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JANUARY-FEBRUARY 1991

# TEXAS ARCHITECT

<b>1990 TSA Design Awards</b>	<b>23</b>	<b>Editor's Note</b>	<b>3</b>
Jurors Frank Israel, John M.Y. Lee, and Barton Myers chose a portfolio of nine winners of diverse scale, complexity, and design response. <i>by Joel Warren Barna</i>		<b>Letters to the Editor</b>	<b>7</b>
		<b>NEWS</b>	<b>10</b>
		Of Note	11
		Calendar	16
		<b>INTERIORS</b>	<b>42</b>
		<b>SURVEY</b>	<b>46</b>
		Practice	47
		<b>On the cover:</b> West Lynn Cafe, facade detail, designed by Mell Lawrence, Architect, and Paul Lamb, Architect, A Joint Venture; photograph by R. Greg Hursley, Inc.	

<i>West Lynn Cafe</i>	24
<i>Olson House</i>	26
<i>House in Santa Fe</i>	28
<i>St. Mark's Episcopal Church</i>	30
<i>Incarnate Word Long-Term Care</i>	32
<i>Capital Bank</i>	34
<i>MCI Telecommunications</i>	36
<i>Park Central 12 Building</i>	38
<i>R.D. Alexander Admin. Center</i>	40

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## Successful 1990 spurs expanded schedule

NINETEEN NINETY WAS A GOOD YEAR for *Texas Architect*. The behind-the-scenes news is that advertising was up substantially over the year before, finishing almost 16 percent higher; this is a welcome change after three years of falling revenues. For this we can thank Teri Termeer Wood, the magazine's Advertising Director; her scores of hours of patient work are beginning to pay off. Mostly, however, we can thank the advertisers who worked with Teri and whose support makes our continued publication possible. We urge all our readers to respond to the advertising in *TA*: use the reader inquiry cards bound into the magazine, call the company representatives, and specify the products. You'll be helping *Texas Architect*.

More advertising pages make room for more editorial pages, and in 1990 we were able to present projects by more firms, schools, and individuals—over 180, according to my informal tally—than in any publication year since 1986. The reorganization and redesign of *Texas Architect* masterminded last year by the magazine's Art Director and Associate Editor, Ray Don Tilley, also allowed us to develop a number of new columns and departments—Interiors, On Paper, Firm Profiles, and others—that give us greater flexibility in bringing you work by architects from around the state.

The magazine's excellence was recognized repeatedly in 1990: *TA* was a double finalist (from among hundreds of entries) in the Maggie Awards competition, sponsored by the Western Publications Association; we won a Pewter Award in *Publishing and Production Executive's* Gold Ink Awards program; and we were featured in *Magazine Design & Production* magazine for *Texas Architect's* new design, which won an honorable-mention award in its Ozzies competition.

The year 1991 should be one of continued growth for *Texas Architect*. Besides the current issue, focusing on the 1990 Design Awards Winners (see pp. 23-41), we have planned five interesting issue themes. March/April will be an appraisal of the 1980s, while May/June will be a look at the legacy of the 1960s. In July/August, we will feature the future of high-tech Texas. September/October will focus on the Texas schools of architecture and their significant educators. The year will end in November/December with a study of the architectural details that bring important projects to life, along with the winners of next year's *TA* Graphics Competition (see p. 19).

In addition, 1991 will bring a couple of important changes. In past years, we have published TSA's *Handbook*, the annual directory of TSA members. This year, the *Handbook* will be reconstituted as *Texas Architect's Practice Annual*; it will include everything formerly in the *Handbook*, along with expanded coverage of markets and issues related to professional practice for architects all across Texas. The *Practice Annual* will become, in effect, a seventh regularly scheduled issue of the magazine. But we won't stop there. In August we will publish an eighth issue focusing on interiors. We urge all readers to let us know about projects for possible inclusion in the issue, which we hope will become a tradition.

Perhaps the most significant change for the year shows in the current issue. After intercession from chairman Willis Winters and the members of the TSA Publications Committee, the TSA Executive Committee agreed to raise the 1991 color budget for the magazine by 50 percent. Effectively, this means that the feature wells of this year's issues will be all-color. It's a change I have been looking forward to for some time.

Most of *Texas Architect's* readers, as members of TSA, also receive TSA's newsletter, the *Report*, which has been edited and produced by Ray Don Tilley since he joined the TSA staff in 1988, and which he redesigned in 1989. The *Report* has won the 1990 Gold Circle trophy for "Total Desktop Publishing" from the American Society of Association Executives. This is the most important and competitive awards program we enter each year; Ray Don won top honors in the country.

Joel Warren Barna



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- S6 ..... Computers in Architecture: Beyond CADD

- S7 ..... Quality in a Service Business (Patrick Bowie, PhD)
- S9 ..... Role of Brokers in Project Selection (panel)
- S10 ..... The Un-Conventional Chair
- S11 ..... The Collaborative Design Approach (panel)
- S12 ..... Stellar Design By Texas Women (panel)
- S15 ..... Strategies for Knowing Your Client (panel)
- S16 ..... Learn How To See: Reality vs. Illusion (Raymond Grenald, FAIA, FIALD)
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- S20 ..... Design by the Jury (1990 TSA Design Award judges)
- S21 ..... Unleashing Our Mind's Full Potential (John H. McMurphy, PhD)
- S22 ..... The New Texas Design (panel)
- S23 ..... Exporting Texas Design Services Overseas (panel)
- S24 ..... Regionalism in the 1990's (panel)
- S25 ..... The Struggle for Profitability (panel)
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## Concern for the Mother House

WE AT THE San Antonio Conservation Society were extremely dismayed at your choice of the Incarnate Word Mother House to receive a 1990 Design Award from the Texas Society of Architects. This was an extremely controversial project, which resulted in the loss of a large, historically significant structure designed by Alfred Giles.

Although I realize designs are selected based upon slides submitted by the architecture firms, which may or may not accurately reflect the true worthiness of a project, it is demeaning to the preservation policies of the Texas Society of Architects, to the stands of the local chapters against such needless demolitions, and to the architects of the past when the state organization through its awards condones and honors such behavior.

Your process of design review is sadly lacking if there is no way to determine what effect a building design has on the community at large, its respect for architecture in general and its contribution to the collective quality of the life of the community.

It is unfortunate that JonesKell is known in San Antonio as the architecture firm to go to if you want to destroy historic structures in San Antonio; but if their statewide professional organization continues to reward their efforts, such architecture firms will see this as a sign of approval.

I hope that you will take the time to read past articles that describe the controversy (see "In the News," *TA* Sep/Oct 1987), to look at the before-and-after photographs, and to consider seriously what steps can be taken to include community impact among your award guidelines.

*Jane Foster, President  
San Antonio Conservation Society*

### TSA President Jim Doche replies:

IT IS UNFORTUNATE that Jane Foster feels as she does, but I must attempt to set the record straight with regard to the Design Awards program of the Texas Society of Architects.

Each year the Society advertises for design projects to be submitted for its annual competition. The TSA Design Awards Committee selects three notable, prominent architects to serve as jurors. These jurors, in turn, select the winning projects from slides, which are submitted by the projects' designers. The jurors select the winning design from a design standpoint only. Original condition of the site is not part of the criteria, nor should it be.

I agree with Ms. Foster that it is unfortunate that historical buildings of significant value are sometimes razed for a future project. I also believe, however, that we must realize owners in the private sector hold the trump card, something most ar-

chitects also acknowledge. I read all of the articles regarding the project, as she requested (remembering that I had read some of them in the past), noted where the architect, Mr. Kell, is "not wild" about seeing a chapter of architectural history fall, but he agrees with the right of his client to make that choice. If put in the same position, and after creating similar reports, I, too, as an architect, would probably have come to the same conclusion. The private sector has its priorities and I believe that the public needs to respect these decisions.

The San Antonio Conservation Society tried to do what it believed right in attempting to prevent the razing of the Mother House. It tried to marshal public support to save a historically significant structure. I believe these things are their right and duty as a group that recognizes, rewards, and preserves San Antonio's heritage. Not only that, I believe that SACS *must* do these things, and I'm glad they are leading the charge to see them done.

*Jim C. Doche, AIA  
1990 TSA President  
Wilson/Doche Architects, Amarillo*

### Architect John Kell replies:

IN RESPONSE TO Jane Foster's letter, I have the following comments:

I have great respect for the San Antonio Conservation Society and its longstanding beneficial influence on the San Antonio built environment. It has earned the right to have its requests concerning changes to the TSA Design Awards process carefully considered.

