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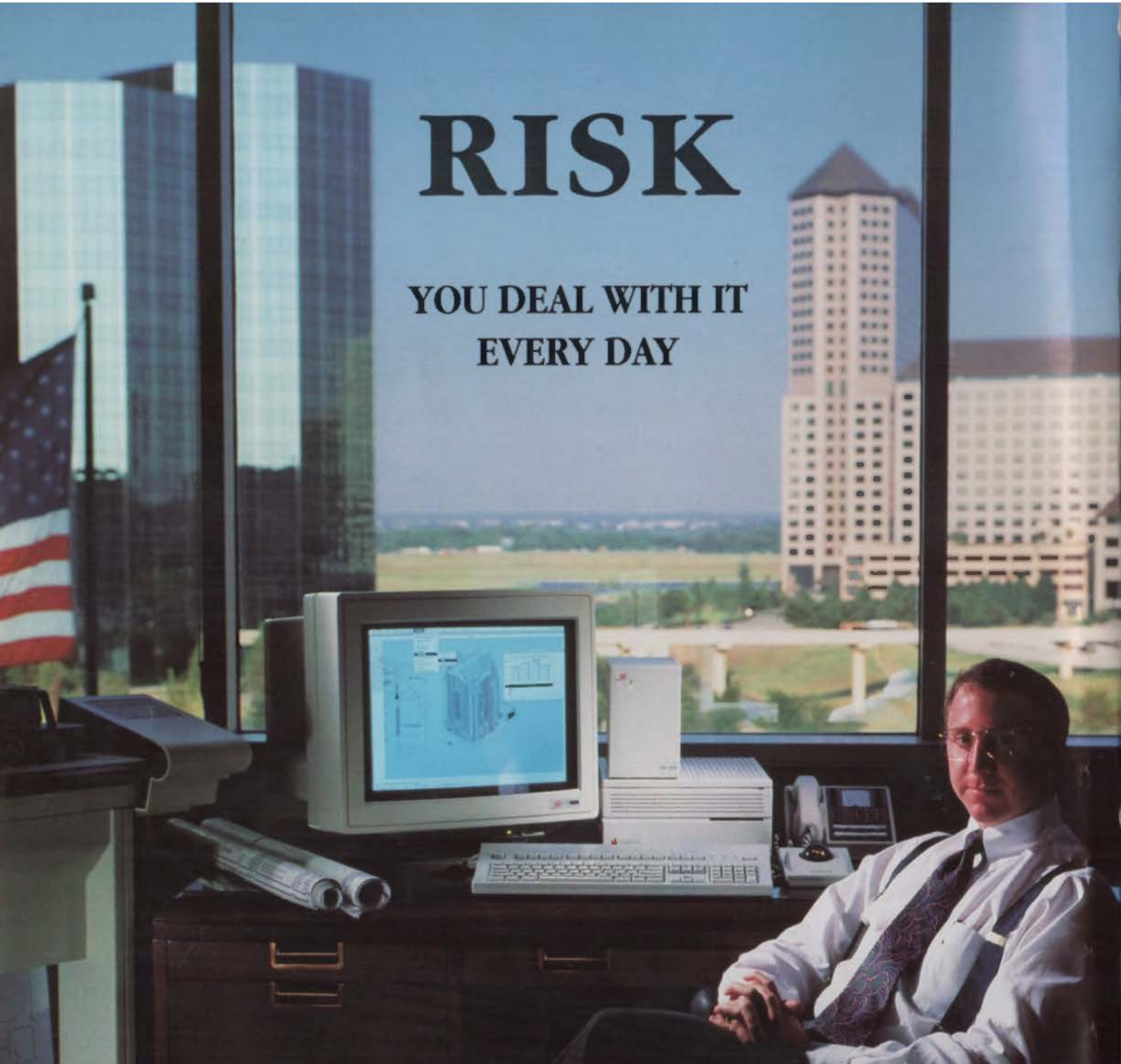
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On the cover: House on Sunny Slope, Austin (see page 27); photograph by R. Greg Hursley, Inc.

1989 TSA DESIGN AWARDS



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South Burke Ranch Headquarters 26



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Frost Motor Bank and Plaza 35

A PORTFOLIO OF WINNERS

23

The jury for this year's Texas Society of Architects Design Awards selected projects as large as a 31-unit condominium complex and as small as a single-volume lake house, but all shared a consistent, direct approach in their designs. Editor Joel Warren Barna reviews the 35th annual competition and profiles the winners.

IN THE CAPITAL OF WHITE NOISE

36

Design critic Richard Ingersoll surveys the much-maligned concrete-topped landscape of downtown Dallas and discovers a new sensory experience amid the high-rises of the 1980s: the fountains of Dallas—products of the speculative-office marketplace, urban treasures befitting a growing North American locus.



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Oakbrook Center, Special Design Award from
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JANUARY-FEBRUARY 1990 VOLUME 40 NUMBER 1

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A quiet celebration of 40 years

IN THE PREPARATIONS for the November/December 1989 issue of *Texas Architect*, in which we published profiles of 50 architects and firms to celebrate the 50th anniversary of the founding of TSA, we lost track of the fact that the magazine itself was approaching a milestone of some importance. This issue, it turns out, marks the beginning of *Texas Architect's* 40th year of publication. It's nice to be here for the occasion, which we observe without champagne or speeches but through the simple ceremony of putting this issue together.

This issue breaks with the tradition of the last several years in that it showcases the winners of the 1989 TSA design-awards competition (please see the feature that begins on page 23). Normally, the design-awards judging is held in July, and the winning projects are published in the November/December issue. In 1989, however, the design-awards judging was held during the TSA Annual Meeting in October. Thus, we present the 1989 winners in this issue. Also in this issue is an eye-opening feature on the much-maligned fabric of downtown Dallas by Richard Ingersoll. In addition, we have an interiors section, featuring work by Cisneros Underhill Architects of Houston, along with a review, by contributing editor Gerald Moorhead, of a new monograph about Bruce Graham.

Other changes are in store this year. Earlier plans called for us to devote both this issue and the November/December issue to design awards. TSA's officers have decided to build on the enthusiasm generated in 1989, however, and have again scheduled the design-awards judging during the TSA Annual Meeting, meaning that we will publish the winners of the 1990 competition in the January/February 1991 issue. This gives us the opportunity to focus on a different issue theme for the November/December 1990 issue: *export architecture*, highlighting current work outside of Texas by Texas architects. We invite all TSA members to let us know about projects of interest to our readership.

Another change is in the works for the upcoming March/April 1990 issue. We had intended to focus on small buildings, and, while we still plan a feature story on this topic (for which, again, we invite submissions) we have decided that recent events merit a shift in focus for the issue theme. The issue will now center on the dramatic changes portended for Houston and Dallas by proposed mass transit systems. In addition, we will take a look at the urbanistic effects of airport development in North Texas and at the possible impact of the proposed high-speed train route in Central Texas.

Finally, I would like to acknowledge another change for the magazine. The November/December issue was the last issue for which Charles Gallatin served as Associate Publisher. Charles, who joined the magazine as managing editor in early 1986, took over with the March/April issue of 1988, when then-Associate Publisher Rob Field left the magazine. Since that time, Charles has headed both the sales effort for the magazine and the marketing of the Annual Meeting Products Exhibition, a major source of non-dues revenue for TSA, bringing dedication and imagination to both tasks. As this issue goes to press, Charles has refocused his responsibilities within TSA's overall effort; he will work full-time on the Annual Meeting. Teri Termeer-Wood will assume his duties for marketing the magazine. This is not a good-bye: Charles is still working in the same office for the same goals. But I wanted to acknowledge a debt of gratitude owed to him for doing something that most people don't realize: He kept the magazine going through some pretty rough times, so that we could celebrate this 40th anniversary.



Charles Gallatin

Joel Warren Barna

THE REDESIGNED *TEXAS ARCHITECT*

AFTER READING the [November/December 1989] *Texas Architect*, while at the convention in Fort Worth and since, I find it to be everything you said was going to be—excellent from cover to cover. I believe that the new format is easier to read and contains more information than ever before.

One dispiriting note, however: we at Wilson/Doche are saddened by Dave Braden's retirement from his "Musings" column. We would always turn to the last page first for "Brother Dave's" comments. He will be missed.

Jim C. Doche
Wilson/Doche Architects
Amarillo

CONGRATULATIONS on "the new look *TA*." The first issue is excellent.

Bill D. Smith, FAIA
JPJ Architects, Inc.
Dallas

A TEXAS FIFTY

SOME OF US in the Houston Chapter/AIA are seriously concerned about what your editorial staff considers "profile worthy" among the contributing architects of TSA during the last 50 years, from their beginnings long before the creation of the Texas Society of Architects in the last five decades.

Many of our architects had an important role in the founding of TSA; they also contributed to the birth of the Historic American Buildings Survey; and . . . a number of architects lectured extensively and explained statewide the role of the AIA in the growing movement of historical preservation.

We, therefore, respectfully request that you give due and well-deserved recognition to those who also served the profession in this field.

I feel certain that you will recognize publicly the following firms, which were overlooked in your first review: William Ward Watkin, Harry Payne,

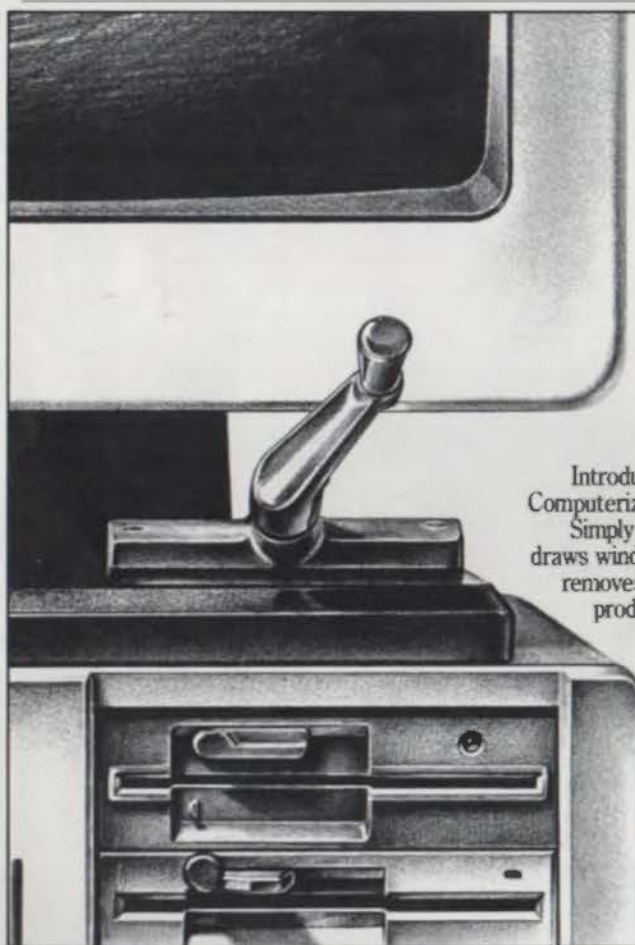


Joe Finger, Milton McGinty, Milton Moore, Pierce and Pierce, Golemon & Rolfe, Preston Bolton, and Maurice Sullivan. All these firms made significant contributions to the existence and welfare of architecture in Texas and were bona fide pioneers not only in design but in the practice of architecture. We regret the omission of their profiles.

Harvin C. Moore, FAIA
Chappell Hill

I WAS VERY PLEASED with your entire November/December 1989 issue, in particular the fine write-up by Willis Winters on my father, Mark Lemmon. Again, congratulations on this fine documentation of 50 years of Texas architecture.

Mark L. Lemmon, MD
Dallas
Letters, continued on page 9



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UT AUSTIN'S GOLDSMITH HALL

BEING VERY FAMILIAR with Goldsmith Hall before and after, I would like to present a very different opinion on its success than that offered by Gilbert Hoffman in the November/December 1989 issue of *Texas Architect*. While Hoffman questions whether the UT School of Architecture and the architects [Thomas and Booziotis Architects, Dallas, and Chartier Newton, Austin, Associated Architects] have created an environment which will inspire and challenge the students, I answer that there is no doubt they have.

Although the school doesn't make a sweeping design statement per se, there will always be a sense of discovery for students at Goldsmith Hall. They will learn of proper deferential responses to a sensitive context. They will see quality materials detailed creatively. The intelligence of Thomas, Booziotis, and Newton's design will reveal itself through the years as a more timeless solution than one wrapped up in the questionable trends of the 1980s.

I assert that the school's stated goal of providing a quality environment for academic excellence has indeed been met. By contrast, John Andrews's Gund Hall at Harvard [praised in Hoffman's story] is a technical systems failure, renowned for its leaking and for being horribly uncomfortable. Rudolph's Art and Architecture Building at Yale was burned by its students and has been frequently altered.

*R. Lawrence Good, FAIA
Good Fulton & Farrell Architects
Dallas*

CORRECTIONS: TA NOV/DEC 1989

The timeline (pages 34-39) incorrectly showed the firm MacKie & Kamrath ceasing operation in 1969. As stated in the profile on pages 62-63, however, the firm continues under Lloyd Borget, FAIA. Also, the beginning date for the firm that became Taft Architects should have been shown as 1972.

Authorship was wrongly credited for two stories. Jim Steely profiled Fehr & Granger; Bruce Jensen profiled Jensen, Inc.

The issue's cover illustration, courtesy of the UT Austin Drawings Collection, was from a 1937 architect's license.



A model of "Athens, Birthplace of Democracy" will be part of a series of salutes to Greece in Dallas.

Dallas World Salute

A salute "to Greece and Her Legacy," will comprise major literary, architectural, jewelry, art, and athletic exhibitions in honor of the 2,500th anniversary of democracy. Various Dallas sites, *begins Mar. 30*

Organic Pluralism

A symposium at the University of Oklahoma will explore change in organic architecture. Participants will include Jeffrey Cook, Bart Prince, Fay Jones, Lawrence Speck (of UT Austin), and Malcolm Quantrill (of Texas A&M). Norman, Okla. (405/325-2444), *Feb. 28 to Mar. 3*

Heart Strings

The Design Industries Foundation for AIDS/Houston will host "Heart Strings: The National Tour" at Jones Hall. Proceeds from the musical will go to the Bering Foundation's AIDS programs and DIFFA/Houston (713/850-1293), *Feb. 3*

Solar 90, SOLTECH 90

The American Solar Energy Society Annual Conference and the 15th National Passive Solar Conference will be held in conjunction with the SOLTECH 90 Conference in Austin. Programs emphasize developments in solar energy and passive solar design. American Solar Energy Society (303/443-3130), *Mar. 18-22*

Architecture and its Image

An exhibition subtitled "Four Centuries of Architectural Representation" brings together work in various media by architects and artists. Dallas Museum of Art (214/922-1200), *opens Feb. 22*

Michael Tracy exhibit

This exhibit includes a selection of Tracy's large, semi-architectural paintings. The Michael Carey Gallery, Austin (512/499-8707), *through Jan. 22*

Money Matters

Subtitled "A Critical Look at Bank Architecture," this photographic survey traces the history of bank architecture in the U.S. and Canada. The Museum of Fine Arts, Houston (713/526-1361), *Feb. 4 to Apr. 15*

Benefit for Shelter

Proceeds from the San Antonio Chapter/AIA's Beaux Arts Ball will benefit the construction of a playground at a local homeless shelter. Blue Star Gallery (512/226-4979), *Jan. 20*

Wren and St. Paul's

"Sir Christopher Wren and the Legacy of St. Paul's Cathedral" is an exhibit of the Great Model of St. Paul's and 120 original drawings. The Octagon, Washington, D.C. (202/638-3105), *Feb. 21 to May 8*

Kimbell addition draws fire 10

FORT WORTH Meier, Frampton, Isozaki, Stirling, Johnson, Cobb, Freed, Venturi, Scully, Goldberger, Dillon, and two Kohns oppose a Kimbell Art Museum addition.

