presidential Scholarship, which has been funded by \$27,050 in gifts and pledges. Chase received a master's degree in archi-

ture from UT Austin in 1952. He is chairman of the board of John S. Chase Architect, Inc., in Houston.

Ten students from Texas A&M University were awarded an Honorable Mention in the Charles E. Peterson drawings competition, sponsored by the Historic American Buildings Survey of the National Park Service. The students were Lauri Floth, Paninee Kenny, Andrew Ray, Sukking Yiu, Lyn Thomas, Kate Gibbons Klein, Michael Marshall, Chinasek Tandikul, Bobby Thomas, and Cathy Wilson. Their submission was the Hammond House in Calvert.

Architectural students at Texas Tech University have painted a mural on 1,150 square feet of corridor wall in the basement of the Administration Building. The mural depicts architectural details of the Spanish Renaissance Administration Building, constructed in 1924-25 as one of the institution's first buildings. The image is the work of 20 students enrolled in a seminar for the study of architecture as an aspect of culture.

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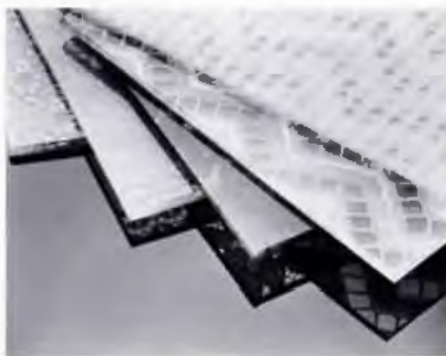
## EVENTS

**Through Jan. 31:** "Market Square Park Proposals," schemes developed by Jeffrey Karl Ochsner Associates, the Downtown Houston Association, and the Houston Parks and Recreation Department for the design of historic Market Square. Work by Malou Flato, Paul Hester, Doug Hollis, James Surls, and Richard Turner will also be shown. At the Diverse Works Gallery, 214 Travis in Houston.

**Through January:** "Best of Best: A National Design Exhibition," features 30 top American graphic designers as selected by a nominating committee of respected and distinguished designers. The exhibit is organized and sponsored by the Art League of Houston. At INNOVA, 20 Greenway Plaza in Houston.

**Jan. 29:** "What Could Be in Architecture," a panel discussion at CONDES 87, the Dallas Market Center Contract Design Show. Texas architect Peter Jay Zweig is a panelist, along with Stanley Abercrombie, Michael Graves, Ettore Sottsass, and James Wines. Panel members will present personal views on what they would like to see or believe could happen in architecture. From 6:30 to 8 p.m. in the Great Hall of the Dallas Apparel Mart. Admission is free.

## PRODUCTS



A process for encapsulating fabric within laminated architectural glass has been developed by **Dlubak Studios**, an architectural glass and aluminum bending company. The flexibility of the new process allows architects to create stylish, unique designs while retaining the practical advantages of laminated glass. For more information circle number 32 on the reader inquiry card.

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THE PRICE OF FAME

The *New Yorker* magazine's "Talk of the Town" section recently wrapped its loving arms around the decade's most celebrated architect, Philip Johnson, detailing his daily activities as he prepared a design as a gift for a New York church congregation.

In the story, Johnson walks briskly from apartment to distinguished (elliptical) offices on Third Avenue, pausing only to sign autographs for members of an admiring public. He sits in the park, sketching the scene and giving birth to an idea. He travels to his glass house, where he can "get away from the phone, watch *Dallas* on TV," and, incidentally, develop his design scheme. Finally, he visits a client, with whom he has no contract, and presents his hard-line drawings as a gift. The client sees he has no choice but to build, as he has just been handed fruits of the labor of the most honored and sought-after architectural talent of our time.

Wow! What a way to practice the second oldest profession. The story set me to thinking. Philip Johnson has what we all want: public and professional recognition to the extent that he is sought after and never disputed. The ultimate groove: becoming a *really important architect*. Few ever achieve this state. I can think of only two from Texas who got close, and they were never stopped on the street for autographs.

Most of us can only wonder about life in fame's upper reaches, but then, accustomed as we are to groveling at the feet of clients, battling with low bidders, and suffering the contumely of tort attorneys, we are far from ready to shoulder the cloak of greatness, should it ever fall upon us.

Should it happen, however, you can expect your diary to include entries as follows:

JUNE

- AIA announces national design award.
- Have market coordinator book East Gallery for exhibit of work.

JULY

- Agree to speak to National Press Club.
- Call Carson for a couple of opening jokes.

AUGUST

- Nominated for Gold Medal. Assign Michener to prepare bio data.

- Carson jokes lousy—try Joany.

SEPTEMBER

- School Board requests interview. Take Rajneesh Rolls with white tires.
- Awarded GM plant commission. Sell Rolls, Mercedes, and Porsche. Disavow friendship with Perot.
- Feeling run down. Sign up for October AIA Energy workshop.

OCTOBER

- Accept Aggie-bonfire responsibility. Have Red Adair stand by.
- Drafting room low on tracing paper—buy Ridgways.
- Rivers material bad—try Rickles.
- Need date for State Convention—call Loni Anderson.

NOVEMBER

- Offered cathedral commission, but office lacks religious experience. Call Pat Robertson for consultation.

DECEMBER

- Desperate for speech opener. Is D. Braden in Dallas still alive? Maybe he can help.
- Third-party suit surfaces. Get Race Horse.

JANUARY

- Press club luncheon is huge success. Send Braden \$5.

FEBRUARY

- Pillsbury contacts concerning buy-out. Total up assets—remember Perot got \$750 mil!

*Dave Braden is a partner in the Dallas firm Dahl/Braden/PTM.*

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