Neither the recommendation nor the extremely controversial decision to remove the Incarnate Word Mother House was made by our architecture firm. We were retained to design its replacement. Our firm is currently 63 years old. In that long history, this is the first project that has in any way involved the removal of a historically significant structure or that has been controversial in any way with regard to historic-preservation issues. We have been, in fact, in recent years the recipient of an award from the San Antonio Conservation Society for the restoration and adaptive reuse of an old elementary school into a community center for a local church congregation.

The unnecessary personal attacks on, and inaccurate characterizations of, an architecture firm of our history and serious approach to professional practice by the wife of one of our major competitors, who is a past president of TSA and a Fellow of the AIA, are, to say the least, questionable.

We believe the project is worthy of the award it was given.

*John H. Kell Jr., President  
Jones & Kell, Inc., San Antonio*



Incarnate Word Mother House, original building (see p. 32 for Jones & Kell's award-winning project)

### Design in Touch with the Land?

I WAS EAGER to read R. Lawrence Good, FAIA's article on the Anasazi culture (see *TA* Nov/Dec 1990), hoping to learn of new facts or theories about its fate. We visited these sites several years ago and almost joined the "ancient ones" in obscurity when a sudden storm turned the 30-mile dirt access road to Chaco Canyon into quicksand.

Good's descriptions recalled our experiences, but I will propound a theory where he wouldn't:

The Anasazi were the original American snowbirds, living and farming during the summer in Mesa Verde and wintering farther south at Chaco. The resources of the mesa and its canyons supported an increasing population, with a surplus to be stored and carried south for the winter. Caretaker families remained in the winter, using the protected cliff dwellings. Likewise, during the summer only a few Native Americans lived at Chaco. The winter refugees brought supplies to Chaco that provided for themselves and the caretakers for the next summer. Considerable ritual importance must have been placed on this seasonal migration, since there survive many more and larger ceremonial structures in Chaco than at Mesa Verde. Eventually, the population became too large for either the mesa or the canyon to support, crude farming techniques drained the thin soil, constant hunting depleted the animal life, and the mesa finally was stripped of wood. There is evidence from the later years of fuel wood being brought great distances.

Having exhausted their environment, the tribes dispersed. So much for the "Native American in harmony with nature" myth. With the informed state of archeology today, it is surprising to find this romanticism about primitive cultures persisting.

*Gerald Moorhead, AIA  
Reid/Fehn, Houston*

### Highest Audacity, Lowest Arrogance

MUSING ON THE 51st TSA Annual Meeting pro and con! I hated to steal that musing thing from my partner Dave Braden [author of "Musings" in *Texas Architect* from 1980 to 1989], but he is out of the country and will never miss it anyway.

In the dictionary between audacious and zesty are all of the superlatives to describe the 1990 convention brought to us by Jim Doche, Jan Pittman, et al. We who attended owe them a great deal of thanks.

Some of the high points for this writer were: a selection of seminars too numerous to attend and too good to miss; an almost sensual performance by Doche, demonstrating his mastery of the pronunciation of such uncommon names as Platonov, Rudenko, Ryabushkin, and *Bill* Smith; the Pitts Award given to a true gentleman, tough competitor, tireless servant to his profession and damn good architect, Jim Clutts; the well-deserved Outstanding Educator Award given to Alan Stacell,

student's friend and confessor, who for the past 25 years has done far more than just jump-start the right brains of those of us who were indeed fortunate enough to have been his students.

The only low point was Mark Mack's critique of the student charette. Words for his performance can be found in the dictionary between arrogant and tasteless. I trust that these fine young people and their schools recognize that his tactless remarks in no way reflect the opinion of TSA or most of its members. I, for one, thank them all for coming and being a part of the convention. See you in Corpus next year!

*Stephen McGregor  
Dahl Braden PTM, Inc., Dallas*



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## Golemon, Bolullo win competition 10

HOUSTON Harry Golemon, FAIA/Mario Bolullo, AIA, A Partnership, wins the nationwide Mobile County/City Building Design Competition.

## Harwell Hamilton Harris 10

AUSTIN Austin writer Lisa Germany recalls a soft-spoken modernist whose built legacy survives in California, Texas, and North Carolina.

## Veronica Nia Dorian Becnel 10

HOUSTON Architect and University of Houston instructor Rafael Longoria pays tribute to a teacher and preservation activist.

## One architect's Visions for a city 11

DALLAS James Pratt's ruminations about this city's future span many decades and transcend simple urban planning to embrace a vision for living.

## Of Note 11

## Considering campus preservation 12

LUBBOCK Texas Tech's recent symposium emphasized schools' need to watch vigilantly over their historical buildings and overall campus fabric.

## Austin/AIA honors top designs 14

AUSTIN The local design-award program honored 13 local projects among its 15 winners.

## Calendar 16

## HOUSTON

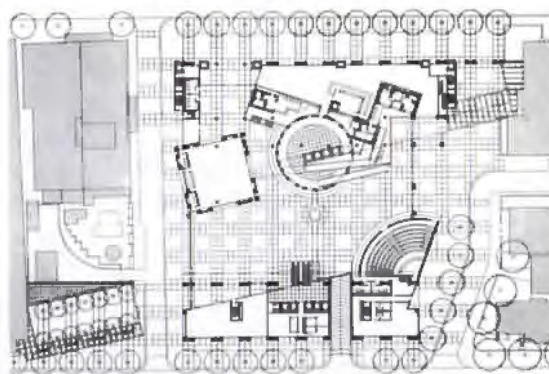
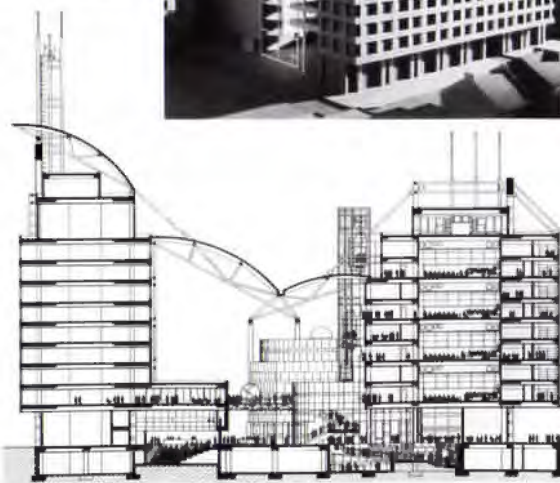
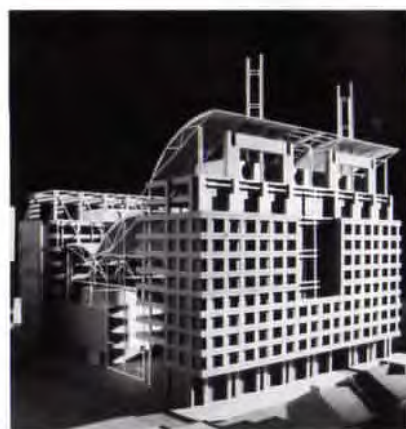
### Golemon, Bolullo win Mobile prize

THE HOUSTON-BASED PARTNERSHIP OF Harry Golemon, FAIA, and Mario Bolullo (in association with Frederick C. Woods, AIA, & Associates of Mobile, Ala., and Harry Golemon Architects, Inc.) has won a national competition to design the Mobile County/City Building. A seven-architect jury, which included Frank D. Welch, FAIA, of Dallas, selected the scheme for the 400,000-square-foot, \$45-million complex from a field of 195 submissions (Todd Hamilton of Arlington received an honorable mention for his entry).

The winning design separates county and city offices into structures of about equal size and joins them with an atrium that is animated by curvilinear and skewed building pieces and cascading glazing mounted on exposed bow trusses. The use of bold geometrical imagery and the celebration of circulation paths and structural systems echo the new International Terminal at Houston Intercontinental Airport and the George R. Brown Convention Center, for both of which Golemon was project director and Bolullo project designer.

If funded, the complex is expected to be under construction later this year.

*Ray Don Tilley*



Model (top), section (middle), and plan (above) views of the winning design explain its separation into two main volumes, animated by an atrium and primary geometric forms.



Harwell Hamilton Harris

Veronica Nia Dorian Becnel



## AUSTIN

### Harwell Hamilton Harris

HARWELL HAMILTON HARRIS, FAIA, a modernist who influenced a generation of Texas architects, died at home in Raleigh, N.C., Nov. 18. He was 87 years old.

A Californian by birth, Harris blended the forces present in 1920s Los Angeles: the integration and efficiency of his first teacher, Richard Neutra, the organic, sculptural forms of his mentor, Frank Lloyd Wright, the crafted structures of Greene & Greene, and the natural beauty of the landscape.