Downtown mall plan advances 11

DALLAS City officials have chosen a site proposed by Bramalea Texas for a potential 3-million-square-foot downtown mall.

Of Note 12

American breaks ground at Alliance Airport; State officials approve a Dallas rail line; Trinity clears houses for playing fields.

Chapter design awards 14

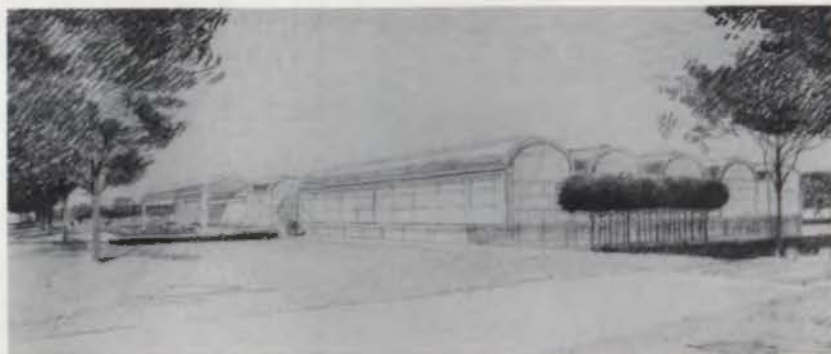
HOUSTON Jurors premiate five projects—a residence, three interiors, and one urban design—at home and across the continent.

Week of architecture initiated 19

AUSTIN Exhibits, lectures, competitions, and a homes tour kick off an annual series to increase public awareness of architecture.

Homage to Saarinen 20

HOUSTON Gerald Moorhead reports on a Rice Design Alliance lecture series highlighting the continuing legacy of Eero Saarinen.



Romaldo Giurgola's scheme to add two wings to Louis I. Kahn's 1972 Kimbell Art Museum has aroused a firestorm of protest from noted architects and critics alike.

Kimbell plan draws prominent criticism

FORT WORTH

THE DESIGN by Romaldo Giurgola, FAIA, of Mitchell/Giurgola & Thorp for expanding the late Louis I. Kahn's Kimbell Art Museum in Fort Worth (see "News," *TA* Sep/Oct 1989) has become the target of increasing criticism by prominent figures in the architectural world. Letters from members of Kahn's family, former associates, and academics, as well as a roster of architectural headliners, have been directed to Kimbell Director Edmund Pillsbury, the museum's board of directors, and Giurgola. The writers advance numerous criticisms of Giurgola's proposal to replicate Kahn's cycloid vaults on the north and south ends of the renowned museum, focusing on key issues such as the blurring of authorship between the Kahn and Giurgola sections, the impact of the abutted wings on the proportions and landscaping of the structure, and the difficulty of duplicating the quality of construction.

One of the strongest missives sent to Kimbell trustees in November was drafted by architects Richard Meier and Kenneth Frampton (chairman of the Columbia University Graduate School of Architecture), who collected signatures from a who's who of the architecture and museum worlds. Their letter vigorously denounces Giurgola's plan as "mimicry of the most simple-minded character" and "something that Kahn himself would have abhorred." The letter further urges a reconsideration of the expansion proposal and the preservation of the existing building. Archi-

itects Arata Isozaki, James Stirling, Philip Johnson, James Freed, and Frank Gehry also signed the letter, as did museum directors Phyllis Lambert and Kurt Forster. Henry Cobb, Robert Venturi, and historian Vincent Scully wrote separate letters of protest.

The Meier/Frampton letter, dated Nov. 20, followed reviews of the scheme by Paul Goldberger in the Sept. 24 *New York Times* and by David Dillon in the Oct. 29 *Dallas Morning News*. Goldberger refrained from strong criticism, but Dillon rejected Giurgola's plan, citing the pitfalls inherent in the simulation of the original building.

Kahn's widow, Esther I. Kahn, and daughter, Sue Ann Kahn, wrote critical letters to the Kimbell board and to the *New York Times*. In Philadelphia, where both Kahn and Giurgola taught and practiced, architects and academics, including Marshall D. Meyers, the original project architect for the Kimbell, and George E. Patton, the Kimbell's landscape architect, expressed dismay. A joint letter of protest was signed by University of Pennsylvania faculty members Julia Moore Converse, curator of the Kahn Collection; David B. Brownlee, associate professor of the History of Art; and David G. De Long, chairman of the graduate program in Historic Preservation.

Giurgola and Kimbell director Pillsbury have gambled that repeating Kahn's forms would make the addition appear deferential to its progenitor, thus avoiding the furors that have attended expansions of the Guggenheim and Whitney museums in recent years. The jury is out, but preliminary volleys suggest that this approach may prove to be the most offensive to admirers of the Kimbell.

Barbara L. Koerble

Barbara Koerble is a writer in Fort Worth.



Downtown Mall Developer Chosen

DALLAS

THE FIRST STEPS have been taken toward construction of a downtown mixed-use mall in Dallas that city officials hope will bring jobs to nearby neighborhoods and help stabilize the fabric of retail properties and historic buildings—along with tax revenues—that have been eroding from the city center during the 1980s.

In October 1989, the city authorized \$25,000 in consulting fees for developer Bramalea Texas and authorized the company to negotiate with the city and potential tenants for the project, tentatively called Dallas Main Center Mall. The decision followed a request for proposals that elicited designs from three separate teams (see "News," *TA* Mar/Apr 1989).

Bramalea Texas' \$262-million, 3-million-square-foot mall would occupy a nine-block area centered at the intersection of Main and Griffin streets, with a glass-covered retail spine extending five blocks along Griffin. Architect for Dallas Main Center is the Urban Design Group, Inc., of Tulsa, Okla., designer of the Tabor Center in Denver, Colo., and the successful Rivercenter in San Antonio (see "News," *TA* Sep/Oct 1988).

Dallas Main Center Mall would link up to the existing 308-room Holiday Inn Hotel, the NCNB Tower (originally Interfirst Plaza, by JPJ Architects, 1984) and One Main Place (Skidmore, Owings & Merrill, 1968) along with existing parking garages containing 1,320 spaces. The plan calls for con-

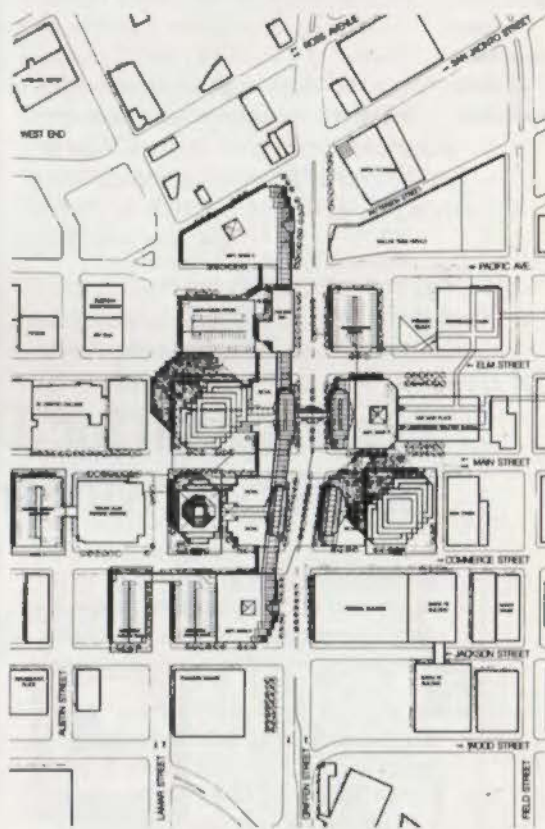
structing three new anchor stores and the mall spine (for a total of 721,950 square feet of retail space and 30,000 square feet of commercial space), two office towers (one at 575,000 square feet and the other at 2 million square feet), and three more parking garages. The city would pay up to \$95.6 million for construction of the mall, the garages, and a service tunnel for the complex. The city would finance its share through revenue bonds to be retired through a tax-increment district.

The city rejected a proposal for a 3.5-million-square-foot, \$680-million project near the Dallas Arts District from the Lincoln/Centennial development company, as well as a \$218-million, 1.15-million-square-foot proposal from Prentiss/Copley, incorporating the historic Neiman-Marcus department store, that had been favored by the Dallas Historic Preservation League and the municipal Landmark Commission.

Developers and city officials say the location of the mall will enable it to count on visitors to the successful West End area and the Dallas Convention Center as potential shoppers, along with up to 60,000 workers from nearby office buildings.

There are several obstacles threatening the future of the mall, however. City finances are already strained. The number of potential tenants for the mall's anchor stores is decreasing daily; retailers such as Saks Fifth Avenue, Bloomingdale's, Bonwit Teller, and Marshall Field's are themselves being sold off by companies trying to come up with cash to finance earlier leveraged buyouts, and are in no position to think about expanding into a potentially risky location in downtown Dallas, where Foley's, Joske's, and Sanger-Harris department stores all have folded in

Bramalea Texas' proposed Dallas Main Center Mall (above: schematic interior, exterior views; below: schematic site plan)



the last decade. The main prize being sought by Bramalea is Neiman-Marcus, now owned by the General Cinema Corporation. Negotiations are underway to lure Neiman's to Dallas Main Center, according to Ann D'Amico, a spokesperson with Bramalea Texas. But a rival mall, proposed by Rosewood Properties on land near Rosewood's Crescent mixed-use complex north of downtown, is also working to sign Neiman's. Neiman-Marcus officials might also decide to stay in their present location.

Joel Warren Barna



Jeffrey C. Feltzer

Alliance Airport gets under way

AMERICAN AIRLINES broke ground Nov. 16 on the first phase of a \$400-million maintenance base that initiates Alliance Airport, a city-owned development on a 207-acre site north of Fort Worth owned by the Perot Group. The American base will support the airline's 485 aircraft, which are expected to number 750 by the end of 1995.

State's first rail transit approved

THE TEXAS HIGHWAY COMMISSION gave final approval Nov. 22 to the rebuilding of Dallas's North Central Expressway, which will end 20 years of debate over making safe one of the state's most dangerous stretches of pavement and will put in place the first light-rail transit in Texas. The rail line, beneath the freeway's service roads, is a \$188-million component of the \$630-million, 9.3-mile highway-improvement project. Dallas Area Rapid Transit, the city, and the state will share the costs. Work is set to begin in April. One rail line is planned to open in mid-1995; highway completion is expected in late 1997.

News, continued on page 14

Work on playing fields begins

TRINITY UNIVERSITY has completed demolition or removal of 29 homes in a section of the Monte Vista Historic District in central San Antonio (see "News," *TA* Sep/Oct 1989). Construction now has begun on the university's \$10-million, seven-acre recreation expansion for playing fields and a jogging track to serve new on-campus housing. The Trinity development represented the first test for the city's revamped Historic Zoning Ordinance.

Above: some 29 Monte Vista homes have been moved or demolished.

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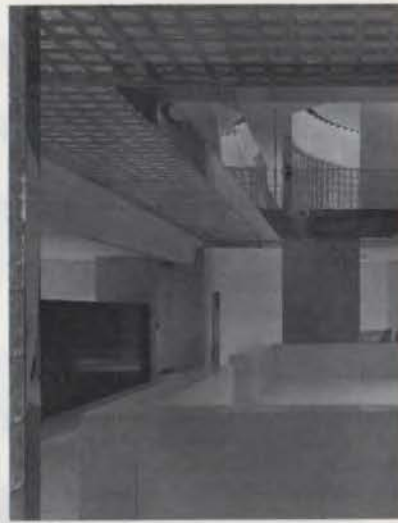
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Awards jury cites new Texas exports

HOUSTON

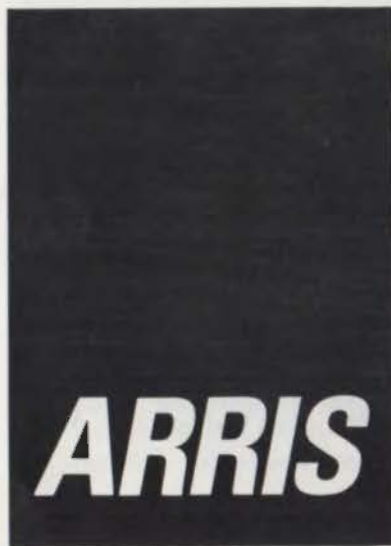
ALTHOUGH THE JURORS for the 1989 Houston Chapter/AIA Design Awards were selective, the five projects they cited for Honor Awards represent a surprising diversity of sizes, purposes,

geography, and design attitudes. The jurors, Cynthia Weese of Weese Hickey Weese, Chicago; Bud Luther of Gensler and Associates/Architects, Washington, D.C.; and Anthony Ames of Atlanta reached agreement in their list of winners on such universal architectural criteria as detail, clarity of plan, and consistency in approach.

Their only award for architecture went to OAD/Office for Architecture + Design for its Roper Residence in Rumson, N.J. OAD retained the shell

of the original 1878 barn structure (remodeled in 1962), but completely redesigned its interior and added a new structure. Throughout the project, the architects worked to renew the barn-like quality of the original building and extend its metaphor in the addition.

The jury's three interior-architecture winners included two Gensler and Associates/Architects bank projects. The first, a renovation of the existing headquarters building and the construction of a new 16-story tower and connecting



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Nash D'Amico's Pasta and Clam Bar

atrium for The Bank of Nova Scotia, Toronto, sought to update the bank's image and resolve circulation problems. Gensler's second award came for Capital Bank, Miami, which included the design of executive offices and a banking hall in a structure that overlooked Biscayne Bay.

The third winning interior was Nash D'Amico's Pasta and Clam Bar on the Strand in Galveston by Cisneros Underhill. The architects met the restaurateur's desire for a 100-seat restaurant in his trademark style, within a shell designed by Nicholas Clayton in 1895.

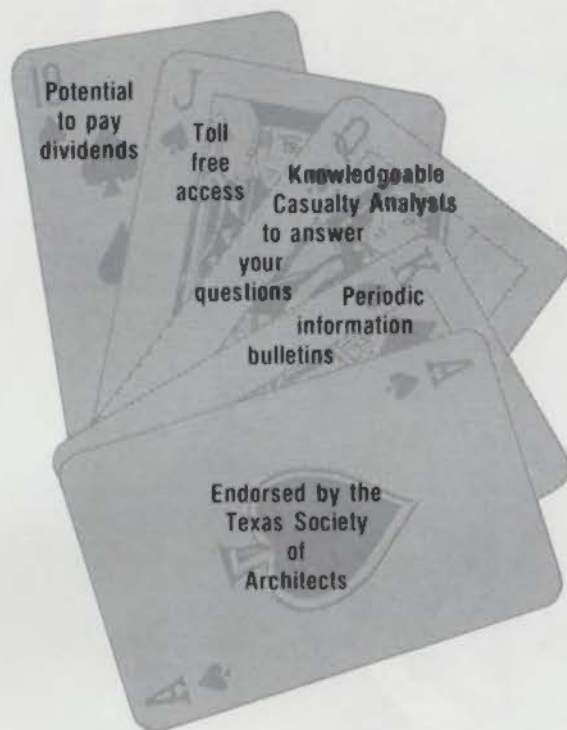


Sesquicentennial Park

The jury also honored one urban-design entry: the Sesquicentennial Park Masterplan by Team HOU (see "News," *TA* Nov/Dec 1989). The 9.2-acre park situated on Buffalo Bayou next to the Wortham Centre in the Theater District features formal urban spaces, lawns and gardens, a natural greenbelt, and pavilions that link natural features to their urban context and provide focal points for the park. **RDT**

News, continued on page 19

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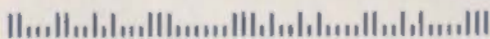
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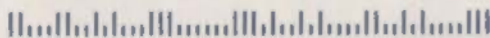
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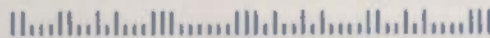
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Winners in the second annual Austin Design Commission awards program, part of the first Austin Architecture Week, included Sanctuary of the Tribal Alligator (far left), a sculpture by artist T. Paul Hernandez installed on a local elementary-school playground; Capital Centennial Candles (left), an effort designed and organized by architect David Hoffman to mark the building's centennial in 1988; and Robert Shaw ECHO Village (see page 24), a six-house development designed by Tom Hatch Architects for low-income elderly residents in East Austin.

Design groups launch architecture series

AUSTIN

IN WHAT ITS ORGANIZERS plan to make an annual series, a dozen local and state art and architecture groups combined to present a nine-day schedule of events, Oct. 14-22, entitled "A

Week of Discovery: Architecture in Austin." Sponsors hoped to raise the image and increase public awareness of the impact of architects and architecture on the city.

The events included the annual Austin Chapter/AIA Homes Tour, the two-year-old Austin Design Commission awards program, the annual "Proud Hands" exposition of architectural artistry, and a major symposium on the topic of craft in building held by the Center for the Study of American at

the UT Austin School of Architecture. Other, especially public-oriented, events included tours of historic architecture downtown and across the city, a lecture on the history found in everyone's house, a city-wide amateur architectural photography competition, an architecture-office open house for Girl Scout troops, and the first lecture of a five-week series by architectural historian Kenneth Hafertepe, a frequent contributor to *Texas Architect*, on the history of Austin architecture. **RDT**

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RDA lectures survey the Saarinen legacy

HOUSTON

Series at right: signs of the Saarinen legacy in Houston

THE INFLUENCE of Eero Saarinen (1910-61) is not only alive but actively pervades American architecture, as shown by the long list of prominent architects practicing currently who worked with Saarinen in the 1950s and 1960s. A lecture series organized by the Rice Design Alliance of Houston last October brought some of these architects together to muse on their work and their relationships with the master. Speakers included Gunnar Birkerts, Paul Kennon, Cesar Pelli, and Kevin Roche, Saarinen's chief designer, who took over the firm with John Dinkeloo after Saarinen's death. The collaboration of Charles Eames with Saarinen was examined by Eames associates Marilyn and John Neuhart.

The opening lecture by Peter Papademetriou, author of a forthcoming biography of Saarinen, provided an overview of the architect's life and career. Eero learned architecture virtually at the knee of his father, Eliel, playing and learning to draw in the studio in Hvittrask, Finland. Coming to the U.S. at age 12, Eero studied sculpture and worked with his father on projects at the Cranbrook Institute. Later he completed the five-year architecture curriculum at Yale in three years, then traveled and worked in Europe for two years, with part of his time in Helsinki. Eero returned to his father's Cranbrook studio in 1936, where he made increasing contributions to an evolving modernist design attitude.

Eero continued to work with his father until he was nearly 40. His own career after Eliel's death in 1950 lasted only 11 years. The sheer quantity of masterpieces from that period—General Motors Tech Center, MIT Chapel and Auditorium, Yale Hockey Rink, Stiles and Morse Colleges at Yale, TWA Terminal in New York, Dulles Airport, John Deere Building, CBS Building, and the St. Louis arch—is incredible.

Saarinen had a highly personal, expressionistic manner, and lacked a signature style, and these facts would normally be expected to work against the creation of a transmittable legacy.



Contemporary Arts Museum, 1971, by Gunnar Birkerts



Conoco Building, 1985, by Roche Dinkeloo



Shell Woodcreek Exploration and Production Office, 1980, by CRS (Paul Kennon)

What influenced his disciples, however, was not the architecture itself but the way it was achieved. Saarinen believed in searching for the uniquely appropriate solution to each building problem. As Peter Papademetriou wrote in a recent article in *Yale Perspectives*, "He, more than most of his contemporaries, recognized that the valid approaches to modern architectural problems varied more widely than any single-minded approach would dictate." Saarinen espoused no theory, as theories are usually accompanied by a vocabulary of form. Instead, he approached each project with a consuming process of experimentation. It is this process, both rational and intuitive, that the architects who spoke in the lecture series returned to in describing their own work and methods.

Many architects today talk about process. But process without valid architecture is pointless. For Saarinen, the process of finding the right (if not ultimate) solution was a way of seeing through preconceptions of style, form, and even consistency. This is still a valuable lesson for contemporary architects, who might profit from thinking about architecture not in universal terms but as a response appropriate to its time and place. *Gerald Moorhead*

Contributing Editor Gerald Moorhead is an architect practicing in Houston.

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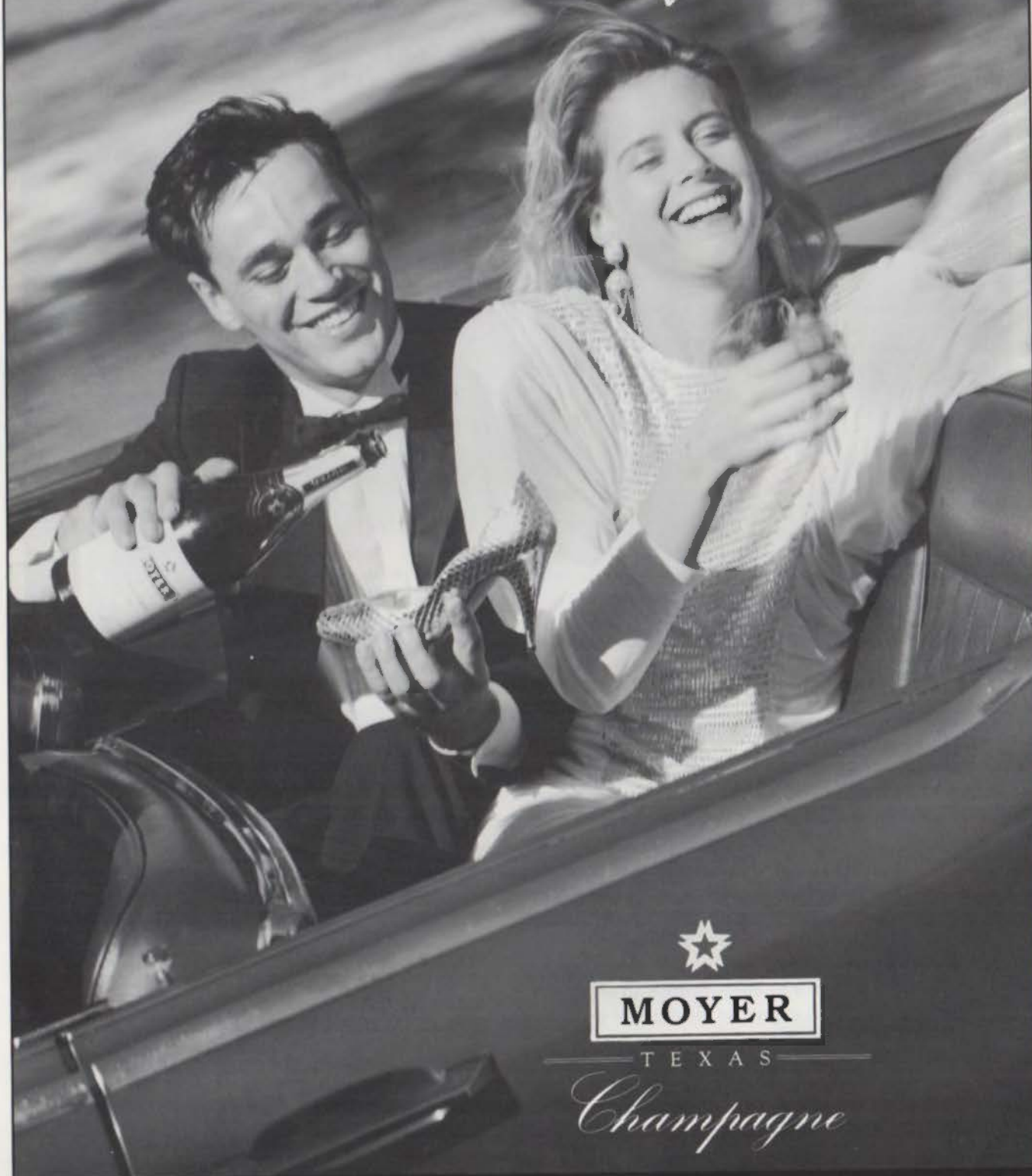
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1989 TSA DESIGN AWARDS

JANUARY · FEBRUARY 1990



The 1989 TSA Design Awards jurors were (l-r) Bartholomew Voorsanger of Voorsanger & Mills, New York, Andrea Clark Brown of Andrea Clark Brown, AIA, Architect, Naples, Fla., and Ralph E. Johnson of Perkins & Will, Chicago.

THIS YEAR THE JURY FOR THE TSA DESIGN AWARDS met in Fort Worth during the TSA Annual Meeting in late October and chose 12 winning projects from among 204 entries (164 entries in general design and 40 in interior architecture). Eleven of the winners chosen were in general design, and one was named in the category of interiors.

The jurors—Andrea Clark Brown of Andrea Clark Brown, AIA, Architect, Naples, Fla.; Ralph E. Johnson, Senior Vice President of Perkins & Will, Chicago; and Bartholomew Voorsanger, FAIA, principal of Voorsanger & Mills, New York—worked hard and carefully for the better part of two days at the River Crest Country Club (itself an earlier design-award winner; see *TA* Nov/Dec 1985) to arrive at a consensus about the winning projects.

The projects the jury chose are diverse. They range from a complexly layered addition to the University of Texas at Austin School of Architecture, built for the ages, to a process-oriented architectural gallery display made of cheap, lightweight materials. There were high- and low-priced multifamily housing projects, a drive-in bank, and an elegant restoration of a 19th-century county courthouse. But the largest category of entries this year, with 33 projects, was single-family housing, and the results of the competition reflect the importance that this building type has assumed, given the current economic conditions in most Texas communities. Five of the 12 winning projects are houses.

The jurors announced their decisions following a dinner at the River Crest Country Club on Oct. 27. Describing their reasons for choosing the projects they did, the jurors used the same terms again and again: "simplicity," "elegance," "directness," "restraint." Coming at the close of a decade when Texas architecture has been condemned far and wide for what the outside world takes to be an adolescent brashness and an excessive concern with the big and the new, this was a surprising litany.

Reading the roster of winners of this year's design awards for a portrait of the profession in the state, one senses the arrival of a new introspection at the heart of Texas design. It should be a good starting place for the next decade.

Joel Warren Barna

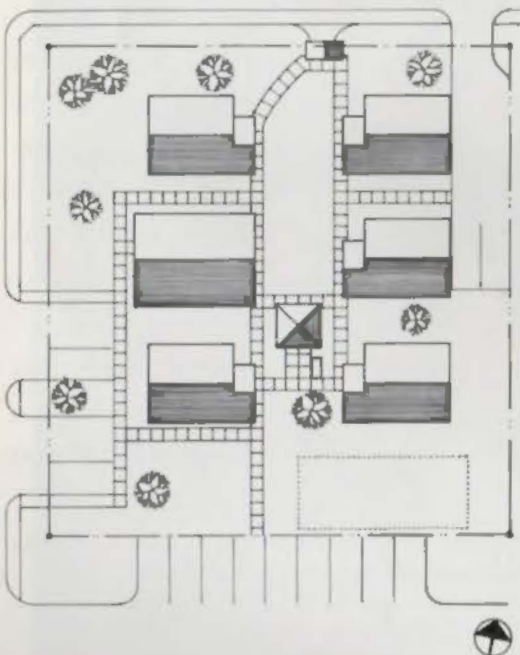
Robert Shaw ECHO Village

Right and below: To keep the project compatible with a neighborhood of bungalows, Tom Hatch Architects of Austin designed the Robert Shaw ECHO Village as small individual units facing onto a central courtyard with a gazebo.



Below: The plan shows the small size and simple arrangement of the project's 440-square-foot one-bedroom units.

Bottom: The site plan of the 18,550-square-foot lot shows how the units turn inward for privacy and security.



TOM HATCH ARCHITECTS, Austin, won an award in general design for the Robert Shaw ECHO Village project in the Blackland neighborhood of Austin. Robert Shaw ECHO Village (the name includes an acronym for Elder Cottage Housing Opportunity) was designed by the architects in concert with neighborhood organizers Henneberger, Paup and Associates to provide housing on an 18,850-square-foot lot for low-income elderly people in an inner-city neighborhood. To keep the houses compatible with the neighboring bungalows, and at the same time to make them

energy-efficient and accessible to the mobility-impaired, the architects clustered six single-family dwellings on the site. The houses are small—440 square feet and 670 square feet for the one- and two-bedroom houses, respectively. But because they face each other, instead of the street, the project as a whole offers privacy, dignity, and independence, along with what the architects call “the security of being in close proximity to watchful neighbors.”

Design-awards juror Bartholomew Voorsanger praised the way that Tom Hatch Architects “dealt with the iconography of

the Texas house” and “through a simple and elegant solution to an important problem,” provided “a paradigm of how to do this kind of thing well.”

PROJECT Robert Shaw ECHO Village, Austin

ARCHITECT Tom Hatch Architects, Austin (Tom Hatch, principal-in-charge; Pat Cornelison)

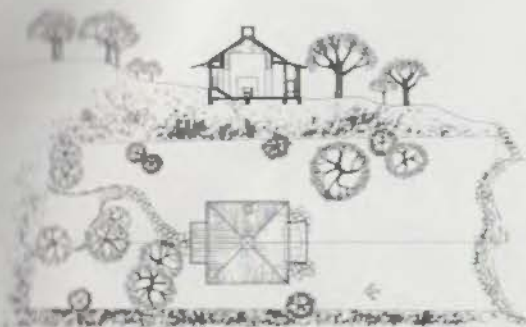
CLIENT Blackland Community Development Corporation, Austin

CONTRACTOR Ash Creek Homes, Austin

CONSULTANTS Henneberger, Paup & Associates, neighborhood organizers and developers of low-income housing

PHOTOGRAPHER R. Greg Hurley, Inc.