Harris came to Texas in 1951 as the first director of the UT School of Architecture, a post he held until 1955. He designed the State Fair of Texas House, First Unitarian Church, and Trade Mart Court in Dallas, and the Stevenson House in Fort Worth.

His papers are in UT Austin's Architectural Drawings Collection. *Lisa Germany*

## HOUSTON

### Veronica Nia Dorian Becnel

NIA BECNEL'S DEATH, Nov. 10, has left a void in the University of Houston, the city's preservation community, and the many organizations that depended on her energy and commitment. She was 41 years old.

As assistant professor of architecture at UH, board member of the Greater Houston Preservation Alliance, and participant in two national preservation task forces, she led important projects to study and document the contributions of African-Americans to architecture and urbanism. At the time of her death she was leading the preparation of an alternative redevelopment plan for Allen Parkway Village and Freedman's Town, Houston's oldest black community, which would bring economic prosperity to the area without sacrificing its ethnic character or its architectural heritage. *Rafael Longoria*

## Pratt's grand Visions

IT IS FRIDAY, November 16, 1990, and architect James Reece Pratt, FAIA, of Dallas is sitting slumped in a folding metal chair under the soaring Vault Gallery of the Dallas Museum of Art. The noise of hammers and shouted instructions is making it difficult to converse, and Pratt is surrounded by a small group of well-dressed women, all executives from the Dallas Institute of Humanities and Culture, who are waiting for him to make a decision about the installation of an exhibition of his enormous drawings, which will open for public view in two days. Pratt, dressed smartly in a soft Italian-style suit, casts a sideways look and complains of a headache as the mammoth free-hand drawings rise on both sides. On Sunday, the exhibition, entitled "Dallas Visions for Community: Toward a 21st-Century Urban Design," will open, marking the end of years of study of Dallas's urban form (supported in part by a grant from the DIHC) and the pinnacle of Pratt's long and respected career; its near realization has brought him down for a moment.

Someone who dreams and conceives as broadly as James Pratt does for his city must occasionally succumb to the pressure that such all-encompassing commitment engenders. His has certainly not been a smooth professional existence of late, developing and conveying a full-blown multifaceted portrait of Dallas as it might be in the next century. But, from the beginning of his practice in the 1950s, he has always been keenly interested in the big picture, the grand urban canvas. When he opened an office in Dallas, he recalls, he wanted to do something big for his city, like a Piazza del Popolo. Clients for such work may appear once in a decade, if at all. For Pratt they came in the late 1980s.

His early life was in West Texas: Stamford, Fort Worth, and San Angelo. When he was eight, his father died, and his mother moved them to Dallas, where her sister and brother-in-law lived. Several things stand out in his recollection. One was his mother's determination that he be well educated. From her post as a librarian she regularly delivered stacks of books on subjects she felt he should know about. Once, when he was quarantined, she brought home a typewriter and instructed him to index their back copies of *National Geo-*



James Pratt, FAIA, has completed an exhaustive study of possibilities for Dallas's urban form over the next 25 to 50 years. Its exhibition at the Dallas Museum of Art closes Jan. 20.

graphic. He got an enthusiasm for the artful process of assembly from his uncle's woodworking and his grandmothers' respective skills in cooking and sewing.

His mother also taught him about the wonders of the built world. She traveled a lot by train, sometimes with her sister, and young James went along. Pratt has strong memories of the splendor of the Avenida de la Reforma in Mexico City, in the '30s and '40s still the grandest boulevard in this hemisphere. They climbed Teotihuacan. James viewed New York from the top of the Empire State Building. A trip to San Francisco was memorably marked by the train's arrival in Oakland and their transfer to a ferry for a trip across the bay to that most urbane and romantic of U.S. cities. *Procession, sequence, and destination*, prime elements of design order, became part of his sensibility.

After attending the University of Texas in Austin, where he met Hal Box, with whom he would later form a partnership that lasted into the 1970s (see "Pratt, Box & Henderson," *TA* Nov/Dec 1989), he left for Harvard's Graduate School of Design and stints with the office of Aydelott in Memphis (where he worked with Edward Durrell Stone on a hotel in the Caribbean) and with LM. Pei in New York. The most important internship for his future as an urban designer, however, was the year spent in Zurich with the firm of Haefeli, Moser and Steiger. He traveled through Europe, absorbing the scale and intent of urban planning in Rome, London, Paris, and

"Visions," continued on page 15

## OF NOTE

**Houston builds again**  
Friendswood Development Company has broken ground at Greenspoint in far North Houston on the first major office building to go up since Heritage Plaza opened in 1986. The 18-story Anadarko Tower, designed by Pierce Goodwin Alexander & Linville of Houston, is a cautious first physical sign of the city's return to speculative development.

### Marty Leonard Chapel opens

E. Fay Jones, FAIA, Maurice Jennings, and representatives from associate architect Kirk Voich Gist were on hand in Fort Worth, Nov. 19, for the public opening of the Marty V. Leonard Community Chapel at the Lena Pope Home (see "Survey," *TA* Mar/Apr 1990).

### Main Street adds urban sectors

In October, the Texas Historical Commission named its first *Urban Main Street Cities*—Abilene, Downtown Oak Cliff in Dallas, Market Square in Houston, and Odessa—in an extension of its program to foster private-sector reinvestment in downtowns. Angleton, Glen Rose, and New Braunfels are new additions to the commission's 40 Main Street Cities.

### Dallas strikes out on Rangers stadium

Texas Rangers baseball officials announced in late October that they will stay in Arlington, dashing hopes of Dallas business leaders and politicians for a downtown stadium development to house Nolan Ryan and his teammates. The Rangers have proposed a 177-acre public-private project with a new \$165-million stadium and entertainment complex. Financing would be provided by a one-dollar ticket surcharge and a half-cent sales tax increase, which Arlington voters must pass Jan. 12. An invitational competition to select an architect would follow voter approval of the tax hike.

### City's only Wright design endangered

The William Thaxton House (1954) in Houston, a concrete-block structure designed by Frank Lloyd Wright, is in danger of demolition. The Greater Houston Preservation Alliance met in early December to begin efforts to save it.

### January/February 1991 Quote:

"There is no functional style of building. Modernists have attempted to criticize Postmodernism using technology as an objective basis, just as the Gothic Rationalists attempted to criticize Classicism a hundred years ago. In both cases the technical criticisms were fuzzy, shallow, and often incorrect."

Edward R. Ford, in *The Details of Modern Architecture* (MIT Press, 1990)



Symbol of Houston's return: Pierce Goodwin Alexander & Linville's Anadarko Tower

LUBBOCK

## Continuity, change on campus

THE PROBLEMS OF PRESERVING the historic integrity of campuses while simultaneously providing for growth were explored in a symposium, "Campus Continuity: Preservation of Educational Buildings in the

Dober; James Steely of the Texas Historical Commission; and Arturo Moreno, professor at the University of Guanajuato.

Issues raised at the conference included responsible stewardship of historic properties, the need for adherence to campus master plans, the demand for excellence in new design, and the need to realize that change and continuity can coexist. The scope of the conference was expanded by a visual survey of higher education in Mexico as a point of comparison. The larger question of whether our universities will be leaders in historic preservation in the 1990s, however, remained unanswered.

The symposium demonstrated Texas Tech's own concern for preserving its heritage. Students have initiated a fund-raising effort to save a campus structure called the Dairy Barn, and the school is the only Texas university listed on the National Register as a historic district. Among the speakers was university president Robert Lawless, who stressed keeping a sense of place by adhering to the university's original plan and caring for its historic buildings. *Lila Stillson*

*Contributing Editor Lila Stillson is curator of the UT Austin Architectural Drawings Collection.*



Texas Tech students are working to save the Dairy Barn.

United States and Mexico" held at Texas Tech University, Nov. 15-16. Among the many speakers were Interim Dean Willard Robinson and Nolan Barrick, FAIA, of Texas Tech; architect and author Richard



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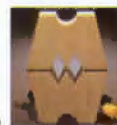
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AUSTIN

Local projects dominate awards



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Austin/AIA winners: Travis County Farmers Market (far left), Robert Jackson Architects; Gardner/Betts Juvenile Justice Center (left), Cox/Croslin Architects; and Austin Nature Center (below), Black Atkinson Vernooy



Dana Norman

THIRTEEN AUSTIN-AREA PROJECTS were among the 15 winners in the 1990 Chapter Design Awards. Laura Hartman of Berkeley, Calif., David Lake of San Antonio, Gary Cunningham of Dallas, Bridgette Schleicher of Houston, and Helmut Barnett of Austin judged the 56 entries in July.