Canyon Lake House

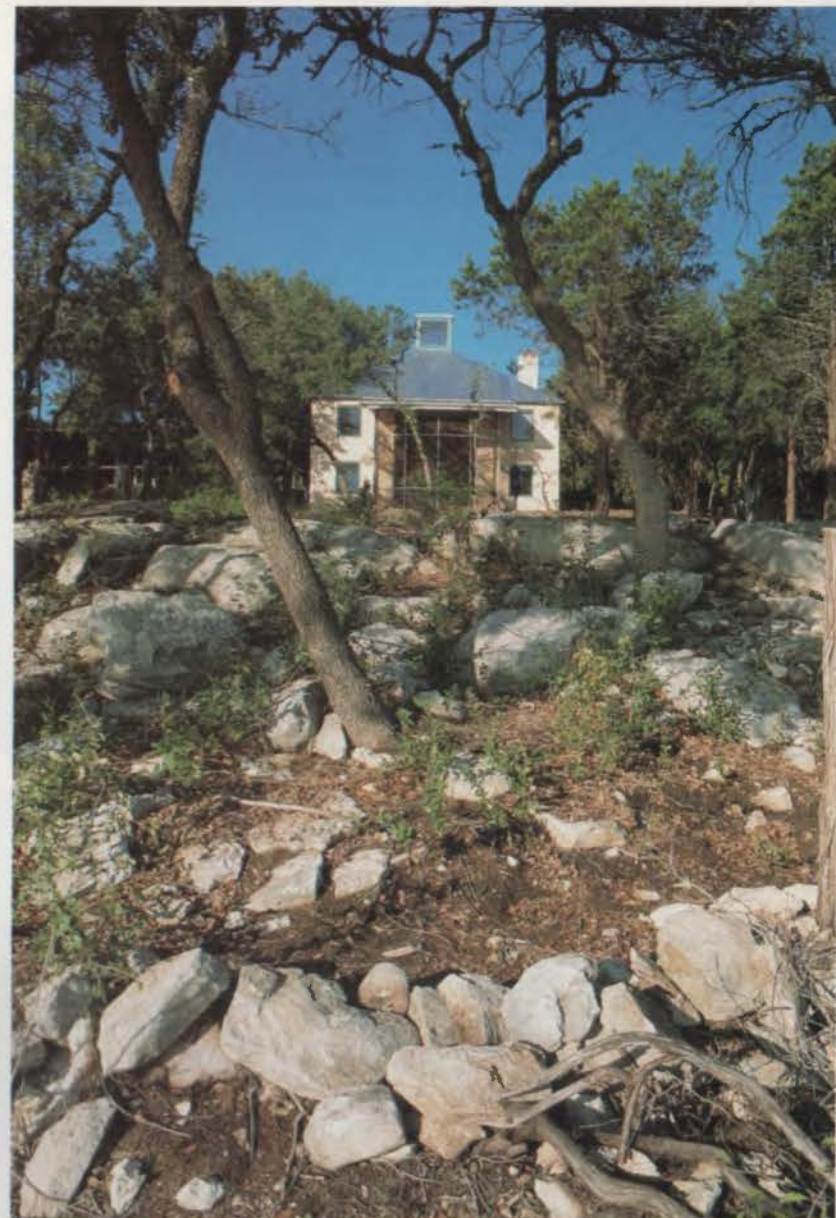
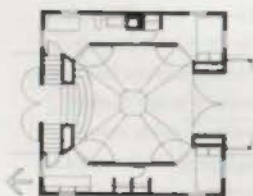


Site plan



Above: Lake/Flato's Canyon Lake House centers on a double-height volume. Top right: It focuses year-round on views of the lake at the bottom of its steep site.

Ground-floor plan, above right, and second floor plan, right, show how sleeping areas, storage, and bathrooms were spread within the house's "thick walls."



LAKE/FLATO ARCHITECTS, Inc., of San Antonio won the first of their 1989 awards in general design for a house on Canyon Lake near San Antonio. Built as a weekend house for a client with a limited budget and many visitors, the house is on a narrow strip of wooded hillside on the lake's northern shore, with other houses close by on either side.

The solution derived by the architects is a one-room house that "works simultaneously as a grand entry hall, a screened pavilion, and a large living-dining-kitchen room." The main element of the design relies on what the archi-

itects call "thick walls"—stucco-clad wood-frame walls that create volumes around the main room; these contain bedrooms, bathrooms, and storage; the walls also screen views to the east and west. A grandly scaled concrete staircase that runs north to south orients the space, with its concrete floor, strongly toward the lake in winter and summer. During the warm months, tall doors open to the prevailing breezes; in the winter, the glass doors close, bringing in light through the tall southern exposure. Upstairs bedrooms, which have painted plywood floors, open into the cen-

tral space below. A cupola with clerestory windows brings light through the metal roof.

Juror Ralph Johnson praised "the care with which the architects took humble materials and created a building with great craftsmanship."

PROJECT Canyon Lake House
ARCHITECT Lake/Flato Architects, Inc., San Antonio (Ted Flato, David Lake, John J. Grable)

CONTRACTOR Pensborn Construction Co., Inc.

CONSULTANTS Robert Freund, mechanical, electrical, and plumbing; James A. Cooper, landscape

PHOTOGRAPHER Lake/Flato Architects

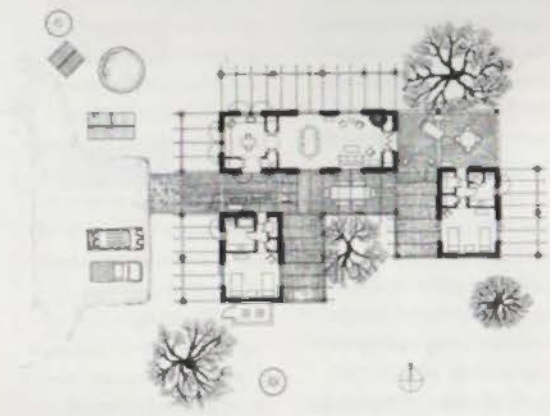
South Burke Ranch Headquarters

THE SECOND AWARD in general design won by Lake/Flato Architects, Inc., of San Antonio was given for the 2,000-square-foot South Burke Ranch Headquarters in Zavala County, east of Eagle Pass.

Lake/Flato Architects, wanting to design a weekend house with good views and natural ventilation, created what they call "an arbor house," with three buildings, layered behind grape arbors, connected in a U-shape by screened breezeways. The architects took cues about scale and materials from the buildings of Rio Grande Valley towns such as Roma and Guerrero. As in the Canyon Lake House, their other award winner this year, the architects used "thick walls" of stucco over a wood frame to enclose storage within the mass of the main living room volume. The materials—brick floors, stained wood—are similarly simple and sturdy; rolling barn doors or heavy shutters can be used to secure the house's generous openings when it is not in use. Mustang grapes planted in the arbors will eventually provide summer shade for the house.

Said design-awards juror Andrea Clark Brown, "We liked the endearing setting of this house and the simplicity of the idea—the project showed a direct contact with its place without being overly romantic."

PROJECT South Burke Ranch Headquarters, Zavala County
ARCHITECT Lake/Flato Architects, Inc., (David Lake, Ted Flato, Graham Martin)
CLIENT Mr. and Mrs. Tom Giggole
CONTRACTOR Gek and Geis Construction Co.
CONSULTANTS Danysz-Lundy & Associates, structural; Lucain and William, mechanical, electrical, plumbing
PHOTOGRAPHER David Lake and Jay Hargrave



Above: Lake/Flato's South Burke Ranch Headquarters in Zavala County is an "arbor house," with three buildings connected by breezeways and surrounded by arbors, set in a tough South Texas landscape.

Left: The site plan shows how the house's breezeways and arbors help with cooling.

Top right: The house is built simply of relatively low cost materials, taking cues from the buildings of nearby Lower Rio Grande Valley cities. Stucco over wood framing is used in the dining room.

Top left: Exterior openings can be secured with sliding barn doors. Floors are brick and tile.

LAURENCE W. SPECK'S House on Sunny Slope in West Austin won an award in general design for Lawrence W. Speck Associates, Austin. The house, set behind a fence at the back of the site to maximize private outdoor space for the architect's two small sons, consists of two contrasting volumes: a two-story main house with a pitched metal roof and load-bearing stone walls, and a low bedroom wing sheathed (like the fence) in thin cement board with horizontal wood battens.

The main house has one dominant space serving as an informal living room, dining room, kitchen, and entry. A second-story loft study above the kitchen, doubling as a guest room, opens into this space. The room's architectural elements—from the windows in varied sizes; to the 18-inch-thick walls, mortared to emphasize their massiveness; to the poured-in-place concrete columns supporting the study; to the contrastingly delicate steel members that form the roof ties and the brazen stair handrail—create a counterpoint of oppositions, showing Speck's interest both in the historical roots of Texas architecture and in exploration of modern idioms.

Design-awards juror Bartholomew Voorsanger called Speck's house "an extremely elegantly resolved structure," and said that, although the jury had first seen it as a simple shed, "the artfulness of the details lifted it into a completely different category."

PROJECT *House on Sunny Slope, Austin*

ARCHITECT *Lawrence W. Speck Associates, Austin (Lawrence W. Speck, Richard Dragovic)*

CLIENT *Lawrence W. Speck*
CONTRACTOR *William Dorman*
CONSULTANTS *Juster/Quinnilla Engineering, structural*



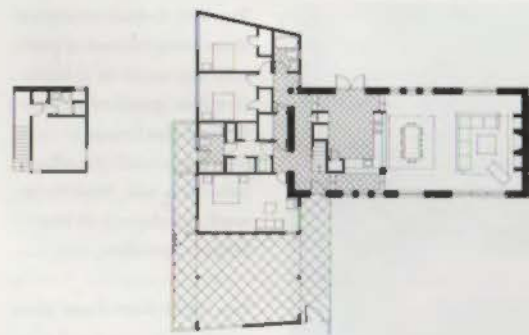
Lawrence W. Speck



Lawrence W. Speck



R. Craig Huskey, Inc.



Top: The main volume of the House on Sunny Slope by Lawrence W. Speck Associates illustrates the contrasts of massive masonry walls and the thin metal truss members that support the metal roof.

Left: The plan shows the relationship of the stone-walled public space to the one-story bedroom-storage wing.

Above left: The house's interior informally combines living and dining room with kitchen and entry.

Above: Metal-framed windows, painted in contrasting colors, are oriented to views of the West Austin site.

A House Behind a Wall

DALLAS ARCHITECT Max Levy won an award in general design for "A House Behind a Wall" (see also *TA* May/June 1989).

The clients owned a lot between a busy street and a wooded creek. They wanted their house to include a screened porch and a dance studio, along with room to display their growing art collection.

The 2,900-square-foot house Levy designed has an exceptionally clear arrangement: four pavilions—a garage, a studio (with a kitchen and a living room), a screened porch, and bedrooms—are joined by a gallery formed by a foot-thick brick wall that blocks street noise.

The construction of the house is simple and relatively inexpensive: the foundation is concrete slab on piers; the structure is stucco over wood frame; and the roof is covered in composition shingles. But Levy combined these materials in forms that are both simple and animated, solid-looking and light. The porch, under a yellow canopy, turns the house toward its private landscape.

Juror Bartholomew Voorsanger said that the design-awards jury "was intrigued by the organization of the project, with its clear diagrammatic arrangement and very simple volumes." Other jurors praised the way the inner spaces were joined by the gallery. A favorite detail: the fireplace, with its chimney penetrating the street-facing wall, that links gallery to living room.

PROJECT *A House Behind a Wall, Dallas*

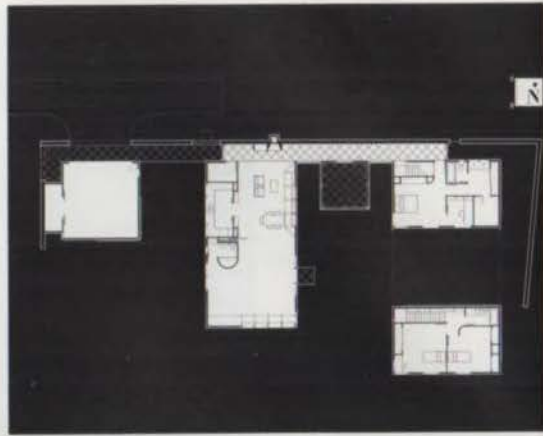
ARCHITECT Max Levy
Architect, Dallas

CONTRACTOR Beckman Construction, Dallas

CONSULTANT Bill Walker, structural



Black-and-Whites



Craig Kahner



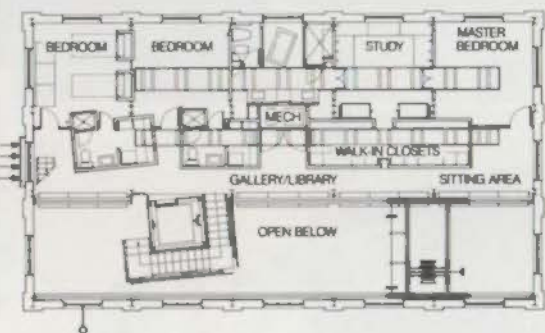
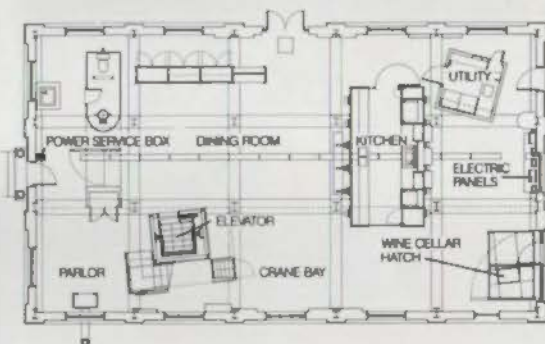
Craig Kahner

Top left: Dallas architect Max Levy turned a narrow site next to a busy street to good effect by linking the house's pavilions with a gallery behind a tall, foot-thick wall, as shown in the street elevation.

Top right: first-floor plan

Above: A dance studio, behind sliding doors, opens off the living room.

Left: The design-awards jurors praised the way Levy unified the separate spaces of the house, using a fireplace to join the gallery to the living room.



Above and far left: Cunningham Architects transformed a 1920s power station into a residence by elaborating on the building's tough materials in new interior finishes and details, setting added spaces apart from the original structure.

Top left: A sail-like steel gate was added, creating a sculpture court where electrical equipment had been stored.

Above left: first-floor plan

Left: second-floor plan

CUNNINGHAM ARCHITECTS, Dallas, won an award in general design for the abandoned 1929 electrical switching station in Dallas's Oak Lawn area that the firm converted to a single-family house in 1988 (see *TA* Nov/Dec 1989).

Impressed from the start by the building's toughness, the architects decided to let its original materials show, adopting an industrial palette. The first floor

was given a new topping coat of concrete; the second floor bedroom pavilions were built of limestone-aggregate concrete block and glass; doors and stair-treads were made of industrial-grade wood; stair rails were constructed of steel pipe and off-the-shelf connectors with bolted-on wire-glass; the plumbing and wiring were left exposed; and a 20-ton crane downstairs (which

had come in handy during construction) stayed. Alterations were highlighted: thus, when doors were punched through walls, the openings between wall and door frame were glazed, exposing jagged concrete and steel bars.