Honor Awards went to Travis County Farmers Market, by Robert Jackson Architects; West Lynn Cafe (see p. 24), by Mell Lawrence, Architect, and Paul Lamb, Ar-

chitect, a Joint Venture; and House on Sunny Slope (see *TA* Jan/Feb 1990), by Lawrence W. Speck Associates.

Citation Awards were given to the Austin Nature Center (see *TA* Sep/Oct 1989), by Black Atkinson Vernooy Architects; Gardner/Betts Juvenile Justice Center (see *TA* July/Aug 1990), by Cox/Croslin and Associates; Drummond Island Hotel, by Charles W. Moore, Architect; and Ross House, by Lawrence W. Speck Associates.

Merit Awards went to Gabriel's Court, by Austin Group Architects; 600 Lamar, by Enviroplan Architects; Pawley's Island Baptist Community, by Clovis Heimsath Architects; Canyon Creek Pool Facility, by Hinman Morton Halford Architects; Circle C Swim Center and Jester Estates Club, by Heather H. McKinney Architects; Nuvo Cards & Gifts (see p. 44), by Laurie Smith Design Associates; and Majestic Diner (see *TA* Sep/Oct 1990), by STUDIO Texas. **RDT**

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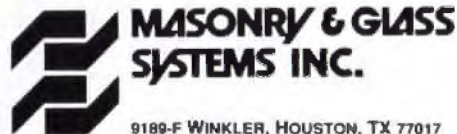
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"Visions," continued from page 11

Madrid. This key experience, which for another architect would have been only a side benefit, fixed his direction in a fundamental way. Later, although he would design many buildings, he would never cease to yearn for the chance to create a larger order. It showed in the first project Pratt and Box worked on together in Dallas: a master plan for downtown Dallas. Nothing much developed from this, but it raised design consciousness at City Hall. It showed in his work on *The Prairie's Yield*, Dallas's first architectural history and guide.

In 1987, after writing an unsolicited program for refining Dallas, Pratt and the DHC applied for a National Endowment for the Humanities grant to study ways that Dallas could realize its latent character and convert its essential resources into a vital and compelling urban experience for the next century. The NEH grant, matched with funds from local foundations and corporations, enabled Pratt to concentrate on the topic for three years. Why do it? Says Pratt: "To affect more peoples' lives than worrying about door knobs in Highland Park, for example."

After three years, Pratt has sought and illustrated ways that the fundamental ele-

ments of Dallas can be heightened and welded together to form a unique urban identity. He asserts that the city is a collection of neighborhoods and districts without edges or perceived connections. He says the city's parts need to be hooked up, and proposes green belts and boulevards as linkage identifiers of both districts and destination points, such as Fair Park. Creating this green armature, he points out, would require activist efforts from the city—tradeouts of land parcels to achieve goals of better movement and visual cohesion and to stimulate development, for example.

From Pratt you hear the strategy of combining practicalities in fresh ways to achieve something aesthetically enhancing. Part of his scheme is to shape civic amenities and development magnets from natural topographical elements, creating parks, for example, along the city's currently overlooked river beds, creeks, and bluffs. Another key focus is the city's center; Dallas's energies have been frittered away on cheap suburban land. If Pratt's scheme is to draw opposition, it is here: David Dillon, reviewing Pratt's show in the *Dallas Morning News*, doubted that Dallas could ever turn from its current ways and develop a dense

and rewarding downtown with commerce and housing in a rich urbanistic mix. Dallas, Dillon wrote, would continue to develop more like Los Angeles than London.

It seems plain, however, that Pratt is interested in a place less like either Los Angeles or London than like Dallas, a unique city. Pratt sees the truth of the proposition that Dallas can make of itself what it wants, as it has done for a century. If being indistinguishable from the automatic cities of the late 20th century is sufficient for Dallas's leadership, thus it will remain. But Pratt's visionary projections call for the kind of will and desire that built Fair Park, Market Center, the Oak Cliff parks, the Dallas Convention Center, and Texas Instruments, and that nudged into being the West End and Deep Ellum. The city, he says, must reclaim its instinct for self-invention. "Dallas Visions for Community" offers a scheme for the future, not the last word but a vision where none existed before. The question, he shows, is not what Dallas will become, but what Dallas will do.

*Frank Welch, FAIA, practices in Dallas. Southern Living magazine has named him one of the region's three most influential architects.*



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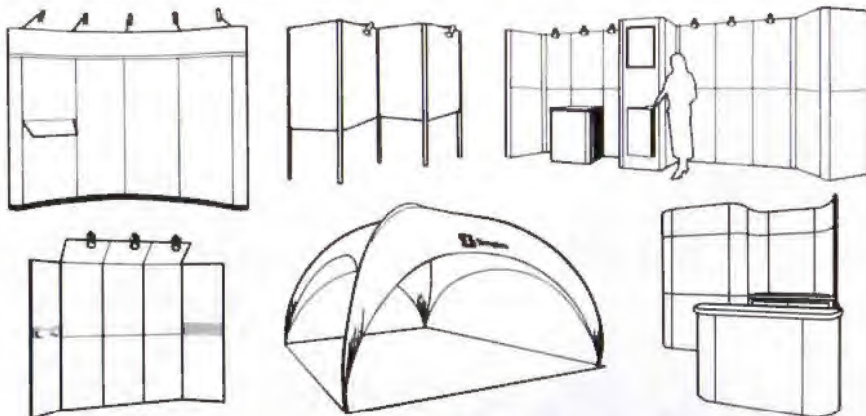
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## CALENDAR

### Learning from the Eighties, Lessons for the Nineties

Texas Architect Editor Joel Warren Barna will moderate a Rice Design Alliance Fireside Chat with participants Richard Keating, formerly of SOM Houston and now of Keating Mann Jernigan Rottel of Los Angeles; Urban Main Street architect Vincent Hauser of the Texas Historical Commission; and Stephen L. Klineberg, professor of sociology at Rice University. Rice Faculty Club (713/524-6297), Jan. 24

### The New England Holocaust Memorial

Registration for this competition (NEHMC, c/o Katharine Kane Inc, 59 Temple Pl., #608, Boston, Mass. 02111) closes Jan. 18.

### Rediscovering Pompeii

On display are nearly 200 recently excavated frescoes, sculptures, pieces of jewelry, games, and household objects. Museum of Fine Arts, Houston (713/526-1361), through Jan. 27.

### Paper Architecture:

#### New Projects from the Soviet Union

Recent architectural drawings and models comment on the stagnation of architectural practice in the Khrushchev and Brezhnev years. UT Austin Art Building, First Floor (512/471-1922), Jan. 18 to Mar. 3

### Berlin: The Politics of Order, 1737-1989

Alan Balfour, dean of the Rice School of Architecture will lecture on Berlin's architectural monuments, the subject of his recent book. Museum of Fine Arts, Houston (RDA sponsor, 713/524-6297), Feb. 6

### University of Houston lecture series

Scheduled to speak at UH are Mario Gandelsonas, "The Order of the American City," Feb. 12; John Mixon, "Land-Use Regulation at the Turn of the Millennium," Feb. 19; and Bruce Webb, "The City of Short-Lived Phenomena," Feb. 26. An Architecture and the Environment Symposium, "The Sky is the Limit," will follow, Mar. 5.

### The Architect & the American Country House

Architect and preservationist Mark Alan Hewitt will discuss the subject of his recent book. Museum of Fine Arts, Houston (RDA sponsor, 713/524-6297), Mar. 6

### John Miles Rowlett lecture series

Lecturers for "Design and Practice/Education and Service," will be Fay Jones, FAIA, Cecil Steward, FAIA, and Henry Schirmer, FAIA. Texas A&M University (409-845-1221), Feb. 20

### National AIA Photography Competition

Entries in this contest for nonprofessional photographers who are AIA members are due at St. Louis/AIA (314/621-3484) Mar. 4.

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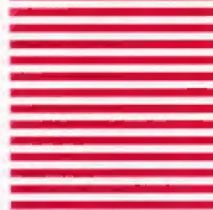
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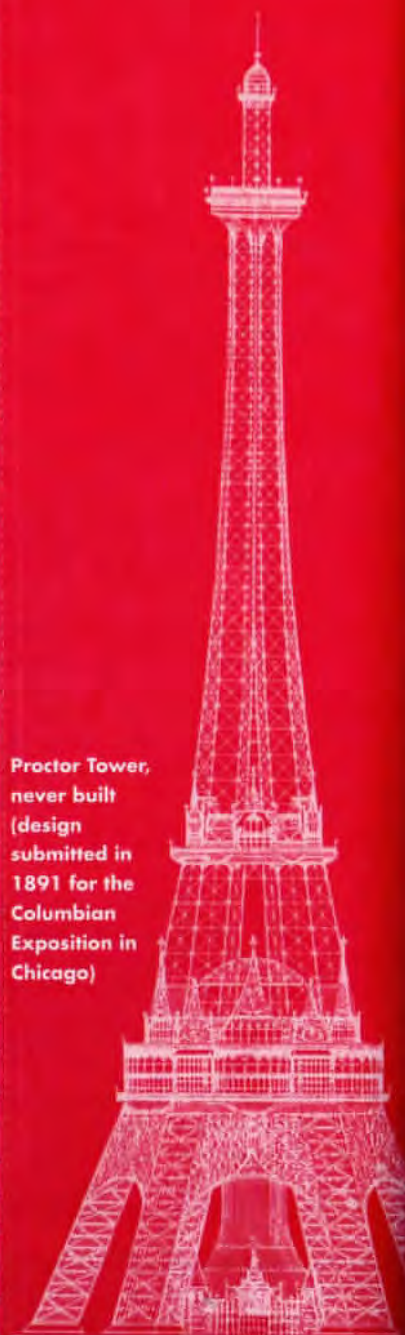


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Practor Tower, never built (design submitted in 1891 for the Columbian Exposition in Chicago)

# 3rd Annual Graphics

## RULES

**ELIGIBILITY.** Eligible work must have been produced by a current member, associate, or professional affiliate of the Texas Society of Architects, or a currently enrolled architecture student at the University of Houston, Rice University, Texas A&M University, University of Texas at Arlington, University of Texas at Austin, or Texas Tech University.

**MATERIALS.** For *Architectural Delineation*, *Working Drawings*, *Concept and Imagination*, and *Sketch Books* categories, submit one slide for each entry. A description sheet containing the following textual information is required for each entry: Actual Size of Original and Materials Used. High-quality duplicate slides are acceptable. The original or a 4x5 transparency must be available for publication should the entry receive an award.

For *Publication Graphics* and *Business Graphics*, submit each entry mounted on no more than one 20x30-inch foam-core or rigid illustration board, leaving a two-inch margin on all sides for hanging. Do not use glass.

Any entry that does not follow all rules for submission will be disqualified. Entrants will not be notified of disqualifications, nor will entry fees be refunded.

**ENTRY FORM.** Complete one form for each entry and attach it to the back of the mounting surface or clip it to the slide sleeve. Use photocopies of the form if necessary. Complete the summary of entries on one of the entry forms and attach an envelope with one check for the total fees.

To preserve anonymity of entries, remove any firm name, logo, or renderer's name from the entry, except in cases such as letterhead and brochure work where the firm name or logo is integral to the presentation.

**ENTRY FEE.** A fee of \$45 for each entry by a TSA member, or \$30 for each student entry, must be included with your submission. After judging, an additional payment of \$75 will be required for each winning color entry to help offset the cost of four-color reproduction in *Texas Architect*.

**DEADLINE.** All entry materials must be received by *Texas Architect* no later than 5:00 p.m., May 31, 1991. Entries are to be mailed or delivered to: Texas Architect, 114 West Seventh Street, Suite 1400 (Marwood Tower, 14th Floor), Austin, Texas 78701.

## AWARDS

Given in each category to as many entries as the judges feel merit award. Each entry is judged on its own merits. The judges can choose not to name a winner in a category if they feel no entries merit award. Winning entries will receive the following:

- Certificate of award.
- Publication in *Texas Architect*.
- Display at the 1990 TSA Annual Meeting.
- Promotion to other publications.

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## CATEGORIES

**ARCHITECTURAL DELINEATION.** Renderings and presentation drawings produced for an actual project, built or unbuilt.

**WORKING DRAWINGS.** Any drawing from construction documents for an actual project, built or unbuilt.

**CONCEPT AND IMAGINATION.** Conceptual sketches, schematic drawings and diagrams, and drawings of imaginary projects or places.

**SKETCH BOOKS.** Drawings and sketches of landscapes, cityscapes, and existing buildings, spaces, and building details. Sketches may be entered individually, as a group, or as a complete sketch book.

**PUBLICATION GRAPHICS.** Actual printed pieces of books, reports, studies, proposals, magazines, brochures, and similar printed media.

**BUSINESS GRAPHICS.** Actual printed pieces of corporate and personal stationery, logos, announcements, advertisements, cards, posters, and similar printed media.

Each entry must be submitted in only one category. *Texas Architect* reserves the right to reclassify inappropriately labeled entries.

# Graphics

## JUDGES

The 1991 jury will be anchored by Deborah K. Dietsch, Editor of *Architecture* magazine. Two additional judges for the competition will be drawn from architects and graphics leaders nationwide. The jury's composition will represent a broad range and considerable depth of experience. The full list of judges will be announced in the March/April 1991 issue of *Texas Architect*.

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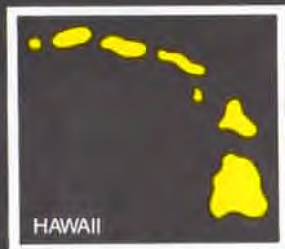
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# 1990 TSA DESIGN AWARDS

**THIS YEAR THE JURY** for the TSA Design Awards met in Dallas during the TSA Annual Meeting in late October; by the end of their deliberations the jurors had chosen nine winning projects from among 175 entries (135 in general design and 40 in interior architecture). Eight of the winners chosen were in general design, and one was named in the category of interior architecture.

The jurors—Frank Israel of Franklin D. Israel Design Associates, Beverly Hills, Calif.; John M.Y. Lee of Edward Larrabee Barnes/John M.Y. Lee Architects, New York; and Barton Myers of Barton Myers Associates, Los Angeles, Calif.—deliberated for two days at the Fairmont Hotel in Dallas before arriving at a sometimes prickly consensus. They announced their decisions at an evening party following their second day of deliberations.

The winners range widely in scale and character. One is a cafe in a low-key neighborhood. Two are single-family houses responding to different climates and contexts. Three are suburban office buildings, all of which achieve a remarkable union of inside and outside spaces. One is a church in a fledgling suburb. Another is a long-term care facility for a century-old religious community. And one is a bank and office suite in a high-rise tower.

The winning projects were stylistically diverse, with the clearly modernist bank spaces taking the same honors as a regionalist house and the postmodern long-term care facility; this suggests the lack of a style-bashing agenda among the jurors—always a relief. Like jurors in years past, they praised such virtues as “simplicity” and “restraint.” But this year’s jurors also went beyond the usual adjectives to recognize projects of exceptional complexity. The results follow.

*Joel Warren Barna*



**Above:** The entry facade of the West Lynn Cafe is sheathed in gray panels of Pyrok, a concrete-based material; the panel junctions are marked with white ceramic road-divider buttons.

**Right:** Painted particle-board cutouts, nailed to the bottom chord of the cafe's sloping roof trusses, orient the room to the front wall's tall windows.



## Neighborhood Service

**West Lynn Cafe, Austin**

**WHAT IS NOW** the 2,500-square-foot West Lynn Cafe in Austin started as a service station in Clarksville, a racially and economically mixed neighborhood west of Austin's downtown. The low-key ambience cherished by long-time Austinites still thrives in the area, despite the proximity of several of the city's best-known upscale eateries. The new cafe's proprietors—who also own a '70s-vintage vegetarian diner north of the University of Texas campus—wanted both to capitalize on a desirable location and to preserve that neighborhood feeling.

Architects Mell Lawrence and Paul Lamb wanted to maintain the existing building's simple form while increasing its interior volume. Their task, they say, was to "create a sense of theater" for diners and for pedestrians.