New, clearly separate elements were added, in a parti derived from the neo-classical houses of the 1920s—a parlor off the stairs on the first floor,

with a dining room, kitchen, and library beyond, bedrooms on the second floor, and a grand ballroom on the top floor.

"We liked the complexity of this project," said design-awards juror Ralph Johnson. "The added elements work with the vernacular, but don't pander to it. The stairs are wonderful, like a Charreau piece."

PROJECT Power House, Dallas
ARCHITECT Cunningham Architects, Dallas (Gary Cunningham, principal-in-charge; Sharon Odum, project architect)

CONSULTANTS Raymond T. Entenmann, landscape; Ellison & Towner, structural; Pam Wilson, lighting; Jim Smith, gate engineer

PHOTOGRAPHER
James F. Wilson

Travis Street Condominiums

ARCHITECT Lionel Morrison/OMNI-PLAN of Dallas won an award in general design for the Travis Street Condominiums, a 25-unit complex on a 29,000-square-foot sloping site in Dallas's Oak Lawn section. Hoping to attract a young, affluent clientele to this mixed neighborhood (where security is an important consideration), and at the same time to maximize the allowable density on the site without stacking the units, Morrison (who is now design director at OMNI-PLAN) designed a tightly clustered complex that uses the slope of the site to mitigate the impact of the ground-floor parking structure. Interior common areas are developed as pedestrian streets. Perimeter garden areas, which conform to the city's setback requirements, provide private space for each unit.

Skylights and windows protected from the street bring natural light to each unit. The interior expression of the units is developed in a spare and restrained modernist idiom, providing a neutral backdrop.

"Although at a certain level this is pretty severe architecture," said juror Bartholomew Voorsanger, "in its simplicity and detailing it recalls some of the best of '30s-type modernist housing."

PROJECT *Travis Street Condominiums, Dallas*

ARCHITECT *Lionel Morrison/OMNIPLAN, Dallas (Lionel Morrison and Susan Seifert)*

CLIENT *Mullen & Cheatham, Inc.*

CONTRACTOR *Mullen & Cheatham, Inc.*

CONSULTANTS *Smith, Duncan & Zjiderfeld, structural and mechanical, electrical, and plumbing; Boyd Heidebreich Armstrong & Berger, landscape*

PHOTOGRAPHER *Charles Areson*

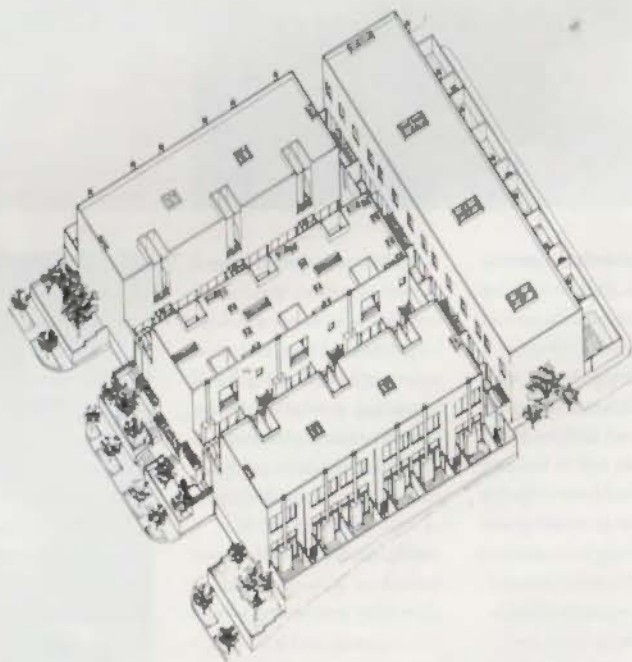


Below: Entries gain emphasis and privacy from a shading trellis.

Top right: Street elevation walls sheltering private gardens.

Below right: axonometric

Right: The interiors show a spare and restrained modernist idiom.



Bayshore on the Boulevard



A HOUSTON-BASED firm called Compendium, A Design Systems Corporation won an award in general design for the Bayshore on the Boulevard speculative housing project in Tampa, Fla. The design team for the project was headed by Josiah R. Baker, now a principal in the firm OAD of Houston, whose other founding principals also include former Compendium employees Robert L. Civitello and L. Philip Schawe.

With 31 units constructed on 1.2 acres, Bayshore on the Boulevard required three levels of housing built over a grade-level garage. The architects tried to strengthen the role of the open space in this dense project, particularly since they had also set out to save the site's specimen live oaks. The design emphasized entry, procession, and arrival. Most of the units have private rooftop terraces; 10 front on the bay, while others face Bayshore Boulevard. Elevations in rose-colored stucco and aquamarine tile recall Florida's vernacular urban housing tradition.

Juror Ralph Perkins praised the way the architects "took a big building and broke it down into smaller elements" and the way "the site played such a strong role in the project."

PROJECT *Bayshore on the Boulevard, Tampa, Fla.*

ARCHITECT *Compendium, a Design Systems Corporation, Houston (Josiah R. Baker, design architect; Michael J. Malone, project architect; Cathy Boswell, William S. Briggs, Robert L. Civitello, C. Bradford Crown, Dan Hasselbrock, Randall J. Lorr, L. Philip Schawe, Russell Zeidner, project team)*

CLIENT *Urban Amenities*

CONTRACTOR *Enterprise Building Corp., Tampa, Fla.*

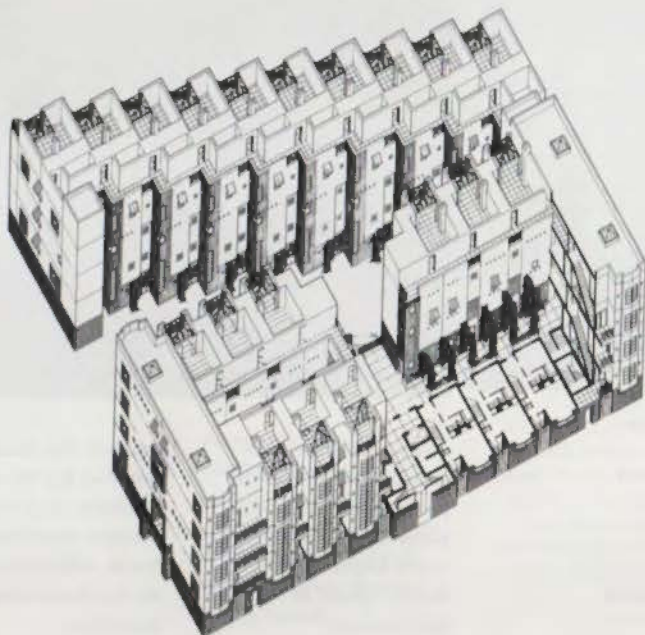
CONSULTANTS *Martin, Cagley & Conti, Houston, structural; H.M. Long, Tampa, Fla., mechanical; Herbert Pickworth & Associates, Houston, landscape*

PHOTOGRAPHER *Robert Miller, New Canaan, Conn.*

Top, left and right: Elevations are faced in stucco and tile.

Above right: Clustering units preserved trees and enhanced the shared courtyard spaces.

Right: axonometric



Goldsmith Hall

THE ASSOCIATED ARCHITECTS Thomas & Booziotis Architects of Dallas and Chartier Newton of Austin won an award in general design for their addition to and restoration of Paul Cret's Goldsmith Hall (1933) at UT Austin.

The project is the most recent in a series of expansions by the UT Austin School of Architecture, which is headquartered in three historic buildings at the heart of the UT campus. The challenge of the Goldsmith project, the architects say, "was to add spaces [and] complete the mini-campus in a way that everything would appear untouched. . . . This was no place for a tour-de-force." They also had to reorient circulation within the complex of buildings. In addition, the architects had to remove the alterations that had obscured Goldsmith's exposed-concrete construction, while updating equipment.

The architects added a three-story wing to Goldsmith Hall, integrated organically with Cret's original by blending elements of Goldsmith's rich classicist vocabulary with a corresponding contemporary language of stone, wood, and metalwork details.

"This is an enhancement that the original architect would have approved of," said Andrea Clark Brown.

PROJECT Goldsmith Hall addition and restoration

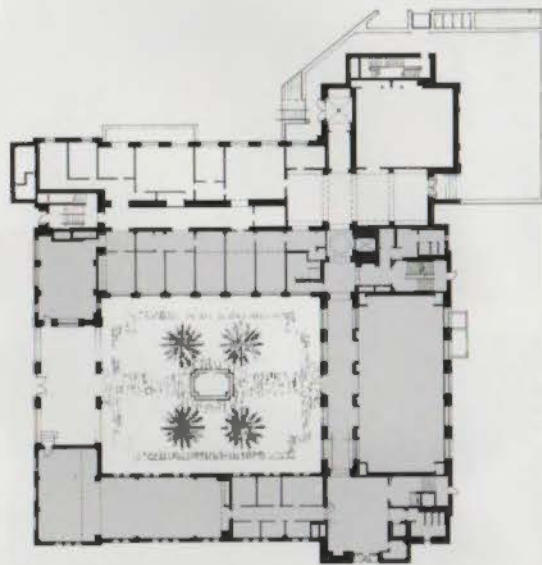
ARCHITECT Thomas & Booziotis Architects and Chartier Newton, Associated Architects (Bill Booziotis, F.A.A.; Chartier Newton, F.A.A.; Donald Roberts)

CLIENT UT Austin

CONTRACTOR J.A. Jones Construction Company, Dallas

CONSULTANTS Alan H. Smith, Consulting Engineer; Brockerts, Davis & Deake, structural; Construction Estimating Service; Swain Restoration Co.

PHOTOGRAPHER Dana Norman



Above: The first-floor gallery in the restored part of Goldsmith Hall plays an important role in the expanded UT Austin School of Architecture.

Top left: The Goldsmith addition by Thomas & Booziotis and Chartier Newton Associates contrasts with Cret's original on the Guadalupe Street elevation.

Top right: first-floor plan

WARD BOGARD & Associates, Inc., Fort Worth, won an award in general design for the firm's sensitive restoration of the Denton County Courthouse in Denton. The sandstone and granite Richardsonian Romanesque building was designed by the Waco architect W.C. Dodson and built between 1895 and 1897. It was used as the county seat until 1978. In 1985, voters approved \$3 million in bonds for restoration.

Besides restoring the building's exterior walls, roof, and spire, the architects made a number of visible improvements. They restored the serene rotunda and removed the partitions and half-floors that had been added over the past 80 years, most strikingly in the double-height courtroom, which Bogard Associates adapted for use as the commissioners' court. The ground floor became a museum, while upper floors became offices for commissioners and staff. The architects also unobtrusively added lighting, central air conditioning, and other services, while re-creating lost materials and designing compatible new details as required. The restored courthouse is leading a re-birth of historic Denton.

PROJECT Denton County Courthouse Restoration.

ARCHITECT Ward Bogard & Associates, Inc. (Project team: Ward Bogard, principal-in-charge; Mark Lemay, project architect)

CLIENT Denton County (County Commissioner Lee Walker, project director)

CONSTRUCTION MANAGER Texas Sunshine, Inc.

CONSULTANTS Yandel & Hiller, Inc., mechanical, electrical, and plumbing; Lecitt Engineers, structural; Acoustic Design Associates, acoustical

PHOTOGRAPHER Craig Kahner



Top: The double-height former district courtroom has been re-created as the chambers of the commissioners' court, complete with a restored visitors' gallery.



Above: The rotunda has been restored.



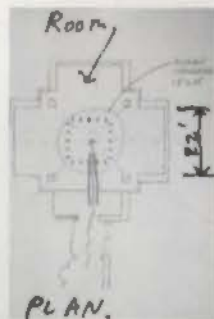
Above: New central air conditioning made it possible to remove numerous window units from the courthouse's Richardsonian Romanesque facade.

Exhibit of Cunningham Architects

Cunningham Architects won the only award presented in interior architecture, for design and construction of an exhibit of the firm's work at UT Arlington.

A TEMPORARY STRUCTURE TO EXHIBIT WORK OF AN ARCHITECTURAL OFFICE

- LOCATED AT UT ARLINGTON
- BUDGET \$1500
- SPENT ON 1 1/2", 3/16" FOAM CORE BO, CHEAP LIGHTS & AIRCRAFT CABLE
- DESIGN/BUILD BY THE ARCHITECTURAL FIRM



WE PRE-ASSEMBLED THE 1 1/2 TRUSSES ON SITE, DELIVERED THEM AND PUT THEM TOGETHER WITH STAPLES, STAPLER, STAPLE & AIRCRAFT CABLE.



3 WEEKS LATER WE CAREFULLY DISMANTLED THE TRUSSES...



CUNNINGHAM ARCHITECTS, Dallas, won the only award in interior architecture presented by the 1989 design awards jury. The winning project was a 400-square-foot cubic structure to support a display of the firm's work in a Greek-cross-shaped gallery at the School of Architecture and Environmental Design at the University of Texas at Arlington. The architects said

that, besides fulfilling the required functions, they "wanted to express important aspects of architecture: movement, surprise, craft, light, scale, etc., etc. . . ." The project's budget of \$1,500 was spent on one-by-two boards, 3/16-inch foam-core board, "cheap lights," and aircraft cable. The one-by-twos were stapled into trusses that were assembled into the display on site. Black plastic

sheeting was used to create an entrance tunnel for the display, which was set off from the rest of the area by plastic curtains. The resulting display won the admiration of the design-awards jury not just for its trash-tech exuberance but for the way both the structure and the process of the exhibit embodied the elements of architecture that the designers wanted to highlight in their work.

"We liked the project's raw character, the way the architects got right to the point," said juror Andrea Clark Brown. "We were intrigued by the process."

PROJECT Cunningham Architects exhibit at UTASAE
ARCHITECT Cunningham Architects, Dallas (Gary Cunningham, Sharon Odum, Narmal Rangil)
CLIENT UT Arlington School of Architecture and Environmental Design
PHOTOGRAPHY James F. Wilson

Series, top and this column: The design-awards jury was intrigued by the exhibit's construction process, exemplifying qualities the architects wanted to emphasize.



Aerial view

A canopy, built of green-painted beams and trusses with pine roof decking, shelters the drive-through lanes. The bank's tower rises in the background.

JONES & KELL, INC., Architects, of San Antonio won an award in general design for the Frost Motor Bank and Plaza on a historic square in downtown San Antonio. The two-block property is slated for future development, and its previous motor-bank facilities had to be reoriented to nearby streets, which are being reworked as part of the TriParty urban transportation revitalization.

JonesKell's major intervention was the creation of a one-story motorbank building, which is screened from the street by a limestone wall that combines odd-sized salvaged limestone blocks in what the architects call "the Hill Country primitive style" with crisply squared new-quarried limestone. The effect is a combination of traditional and progressive images for the bank. Bronze

medallions depicting "Pharaoh's horses" were placed in the new stone, breaking up the wall's flatness. The drive-through shelter uses metal beams and trusses and pine roof decking. A small park, developed to provide access to the River Walk, encloses the plaza design.

"The contribution of the garden to the city was great," said Andrea Clark Brown. "We were impressed with the project's

many genuine, ordered, clear parts."

PROJECT Frost Motor Bank and Plaza, San Antonio

ARCHITECT Jones & Kell, Inc., San Antonio

CLIENT Frost National Bank

CONTRACTOR Lyda, Inc.

CONSULTANTS Goetting & Associates, mechanical, electrical, and plumbing; W.E. Simpson Co., structural; Bender & Associates, landscape; San Belt Engineers, Inc., civil

PHOTOGRAPHER

R. Greg Hursley, Inc.



Left: A limestone wall, half made from odd-sized salvaged blocks, half made of new-quarried limestone, sets the site off from the street and creates a park-like presence for the motor bank.

Far left: Medallions depicting "Pharaoh's horses" are set into the smooth limestone section of the wall.

ULYSSES PLUGGED THE EARS OF HIS MARINERS with beeswax to block the sirens' tortuous beckoning. To mute the sirens of the modern city, behavioralist scientists of the 1960s invented a prophylactic worthy of the crafty Ulysses: white noise—otherwise known as fountains. It was scientifically demonstrated that the gush and gurgle of moving water provided a neutralizing effect on the aggressive aural pollution of the big city. The design community, stunned by the beneficial attributes of running water, would only later discover that white noise also offered social and aesthetic benefits.

In Texas, one city shows the triumph of this discovery. Downtown Dallas during the last few years has unwittingly become the capital of white noise, with dozens of fountains lustrating the lower levels of its formidable set of highrises. In the bizarre criterion of high-rise development, according to which the symbolic power of height or novelty can be thought of as more important than architectural quality, fountains in Dallas have become an obligatory convention, meant to intensify the symbolic presence of a competitive real estate investment. Without the help of city planners and without a real demand from consumers, a surprisingly delightful pedestrian environment has thus evolved more by accretion than intention.

Dallas is not physically or psychologically sewn together by these liquid threads, nor does downtown Dallas produce the kind of daily street life that would give the

IN THE CAPITAL OF WHITE NOISE

fountains some greater purpose than framing location shots for the eponymous TV serial. Yet the fountains of Dallas are exceptional—no other city in America can boast of so many fountains of such originality.

In Dallas, pedestrians to enjoy this corporate largesse are, of course, at a premium, since the downtown business district is lassoed by a thick noose of freeways and served by a suburban hinterland that spreads for 30 miles in all directions. During business hours there is furtive pedestrian activity between the parking lots and the entries to office towers, reaching its apex at lunch time. Otherwise, downtown Dallas is like a ghost town. The remarkable thing is that this matters so little to the fountain makers: whether there are people to use them or not, the fountains have a life of their own and, like the lights that animate the empty downtown high-rises at night, are primarily for show. Their possibility for contributing to the civic and social atmosphere is only a secondary windfall of speculative real estate, which in the language of marketing now terms these "water features" as "people places."

Pedestrian activity in deserted downtown Dallas is further discouraged by the

The fountains of Dallas, symbols of high-rise development, have evolved more by accretion than intention to create a surprisingly delightful pedestrian environment.

torrid climate, which has been significantly intensified by reflective glass and the blasting of air-conditioning exhausts. To take a walk in this man-made inferno would seem as perverse as wearing a fur coat in summer. But just as universal air-conditioning has permitted the latter, so the proliferation of fountains has made it possible to amble

from the cool splashing of one corporate fountain to the next. There is even the alternative of taking a secret, air-conditioned route through the tunnels and aerial walkways that connect many of the downtown high-rises. The dramatic potential of slipping into a modern *cryptoporticus* and emerging in a watery grotto could be as thrilling as anything planned for Hadrian's Villa, and has been partially realized in the two "sink holes," with their rushing cascades stepping down 30 feet, that mark the lower entries to Lincoln Center (1984, Harwood K. Smith & Partners, Inc.).

The city's planning department has offered no incentives for creating fountains or trying to link the water elements, nor even, in its published plans, considered this estimable patrimony. The city has, on the other hand, contributed up to a third of the cost of the privately owned tunnels and skyways. If the functions of climate-controlled pedestrian links and white noise could be factored together, perhaps a more coherent urban environment would result.

There was a time—alas, a time of genuine pedestrian demand—when fountains and landscape had a more integrating purpose. Dallas has a small legacy of surviv-



Far left: Ferris Plaza dates from a time when fountains, instead of serving as corporate talismans, actually linked neighboring elements into a coherent urban composition.

Left: The fountain at Texas Commerce Bank (1987, Skidmore, Owings & Merrill) features computerized leap-frog jets.

ing City Beautiful compositions, where fountains, instead of serving as mere corporate talismans, actually linked neighboring elements. The most beautiful of these is Ferris Plaza, a slightly sunken forecourt built in front of Union Station in the 1920s. The circular fountain is the orienting center of cross-axial paths leading through symmetrically planted oaks to the portals of the surrounding four buildings. Nearby, the unfortunate Dealy Plaza, site of the Kennedy assassination, is another City Beautiful-inspired project, where water was used to tie together disparate architectural pieces. Designed by Hare & Hare in the 1930s and constructed by the WPA in 1940, two symmetrical basins act as a cooling propylaeon leading from the railway underpass to the Courthouse Square.

This latter space was expanded in the late 1960s to provide a clean, grassy void for Philip Johnson's worst attempt at oxymoronic elegance, the floating cube for the Kennedy Memorial—perhaps if Johnson had flooded the site it would have offered a bit more relief from the square's blinding overexposure. Other projects from the modernist era are likewise difficult to occupy. One Main Place, finished in 1968, for instance, has a particularly ungraceful sunken plaza, a drab interchange for the tunnels that is alienated from the street system. Across the street, Interfirst Plaza is somewhat kinder to the street with bulky brutalist pergolas shading the grade-level parking and the bus stop. Southwestern Life (1964, between the Fairmount Hotel and the Dallas Museum of Art) supplied a private looking garden on a very exposed corner, hiding the main entry more than enhancing it. Since the sale of the building, the terraced fountain has fallen into disrepair. Although built much later, the city-sponsored Heritage Way (1981) shares a similar aesthetic of layered horizontal planes, and a similar state of dereliction. Likewise Pacific Plaza (1968, sponsored by the Junior League), a small wedge-shaped block park, is overexposed and undermain-

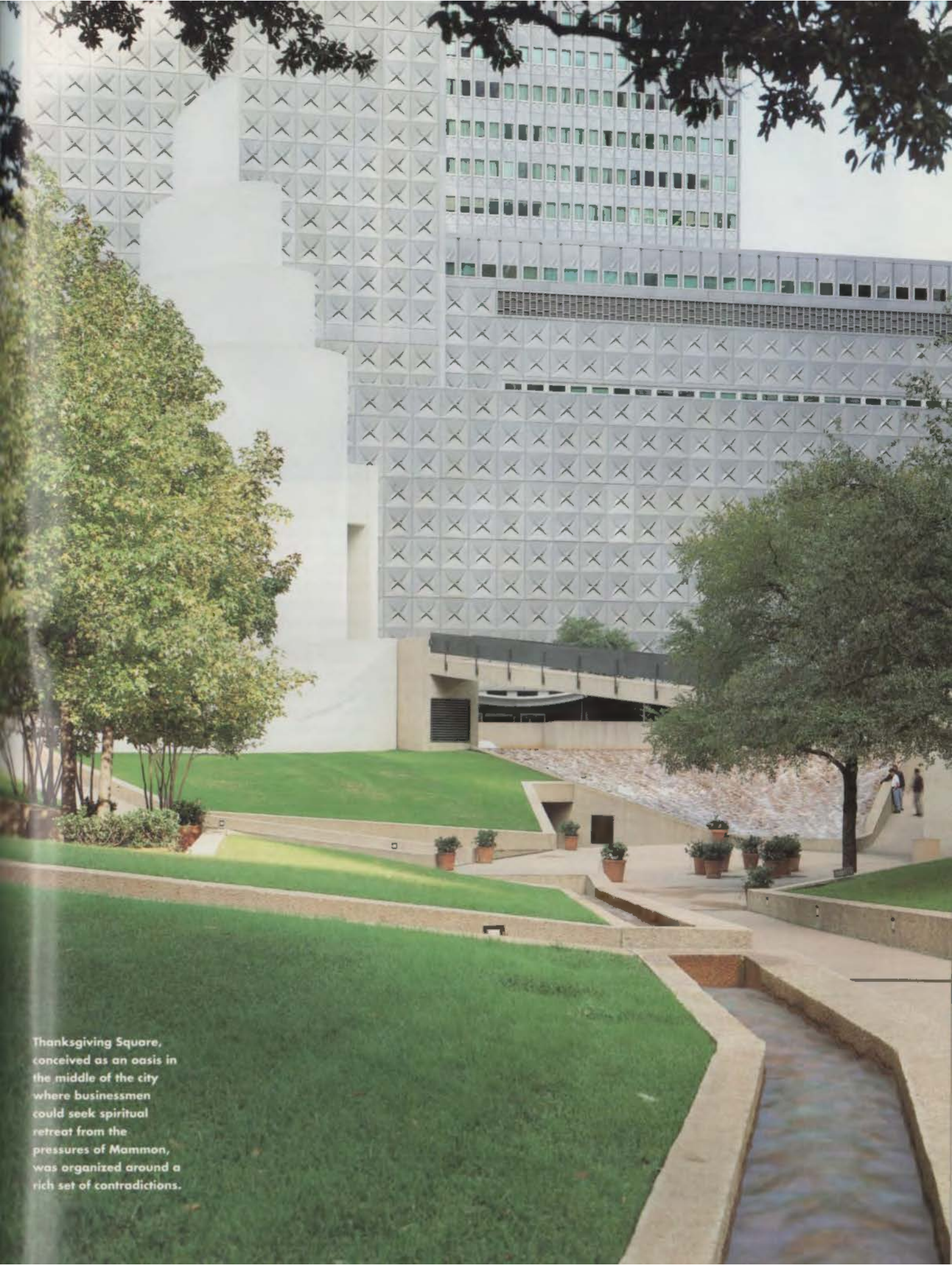
tained, its fountain a storage rack for beer cans. A little farther at the eastern edge of downtown, the three-block grassy expanse of Carpenter Plaza (1981), sliced for several hundred yards by Robert Irwin's ten-foot-high Cor-Ten steel wall, is a more pardonable modernist urban void, due to its proximity to the freeway offramps—pedestrians are not expected here, but the park succeeds as a drive-through public space.

If Philip Johnson, modernist, prolongs the opprobrium of the Kennedy assassination with the harshness of his monument, Johnson, the incipient postmodernist, can be thanked for the consoling shelter of his Thanksgiving Square of 10 years later. Conceived as an oasis in the middle of the city, where businessmen can seek spiritual retreat from the pressures of Mammon, Thanksgiving Square was organized around a rich set of contradictions, beginning with its obvious triangular shape. Sitting in the geographic center of the downtown, on a gap left by the intersection of the diverging grids, it has the sort of location that in a pre-20th-century context would seem suited to an open forum. Instead it is surrounded by 10-foot walls and guarded by three gates that are locked after business hours. Within the walls, the earth is bermed and studded with oaks while water is channeled from all sides to the center. This modern *hortus conclusus* is an exceedingly private landscape that can only accommodate a few dozen people. At the sharpest tip of the triangle is a set of mission-style bells and a formal entrance through a pair of water walls. The axial garden path leads down to a cascade of frothy water and rising above it a spiraling white ziggurat-like chapel. The concept for Thanksgiving Square was initiated by Peter Stewart, a retired businessman who envisioned a sort of cathedral square. But the result is much closer to a cloister garden. Stewart gathered the support of the powerful Hunt family, the Hoblitzel Foundation, and the neighboring property owners, and attached the scheme to an innovative municipal service, a

Facing page: A 30-foot cascade marking entry to Lincoln Center (1984, Harwood K. Smith & Partners)



Landscape architect Dan Kiley's Fountain Place, including over 300 bald cypress trees in four acres of pools and requiring 650,000 gallons of water a day, is one of the most exciting urban gardens of the century.



Thanksgiving Square, conceived as an oasis in the middle of the city where businessmen could seek spiritual retreat from the pressures of Mammon, was organized around a rich set of contradictions.



Key to notes above:

- 1 Ferris Plaza, ca. 1920
- 2 Dealy Plaza, 1940
- 3 Southwestern Insurance, ca. 1964
- 4 Courthouse Square, 1967
- 5 Pacific Plaza, 1968
- 6 One Main Place, 1968
- 7 Thanksgiving Square, 1976
- 8 City Hall Park, 1978
- 9 Plaza of the Americas, 1980
- 10 One Dallas Center, 1980
- 11 Heritage Way, 1981
- 12 Carpenter Plaza, 1981
- 13 Arco Plaza, 1983
- 14 First City Center, 1983
- 15 Aston Park, 1983
- 16 Reunion Tower, 1977
- 17 Market Street corridor, 1980-85
- 18 One Bell Plaza, 1984
- 19 Trammell Crow Center, 1984
- 20 Lincoln Plaza, 1984
- 21 Maria Brown Park, 1985
- 22 Dallas Museum of Art, 1984
- 23 Fountain Place (First Interstate), 1986
- 24 Renaissance Tower, 1987
- 25 Momentum Place (Bank One), 1987
- 26 Texas Commerce Tower, 1987
- 27 Marlon Meyerson Symphony Center, 1989
- 28 Flora Street corridor, 1989
- A Union Station
- B Convention Center
- C City Hall

lower-level truck delivery terminal, that discreetly serves the buildings of the district without disturbing the street-level traffic. The park, which was opened in 1976, is owned and maintained by a private foundation, while the city maintains the truck terminal and manages the retail spaces feeding off the tunnel connection. The chapel is nondenominational and has been used by Buddhists, Moslems, and Jews, as well as the very active varieties of Christians. The spiral zigurat inevitably recalls medieval representations of the tower of Babel, and in the irony-rich age of postmodernism, one wonders if this presents eschatological difficulties for the Bible-conscious majority of Dallasites. Two blocks north, another triangular gap, Aston Park (1983), has been landscaped in a much more open manner with a minor fountain at its center, but the absence of intense pedestrian use of the streets and the lack of a tight built fabric around it makes such an exposed space appear less amenable. Thanksgiving Square, though it occupies a site that would seem ideal for the most public space in the city, is instead quite successful as a sheltered, intimate space precisely because there is a minimum of public life in Dallas. Privately owned and geared to private devotion, it is kept from a wider social function by a prohibition on any form of political activity in this pious prayer garden.

Even if Thanksgiving Square might seem overly private, the high quality of its landscaping and water elements have provided an important lesson to developers. Nearby projects, First City Center (WZMH, 1983) to the south and Arco Plaza (I.M. Pei & Partners, 1983) to the north, have extended watery fingers toward Thanksgiving Square, creating an ensemble of fountains that is continued on the south by the basins in front of Momentum Place (John Burgee Architects with Philip Johnson, 1987).