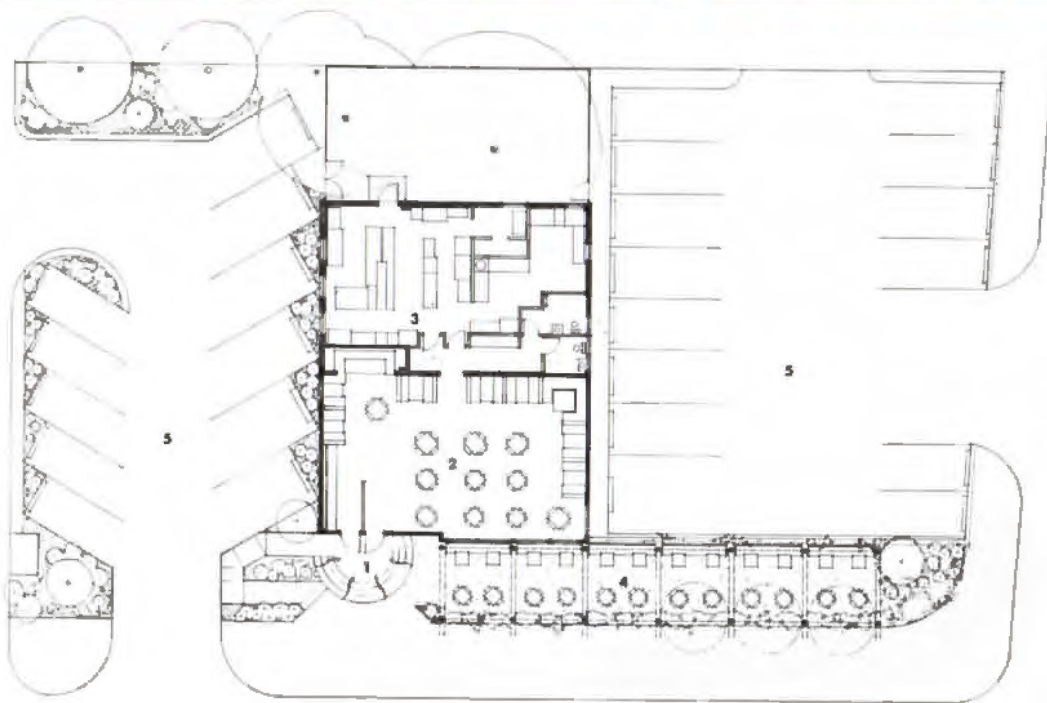
The architects converted the former gas station building (at the back half of the site) to kitchen and service space for the new restaurant; its white porcelain-on-metal exterior panels were left intact. On the street side, the architects added a double-height volume as a dining-room; they sheathed the addition in panels of Pyrok (a smooth, concrete-based material) screwed straightforwardly to the underlying studs and following the rhythm established by the gas station's exterior. They marked the panel junctions with ceramic road-divider buttons, and they used galvanized metal as column-like corner protectors and for a cornice-like cap.

The street elevation features tall windows in white frames; the set-back entry is reached by a wheelchair ramp and curved steps with serpentine steel handrails. Both windows and entry are capped by spindly awnings in wood and galvanized metal; these provide only minimal shade but they establish a strong visual connection to a nearby landmark radio tower, as well as a continuation of the ceiling plane of the interior.

The interior, a simple volume with cream-colored gypsum-board walls and a concrete floor, is dominated by the light from the window wall. The room's roof is held up by gang-nailed trusses whose bottom chords slope upward from the back wall to the front. To emphasize the connection of the room to the street, the architects elaborated this truss with fiberboard cutouts painted in warm colors in a quilt-like pattern; this jangles those who expect a continuation of the exterior's low-tech edginess; others find it complementary.

The jury praised the project's lively use of low-cost materials and its meshing of indoor and outdoor spaces; they added, however, that a planned pergola and outdoor tables were needed to establish a firmer street edge.

**PROJECT** West Lynn Cafe, Austin  
**ARCHITECT** Mell Lawrence, Architect, and Paul Lamb, Architect, joint venture (Mell Lawrence, Paul Lamb, F. Chris Wise, and Steven Dvorak)  
**CLIENT** Myriad Foods, Inc. (Cameron Alexander, John Silberberg, and Anne Daniels)  
**CONTRACTOR** Murt Austin  
**CONSULTANTS** Jerry Fleming (mechanical), Jaster Quinamilla (structural)  
**PHOTOGRAPHER** R. Greg Hursley, Inc.



Paul Lamb and Mell Lawrence tried to mediate between a low-key neighborhood, a nearby row of trendy restaurants, and such industrial influences as the site's existing gas station and a looming radio transmission tower.

- KEY TO PLAN**
- 1 ENTRY
  - 2 DINING AREA
  - 3 KITCHEN
  - 4 PARKING
  - 5 FUTURE OUTDOOR SEATING



A thickened stair wall (above) rises from the first floor to a roof deck atop the bedroom tower of the Olson House. The living room and kitchen (right) are layered behind wood shutters and a deep porch.

Facing page: Playful forms stand out on the windward side of Nevis.



## Island Pavilions

**Olson House, Nevis, West Indies**

TAFT ARCHITECTS OF HOUSTON won a Design Award for the Olson House on the island of Nevis in the West Indies. A 1,000-square-foot vacation residence for a couple with grown children, the house commands a dramatic hillside of tall grass and palm trees on the green windward side of the island. The architects (Robert Timme, Danny Samuels, and John Casbarian, Taft's principals, designed the project together and talk about it jointly) responded to this site with dramatics of their own, in the form of a house with vigorously sculptural masses, well used materials, and bold colors.

The house is broken into two separate functional zones: the communal areas, including the kitchen and living room, are in a one-story gable-roofed pavilion with a deep, columned porch; this pavilion rises above a ground-floor base containing a garage and a cistern for collecting rain water. Two floors of bedrooms (built over a ground-floor storage area) are contained in a tower topped by a sun deck with a pyramid-shaped wooden pergola.

These masses are turned slightly inward to form a protected outdoor space in between and to emphasize the available views: the main pavilion, rising above a stepped, linear garden terrace, is on axis with the neighboring island, while the stair tower turns toward the surrounding slopes. The functional areas are linked by what the architects call "a thickened stair wall," with windows facing up the hill; the stairs climb from the ground-floor communal pavilion to a series of entry balconies in the sleeping tower, and they contain bathrooms and storage in its interior. The balconies that open off the bedrooms form a series of connected outdoor decks, which relate the two masses of the house to the natural landscape.

Emphasizing shelter and protectiveness in the family pavilion, the architects used stubby concrete columns and smoothly plastic stuccoed walls, and an overhanging, massive-looking roof; this contrasts with the openness and planar form of the tower, with unstuccoed concrete-block walls and its bright pattern of red and blue shutters. Screens and wood-louvered shutters are used for all the windows, which were left unglazed, providing both natural ventilation and controlled light (not to mention a substantial measure of hurricane protection: Casbarian, Samuels, and Timme, along with photographer Paul Warchol, rode out the passage of Hurricane Hugo in the house in 1989). Construction, which is very simply detailed, is in wood framing, concrete, and cement block; all the materials were fabricated on the island.

**PROJECT** Olson House, Nevis, West Indies  
**ARCHITECT** Taft Architects, Houston (John Casbarian, Danny Samuels, and Robert Timme, principals)  
**CLIENT** Mr. and Mrs. Lee Olson  
**CONTRACTOR** Norral LeScott Construction Co., Nevis  
**PHOTOGRAPHER** Paul Warchol





**Below:** The 40-foot-long main volume of Lake/Flato's design for a house in Santa Fe is divided by a triangular fireplace finished in smooth gray plaster.

**Bottom:** A curved "kiva" wall contains the library, with its circular skylight and dolmen-like fireplace.



## Native Form, New Focus

House in Santa Fe

**BUILDING PROJECTS** usually begin with a program of functions. But not in the case of the house in Santa Fe, N. Mex., that won a 1990 Design Award for Lake/Flato Architects, Inc., of San Antonio (see also *TA* Nov/Dec 1990); the design for the project began instead with sculptural shapes.

The functional zones of the house were clearly understood, says architect David Lake; so, too, was the requirement to build following the stringent design regulations governing materials (adobe is *de rigueur*), massing, and exterior expression of houses in the area, Santa Fe's historic district.

More intriguing was the client's wish that the interior "have the sense of enclosure of an old adobe house, yet have the light and space of a contemporary residence," and that the second-floor view to the mountains should be exploited.

Lake says that trying to gain the sense of mass and enclosure of traditional adobe construction in a house with a small floor plan, while maintaining a contemporary sense of open space and light, made him think about elements of the house not as rooms but as sculptural objects. In the final design the house is L-shaped. A 40-foot-long ground-floor living room (terminated at its western side by the projecting volume of the garage, set at a right angle) has a kitchen attached obliquely to its north wall, while a two-story bedroom wing joins its eastern end, turning parallel to the kitchen.

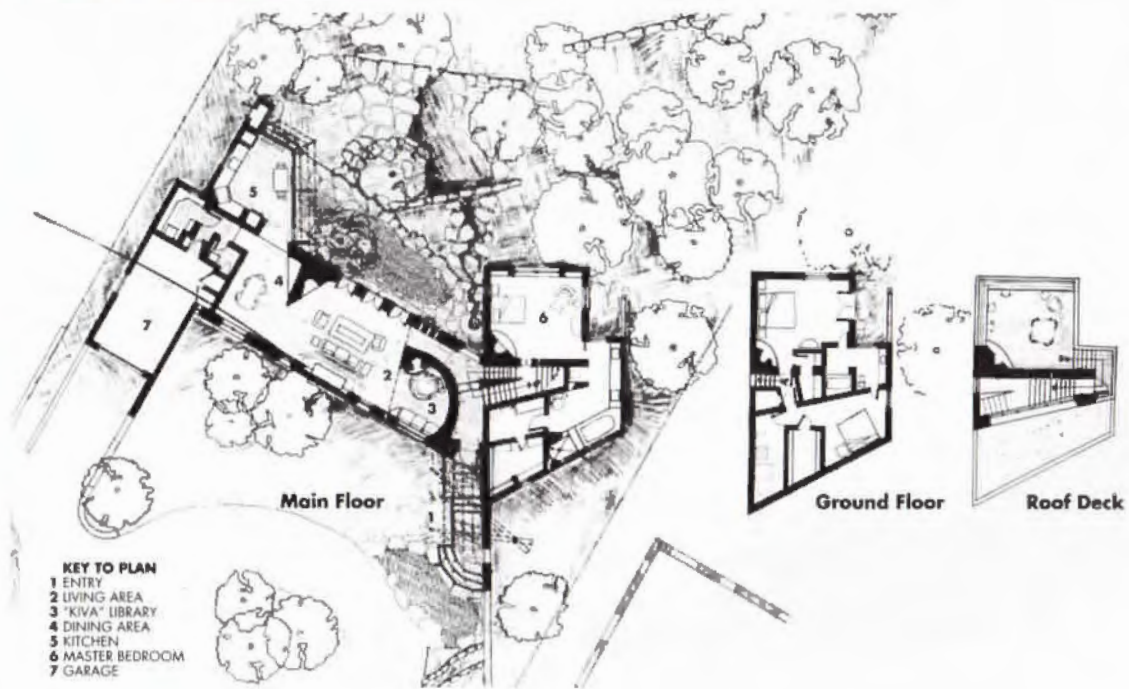
Within this arrangement, three adobe elements are used to achieve the client's double goal. One is a truncated "kiva wall," which echoes the curved walls of worship places in the traditional architecture of Southwestern Native American villages; it pulls visitors from the entry into the main living area, and it shelters the library, which focuses on a dolmen-like fireplace. Another is the triangular living-room fireplace, based on traditional room dividers in territorial houses and surfaced in smooth, pigmented plaster. The third is the stair leading to the roof deck; its perspective-forcing handrail, finished in the same plaster as the kiva wall and the fireplace divider, points to the eastern sky framed by the roof deck's glass door. "You go by these objects again and again," Lake says. "They communicate a sense of shelter to the spaces."

The TSA Design Awards judges praised the sense of space created by Lake's sculptural objects, as well as other materials—a front door from a jail in Mexico, the traditional vigas of the front entry's projecting arbor, and the light fixtures designed by the architects—that give the house its strength.

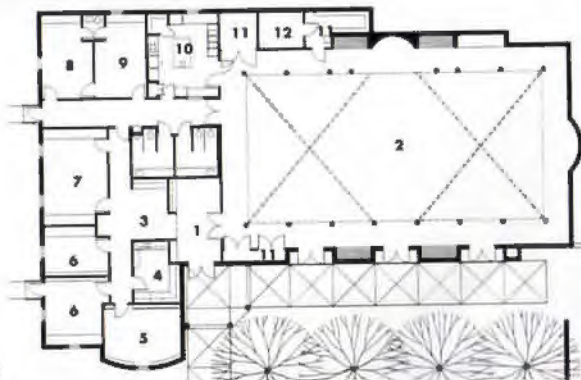
**PROJECT** House in Santa Fe, N. Mex.  
**ARCHITECT** Lake/Flato Architects, San Antonio (David Lake, Ted Flato, John Grable)  
**CONTRACTOR** Adobe Corp., Santa Fe  
**CONSULTANTS** HKS Engineering, Inc., Santa Fe (structural)  
**PHOTOGRAPHER** Bill Kennedy



Above: The front door, with its lights of handmade glass, is from a jail in Mexico.



- KEY TO PLAN**
- 1 FOYER
  - 2 MULTIPURPOSE ROOM
  - 3 RECEPTION
  - 4 WORKROOM
  - 5 LIBRARY
  - 6 OFFICE
  - 7 CLASSROOM/OFFICE
  - 8 NURSERY
  - 9 CRIB
  - 10 KITCHEN
  - 11 STORAGE
  - 12 MECHANICAL



**Facing page: Plywood panels in the curved roof trusses allow the room to be varied acoustically. The roof's weight is borne by the interior concrete columns.**

**Right: The unornamented stucco exterior of St. Mark's Episcopal recalls the mission churches of South Texas history. The iron cross over the projecting library volume was made by a parishioner.**

**Below: A rose-window, made by a parishioner, is set above a vestigial apse in the eastern wall of the "multipurpose room"; nevertheless, worship services are oriented north-south in the space. The deep arcade faces what will be a courtyard between cloistered parish buildings.**



## In Parishioners' Interest

**St. Mark's Episcopal Church, Corpus Christi**

ST. MARK'S EPISCOPAL CHURCH, designed by Kipp, Richter & Associates of Corpus Christi, was praised by TSA's Design Awards jurors for the way its strong form and flexible planning establish a sense of place for a new parish in a sparsely settled Corpus Christi suburb.

St. Mark's started as a mission but grew rapidly into a parish; continued growth was projected, but the church faced a tight start-up budget. To meet it, the architects advised parishioners to "think big but build small."

Plans were made for a cloistered compound of buildings that would focus inward on the community's various religious and educational activities; to establish the compound, the architects designed a church building that could serve the multiple functions of church, baptismal chapel, parish hall, child-care center, library, and administrative offices, and that could be built with low-cost materials and using the labor of parishioners, who worked on everything from the rose window and floor pavers to the site landscaping and irrigation.

The building, constructed of load-bearing concrete-block walls (covered in unornamented stucco to recall the historic Spanish mission churches of the region) with a metal roof, has a one-story wing of offices, classrooms, and service spaces to the west. Set into it is the church building's main volume, a double-height space unpretentiously called the "multipurpose room," which faces through an arcade toward the planned courtyard to the south. The curved vault trusses of this space rest on cast-concrete columns; the space between columns and walls is a light-filled interior ambulatory.

Although the space is basilica-shaped (there is even an apse on its eastern wall), it departs from custom in being oriented north-south for most worship functions. The roof trusses are partially framed in, giving the ceiling, with its movable plywood panels, a coffered look; metal tracks for a curtains cross the space.

Most such rooms are too compromised to work well for any single purpose. Spaces split by the beams of typical divider panels lose their visual impact; rooms carpeted to dampen sound for lectures and parish suppers lose the reverberance needed for an effective worship space. At St. Mark's, however, the curtains and movable panels make it possible to keep a lively tile floor for worship, while having sound dampening effective enough to use the space for two classes at once. (Sound is absorbed by ceiling insulation when the panels are raised.) With flexibility, low cost, and good design St. Mark's parish has started building its vision.



**PROJECT** St. Mark's Episcopal Church, Corpus Christi  
**ARCHITECT** Kipp, Richter & Associates, Corpus Christi (David Richter, Sam Morris, Elizabeth Chu Richter, Hector Baca)  
**CLIENT** The Episcopal Church Corporation in West Texas  
**CONTRACTOR** Moorhouse Construction  
**CONSULTANTS** Wilkerson Engineering (structural); Callins, Haggard & Associates (mechanical and electrical)  
**PHOTOGRAPHER** David Richter





## Long-Term Care

**Sisters of Charity of the Incarnate Word  
Long-Term Care Facility, San Antonio**

THE 230,000-SQUARE-FOOT retirement community for the Sisters of Charity of the Incarnate Word in San Antonio was the most complicated of the projects given a TSA Design Award by the 1990 jury.

Jones & Kell, Inc., of San Antonio began by rebuilding part of the original mother house and replicating its facade (earlier structural examinations had convinced the clients, an order of Catholic sisters, to tear down the original, designed by Alfred Giles and built in 1899. This decision excited heated controversy that continues to the present: see "In the News," *TA* Sep/Oct 1987, and "Letters to the Editor," p. 7 of this issue).