The counter example to Johnson's exercise in enclosure is the contemporary City Hall Park by I.M. Pei (1978), who for his work in Dallas might be called "the



slasher"—his designs are like hot blades cutting open the city. The diagonal facade of City Hall—a sort of ten-gallon *brise soleil* in homage to Le Corbusier—is set off by an austere park sliced by a thick balustrade, separating a circular landlocked sea on one side from a few trees and some benches on the other: it suggests a miniaturized Great Salt Lake.

Some time in 1982, sociologist William Whyte, a crusader for "people places," was invited to Dallas to explain why open spaces such as City Hall Park were so antisocial. His findings were widely published in the local newspapers and had a direct impact on Dallas development, most tellingly on Fountain Place, the park that surrounds I.M. Pei & Partners' First Interstate Tower (originally Allied Bank Tower, 1986). The developer, Criswell Development, decided to partition the project, giving Pei's designer Henry Cobb control of the 60-story tower, but leaving the bottom five stories and the landscaping to Harry Weese. Whyte's influence led the developers to demand a people place at the base. But after Weese's disappointing Disneyesque proposal, they were persuaded by Pei to invite the dean of corporate landscapes, Dan Kiley, to design the park. His scheme for over 300 bald cypress trees in cylindrical planters that stick out of four acres of pools, requiring 650,000 gallons of water a day, has resulted in one of the most exciting urban gardens of the century. Ironically, Disney was finally consulted, and WET Enterprises, the designers of the fountains at Epcot Center in Florida, was hired to devise the mechanisms for the rushing 14-foot waterfalls on the south, the peripheral bubbling pools, and the climax element, the celebrated "dancing fountains" (designed by Mark Fuller and Nina Vaughn). Set on a paved isthmus between the tower and its intended twin (the site for the unbuilt tower is now a parking lot), the dancing fountains squirt out of a 30-foot grid a constantly rotating combination of 217 12-foot jets in some 256 different configurations. The jets are con-



Alike Photography



trolled by 12-minute programs and at dusk are illuminated by fiber-optic elements that rotate six colors; the water drains through the seams of the barrier-free pavement to underground pools, so that it is possible to walk or run through the fountain. This marriage of hydraulics and computers has produced a fantastic visual fugue; it is like watching the breaking of ocean waves, which are always different but obey cyclical patterns. The constant variations are a miraculous reminder of the mystery of water as both form-taking and formless. Tourists are genuinely attracted to them, children come to dare to run through them, the white-collar world eats lunch around them, and executives, those paying the highest rents, look down on them—when the tower belonged to Allied Bank one of the programs spelled out the bank's initials. Statistically speaking it is truly a people place. The park came to a total cost of \$10 million and requires an annual maintenance cost of \$250,000.

The next best competitor, the Texas Commerce Tower (Skidmore, Owings & Merrill, Houston, 1987), which consulted WET technicians for its leap-frog fountains but not the rest of its water works, paid considerably less for its landscape, but because of problems with design and site engineering (the parterre hedges are constantly being dug up because they do not drain properly), and ill-conceived features, such as piped in music, the place seems to scare people off.

Despite the exceptional beauty and technical bravura of Fountain Place, it can be postulated that real people will use outdoor space even without the amusement-park features as long as it is situated in between established pedestrian goals and offers refreshing qualities. One Bell Plaza (Jarvis Putty Jarvis Architects, Inc., 1984), for instance, is a heavily planted gap between two high-rises connected axially to the city's two-block re-landscaping of Akard Street. It features a homely conservatory and pool. But its low-key design, with ample seating for outdoor restaurants, yields

the most people per square foot of any of the new Dallas landscapes.

Gradually, whether there is a pedestrian demand or not, the accumulation of fountains is adding up to a complex, watery itinerary. In 1983 a project for a Dallas Water Walk, a simulation of a stretch of San Antonio's River Walk, was proposed for five blocks on Austin street; it would have extended the fountain itinerary considerably. It found no sympathy from city officials or developers in Dallas, who might have studied the touristic appeal of the Water Walk that was built in nearby Las Colinas, which is undeniable. A more modest water linkage is currently being completed on Flora Street, along the three blocks between the large fountain at the lower entry to the Dallas Museum of Art (Edward Larrabee Barnes, 1984) and the water wall that will line the interior garden of the Morton Meyerson Symphony Center (I.M. Pei & Partners, 1989, landscape by Sasaki Associates). Planned by Sasaki Associates for the Arts District, Flora Street is to be lined with bald cypress trees, and a small fountain will cool each intersection.

The promise is that successive projects to be built along this axis will contribute other diversionary water elements. Trammell Crow Center (Formerly LTV Center, by SOM, Houston, 1984) already feeds Flora Street perpendicularly, with a cascading fountain spilling into a hemicycle between a baroque-inspired bifurcated stair. This attempt at a streetscape connected by teasing fountains is no longer a byproduct of white noise but a mission to revive the delights of Italian Renaissance gardens.

Now there may be few on the streets to hear the whispers of white noise, but soon word may spread that Dallas, like Rome, can be appreciated as a place to enjoy the fantasy and refreshment of fountains. **TA**

Richard Ingersoll is an assistant professor at Rice University and editor for theory and design of Design Book Review.

Facing page: Decidedly low key, One Bell Plaza nevertheless garners the most people per square foot among Dallas's urban landscapes.

This page: The dramatic baroque-inspired fountain at Trammell Crow Center (above left) ties perpendicularly to the three-block Flora Street corridor, which is terminated to the south by the Dallas Museum of Art's north fountain (above) and to the north by the planned water wall of the Meyerson Symphony Center.

INTERIORS

In Ovarions

Cisneros Underhill Architects, Houston, created a dramatic classical-music bar in a former dry-cleaner's fur-storage vault in near-town Houston.

The firm Cisneros Underhill used tall pylons and a reverse-pedimented wall to frame the central stage at Ovarions, a classical-music bar in Houston.



A Space for Ovarions

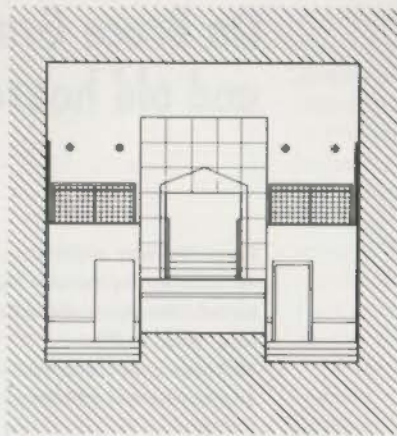
FRANK TILTON, a music lover who is owner of an insurance agency in the Rice Village area of Houston, purchased a building on Kirby Drive for his offices. The building, formerly a dry-cleaning establishment, had already been converted to use by restaurants and a theater. It also contained a two-story windowless fur-storage vault with a steel-mesh floor and 14-inch-thick concrete

walls covered in three-inch-thick cork. Tilton saw the vault as a likely space for an intimate classical-music performance space and bar, something that Houston lacked, despite the success of its orchestra, opera, and chamber-music societies and the presence of distinguished schools of music at Rice University and the University of Houston. The bar is called Ovarions.

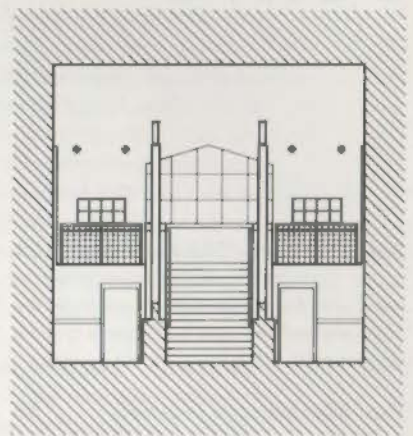
Working more with the image of a concert hall than a bar, Cisneros Underhill, architects for the project, first took out the existing steel-mesh floor and removed the cork from the walls. The strength of the reinforced concrete walls made other changes to the basic structure very difficult, says Romulo Tim Cisneros, a partner in the firm; adding an exterior entrance, budg-



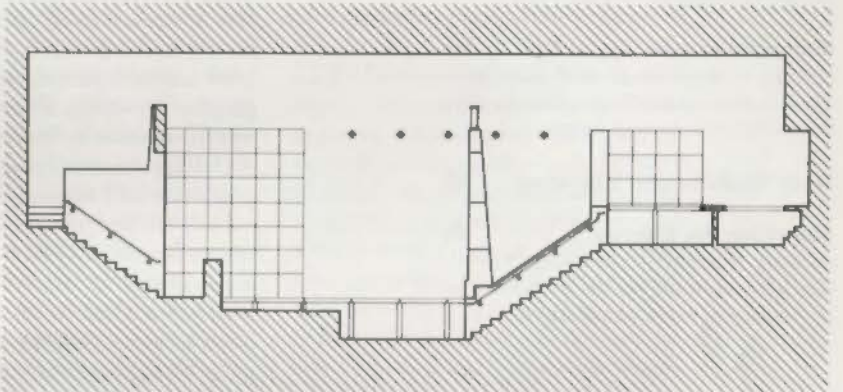
View from entry, to west (above); view to east (below)



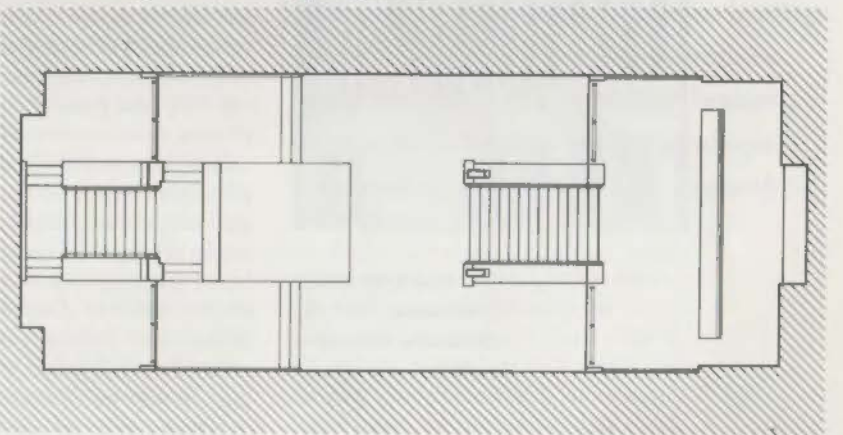
Section looking west



Section looking east



Section looking north (above), plan (below)



eted at \$200 originally, ended up taking several days and costing over \$3,000. In their arrangement of the space, Cisneros Underhill added a small stage raised above the ground floor, aligned just off center. They split the seating into two main areas at opposite ends of the club, positioned on mezzanine balconies overlooking the stage to recreate the feeling of loge seats

in a theater; extra seats on the main floor look up to the stage as if from a theater's orchestra level. To increase the theatricality of the space, the architects added two abstractly scenographic elements framing the stairs to the mezzanine balconies: a set of light-fixture-topped pylons at one end and a wall with a reversed pedimented doorway at the other. Restrooms and storage areas

are located under each mezzanine. Surfaces were painted black or gray, increasing the apparent size of the space and intensifying the dramatic effect of the lighting system. *JWB*

PROJECT *Ovation*, Houston
ARCHITECT *Cisneros Underhill*
(Romulo Tim Cisneros,
Michael Underhill, Scott
Martsoff, Todd Dykorn)

CLIENT *Ovation* (Frank Tilton)
CONTRACTOR *Gold Construction,*
Houston

CONSULTANTS *Cunningham*
Engineering Co., structural,
Day Brown Rice, mechanical,
electrical, and plumbing

PHOTOGRAPHER *Dou Hazeltine,*
Hazeltine Photography,
Houston

On Bruce Graham and old houses

Bruce Graham, Old Houses 44

BOOKS Contributing editors Gerald Moorhead and David Woodcock examine the SOM partner's 33-year built legacy and the opportunities to be found in old houses.

The '80s: Lessons Learned 45

MARKETING Consultant Randle Pollock presents the first of three essays this year on marketing strategies for the 1990s.

Memorial to a Besieged Oak 46

SCHOOLS A design studio at UT Austin pays tribute to the poisoned Treaty Oak, the city's threatened 600-year-old friend.

New Products and Literature 48

Sketching the Essence 50

ON PAPER Houston architect Kirby Keahy's sketch books reveal the discipline, energy, and beauty of the one-hour sketch.



Gerald Moorhead

**One Shell Plaza,
Houston, 1971, by
Skidmore, Owings &
Merrill (Bruce Graham)**

Bruce Graham of SOM

**Introduction by Stanley Tigerman
Rizzoli International Publications,
New York, 1989**

**166 pages, 305 illustrations
\$45 hardcover, \$29.95 paperback**

WELL SEATED in the tradition of monographs, this book is a display of work without critique or analysis. Some 32 projects from 1956 to 1989 are each presented with photographs, drawings, descriptions, and brief comments by Bruce Graham.

Graham received his architecture degree from the University of Pennsylvania in 1948 and joined Skidmore, Owings & Merrill in 1949, becoming partner in charge of design in 1960. In the brief forward that he has written for the book, Graham cites two principles that guide his approach to architecture, dating back to his earliest days. First, he is "fascinated by manipulation of structure and materials to convey new interpretations of life experience," and, second, he believes that this manipulation can only take place in the context of a planned environment. By the combination of large and small scales that these principles imply, Graham's buildings are seen not as isolated objects but as pieces of larger compositions. A number of the projects shown, especially the recent work in London at Canary Wharf and Bishopsgate, are large, planned developments, in which buildings are not individual forms but elements in grand city-making gestures.

Having worked for SOM in his early career, Stanley Tigerman claims an "occasionally tempestuous" relationship with Graham as a good reason for writing his introduction. Tigerman characterizes Graham as "an explosive personality, continuously fighting against the homogeneity implicit in the work of a gargantuan firm."

The short forward and introduction in this volume do not provide an understanding of the workings of SOM or of Graham's role within the firm. The book about Gordon Bunshaft published in 1988 by MIT Press did a little better, but both books leave the feeling of an

attempt to break down the monolithic front of SOM in response to a perceived need to compete in the increasingly star-oriented environment of the professional press. *Gerald Moorhead*

New Life for Old Houses

**By George Stephen
The Preservation Press of the National
Trust for Historic Preservation
Landmark Reprint Series,
Washington, D.C., 1989
\$12.95 paperback**

GEORGE STEPHEN is a Regional Architect for the National Park Service and was formerly director of rehabilitation design for the Boston Redevelopment Authority. His experience in Boston formed the basis for this book, first published by Knopf in 1972 as *Remodeling Houses Without Destroying Their Character*. This timely reissue meets an expanding market for remodeling and reconstruction, as shown by statistics from the National Association of Home Builders and the AIA.

Stephen's approach is encyclopedic in scope, apparently in an attempt to equip the general reader for dealing with everything from a freshman examination in architectural theory to the intricacies of appropriate design and energy conservation. At only 227 pages, the book may look superficial, but there is no doubt that much work now being carried out could have been improved by even a cursory glance at the information covered. Stephen notes in a new preface that the 29 years since the first edition have seen preservation established as a societal force, while a changed tax structure favors rehabilitation and concern has grown for energy conservation and accessibility.

For all the book's good points, there are problems: Stephen's chapter on choosing an architect inaccurately cites a fee structure "laid down by the [AIA]." Nevertheless, the book is useful for the architect who is explaining "respectful rehabilitation" to a client, as Charles Moore's *The Place of Houses* raised the level of dialogue between designer and owner. *David Woodcock*

Lessons of the '80s for Texas architects

TEXAS ARCHITECTS were flush with work internationally and all around the state as the 1980s began. The work was easy to find, too, in a marketplace of vast, unbridled opportunity, largely in the private sector.

If the decade opened with an orgy of work, it climaxed altogether differently. The marketplace of 1980 was unrecognizable by 1989; it became competitive, diverse, segmented, more public than private, and demanding of new skills, tools, and techniques.

What was learned in the '80s? What have Texas architects done to position themselves for success in the '90s?

Of all the lessons learned and salient changes observed, the most important is that marketing of professional services came of age in Texas during the turbulence of the last decade. Once considered a vaguely unnatural act, practiced only by the largest firms, it is now practiced by all successful Texas firms. Those firms have embraced marketing as a crucial component of practice. And they have invested considerably in it—as little as 5 percent or as much as 15 percent of their gross revenues, depending on firm size.

Today the firms that are winning commissions are simply better marketed. They have understood that marketing is not something you hire somebody to do; it is something you are or become. Those that have exhibited the most dramatic turnaround are not the firms that walk in the land of the giants—the big multidisciplinary Texas-based firms or even the Texas offices of national practices, insulated as they are by immense resources and organizations. The great innovators in marketing recently have been the smaller practices—the ones that learned the hardest lessons of the late 1980s. Their successful strategies vary.

"Go where the work is" has been one successful strategy. Consider Morris Architects, based in Houston. By the mid-1980s, with the collapse of its traditional Texas markets, "the firm opted to diversify geographically," says the firm's president, John Wiegman. So an office was opened in Orlando, where

DuPont Plaza, a recently completed big project, gave them instant credibility. In Baltimore, an existing practice was absorbed to serve a previous client and to provide a springboard to new clients; in addition, this eased the successful start of an office in Washington, D.C., where within a year new commissions were won from carefully targeted prospects. Today, the firm is positioned competitively in four territories and working in many new markets.

Other successful practices—among them Hermes Reed Hindman, House Reh, Pierce Goodwin Alexander & Linville, and Womack Humphreys—established or acquired offices in new locations outside the state, allowing them to go where the work is.

"Stick to the knitting," has been another compelling strategy. Page Southerland Page, based in Austin, had extensive foreign work during the glory days. When the good times ended, the firm focused on its core skills, targeting public-sector markets in which it had been active previously. Experts working for clients were hired to lead PSP's in-house programs, and marketing materials were redone. While paying assiduous attention to existing clients, the firm launched an aggressive campaign to gain new ones. Today, with three Texas offices, PSP has been able to accommodate the new realities and to prosper. As an added bonus, according to PSP marketer Richard Silley, "we expanded the vision of ourselves." Ray Bailey Architects, Houston, provides another example: carefully targeted marketing based on experience in specialty markets has led to major new work in Texas and on both coasts. Milton Powell and Partners of Dallas focused on the types of projects it did best and on the clients it liked to serve. As it cultivated new client prospects, the firm did not ignore its old clientele. On the contrary, says Milton Powell, "we service them to death."

"Work smarter, not harder" has proven to be another effective strategy for many Texas firms. Reid/Fehn Architects of Houston won significant new work by automating the project-deliv-

ery process to respond to market demand for faster, lower-cost service. Automation also allowed the firm to diversify from traditional architecture to offer space planning, electronic as-builts, facilities-management databases, and other specialized services now in extremely high demand. Diversifying services "vertically" in this manner has also been undertaken successfully by Houston firms such as PDR and Ziegler Cooper.

"Follow your principals" is the major lesson learned and strategy employed by other Texas architects. LZT Architects, Austin, recognized that clients buy individuals, not faceless firms, and that marketing responsibility cannot be delegated. "The best marketing," says LZT's Herman Thun, "is done by principals" who must actively lead and supervise the marketing efforts. At HaldemanPowellJohns (formerly HMBH) in Dallas, the firm consolidated operations and organized the marketing efforts around principals, each of whom leads the effort with a different clientele. Now the firm is growing.

From the turbulence of the last decade we have learned important lessons about finding and delivering work, and,

The great innovators in marketing have been the smaller practices. They learned the hardest lessons of the late 1980s and developed successful strategies for growth.

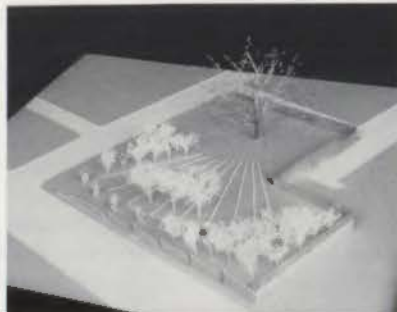
no doubt, learned something about ourselves as modern professionals. Many Texas architects today are better positioned to succeed than others. They have recognized that simply delivering "design excellence" (how many times have you used that tagline?) or even great service can no longer guarantee commissions. Each successful architect has employed sound strategies to respond to and take advantage of the new marketplace, using innovative tools, techniques, and approaches.

Whether to market is no longer the right question. It is rather, when and with what resources we will market to ensure the future we want.

Randle Pollock

Randle Pollock, a Houston-based marketing and communications consultant, is currently president of the Society for Marketing Professional Services, Houston.

Connie Santa Cruz/Fred Lowrance: "consequences"

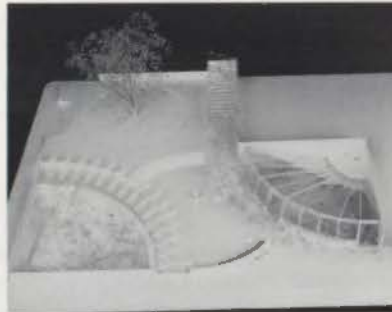


Ian Worley/Scott Carpenter: "a single, eloquent stroke"



Keith Davis/John Amos: "a place for introspection"

Bryan Lewis/Christos Hjichristou: "precious point"



Studio memorializes myth, destruction

AN ADVANCED DESIGN STUDIO at UT Austin this fall engaged in a project to create a memorial to Austin's Treaty Oak. The tree, estimated to be 600 years old and reputedly the site of Stephen F. Austin's signing of the first boundary-line agreement with Native Americans in the area, was poisoned in the spring; its struggle to survive cap-

tured national media attention as the summer months passed.

There is little evidence to support the story of Austin's treaty signing. The Treaty Oak is venerated in part because of legend, but mostly because of continuity: it is as if the tree always has been and always will be.

We asked our students to decide whether the tree lives or dies and to create a living memorial, with an open-air plaza and a working greenhouse.

We encouraged them to explore the idea that the threat to Treaty Oak was a

rare event that could unanimously galvanize all the citizens of Austin. We asked them to seek out memorials that address the spirit of their subjects and to understand their success or failure. The project aspired to represent a world view—architecture in its noblest form.

Lance Tatum, Bob Renfro, and Steve Domigan

Lance Tatum and Bob Renfro practice architecture and teach in Austin. Steve Domigan is a landscape architect in Austin.

Survey, continued on page 48

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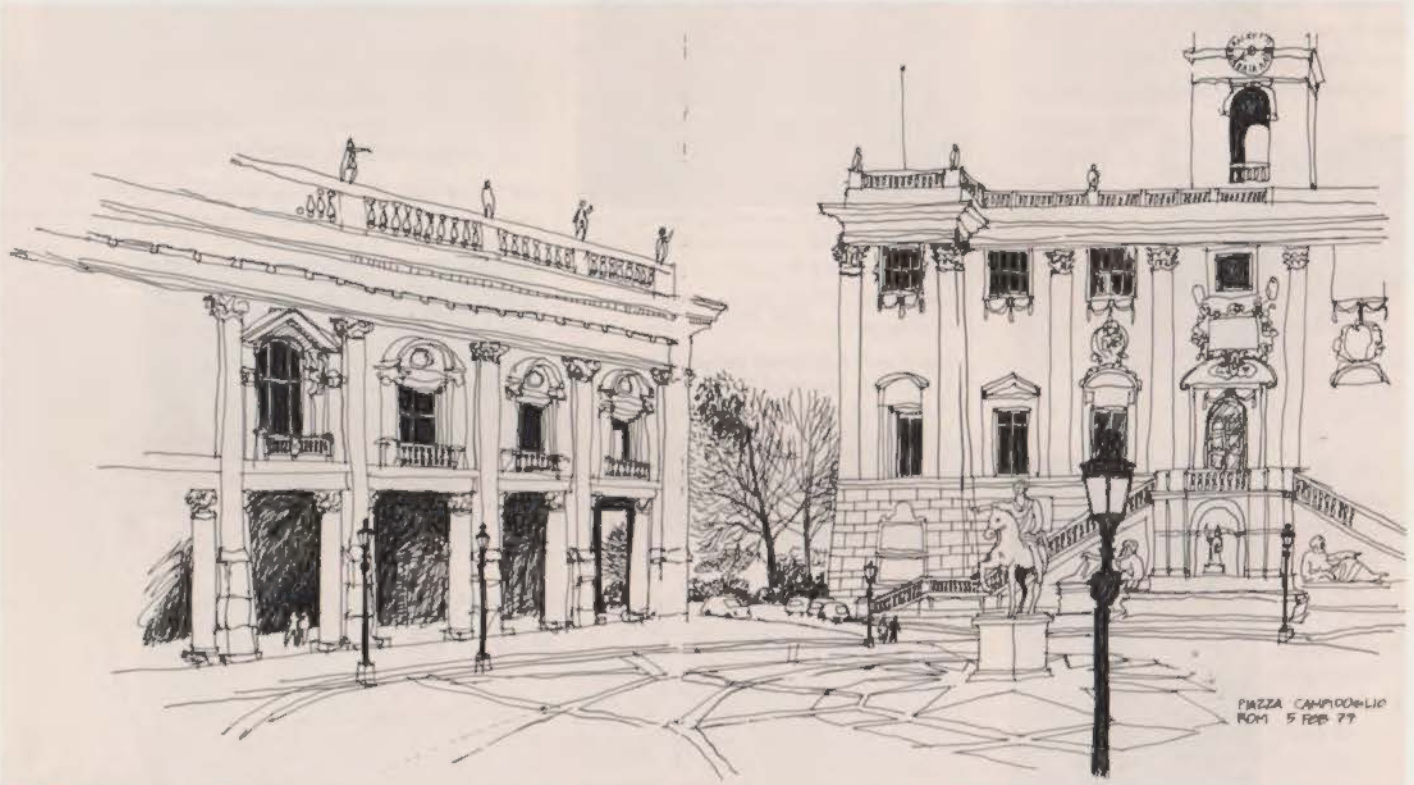
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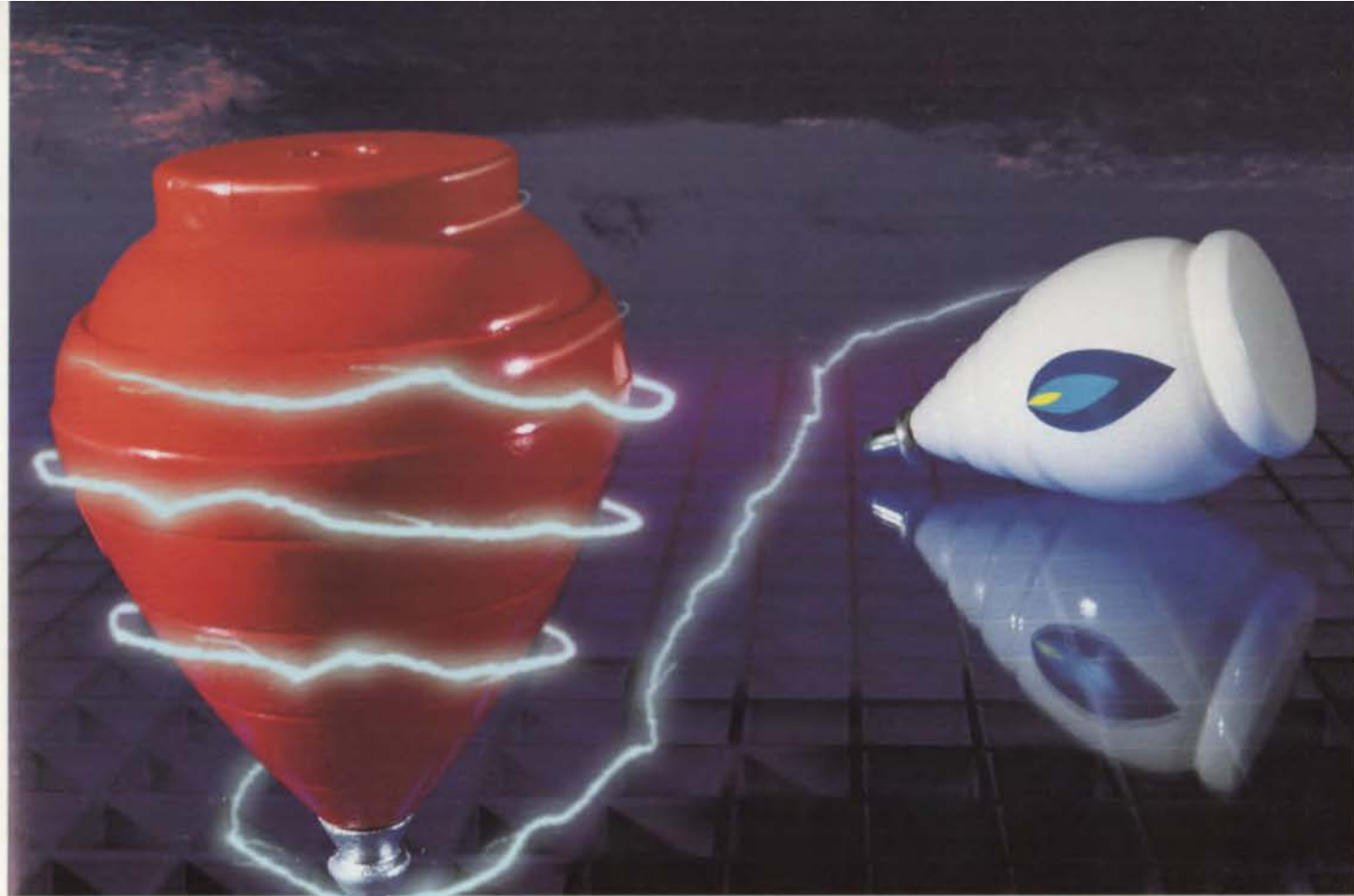


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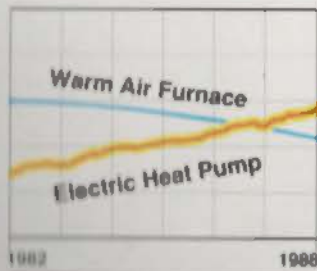
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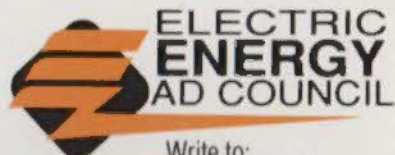
heat for each unit of energy used, compared to a gas-fired furnace system that provides less than one unit of heat for each unit of energy. Need more facts? Our group is here to help you make the right energy decisions for your heating and cooling needs. Contact us and one of the top energy experts in the business will contact you.

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