The sisters wanted a complex that would be more residential in nature than the earlier mother house. Jones & Kell created a residential village that is organized around a series of courtyards on the rolling 15-acre site. Their design springs from the beige walls and red roof and other cues provided by the historic Brackenridge Villa on the site, sold to the Sisters of Charity of the Incarnate Word by George Brackenridge over 100 years ago. Beige and red brick recalling the facades of the original mother house are interwoven throughout the project.

A barn was restored for use as an arts and crafts center, and the facade of the existing mother house was rebuilt to enclose the site's main plaza, which serves as front door to the adjacent Incarnate Word College.

A series of new buildings was added, extending the line of structures north and west along the perimeter of the site; the buildings become lower and less formal as the grade decreases. The new buildings include a curved dining-hall wing; attached to it, to the west, is a low-scale extended-care facility with four wings, which serves as the residence for elderly members of the order who require medical care. Outdoors, an *acequia* creates a contemplative path that proceeds through the residential village and culminates at a spring on the western edge of the site from which arise the headwaters of the San Antonio River.

On the interior, building corridors were treated as streets, marked by changes in trim, color, and custom ecclesiastical artwork. Indirect natural light, spilling into the interiors from above to symbolize God's presence, was emphasized throughout.

**PROJECT** Sisters of Charity of the Incarnate Word Long Term Care Facility, San Antonio

**ARCHITECT** Jones & Kell, Inc., San Antonio (John H. Kell, Jr., Ronald J. Biediger, Daniel E. Wigodsky, Jerry Sparks, Mikael Kaul, James Steiner)

**CLIENT** Congregation of the Sisters of Charity of the Incarnate Word, San Antonio

**CONTRACTOR** Guido Brothers Construction Co.

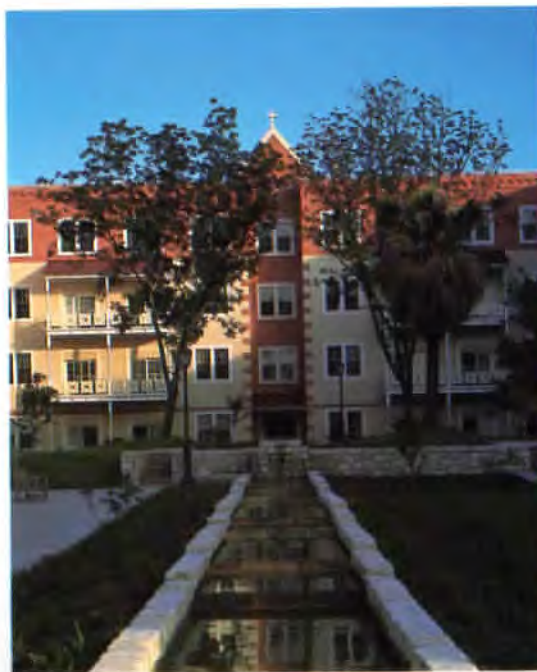
**CONSULTANTS** C.W. Pfennig (civil); James E. Keeter (landscape); W.E. Simpson Co., Inc. (structural); Landry-Kern Associates, Inc. (mechanical, electrical, and plumbing)

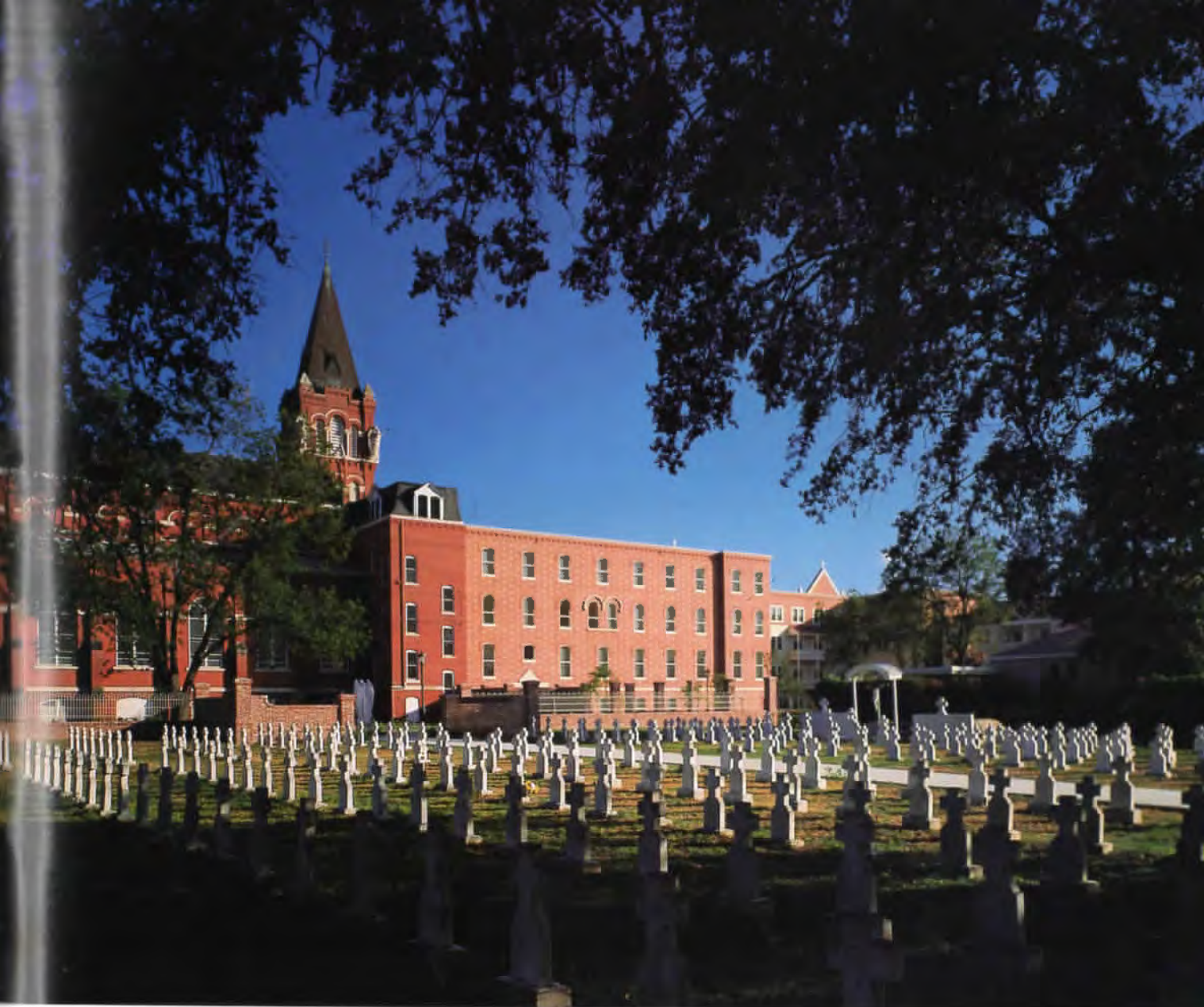
**PHOTOGRAPHER** R. Greg Hursley, Inc.



**Above:** The Incarnate Word Mother House project in San Antonio, by Jones & Kell, involved meshing of old—the restored barn, left foreground, and Alfred Giles's 19th-century chapel, background—with new residential spaces for the community's members.

**Right:** Brick patterning and details, derived from the villa that George Brackenridge sold to the community, help blend old with new in the residential wing. An *acequia* flows to the San Antonio river at the site's western edge.





**A cemetery lies to the side of the 19th-century community chapel.**



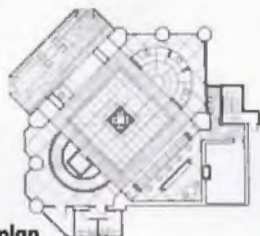
- KEY TO PLAN**
- 1 MOTHER HOUSE
  - 2 AMBULATORY
  - 3 OFFICES
  - 4 CHAPEL
  - 5 ADMINISTRATION
  - 6 DINING
  - 7 EXTENDED CARE
  - 8 EXISTING GENERALATE
  - 9 EXISTING CONVENTUAL CHAPEL
  - 10 EXISTING BRACKENBRIDGE VILLA
  - 11 EXISTING CENTENNIAL HALL
  - 12 CEMETERY
  - 13 EXISTING ARTS & CRAFTS BARN
  - 14 POOL
  - 15 CENTRAL PLANT
  - 16 MECHANICAL YARD
  - 17 SPRING

This page: Public areas of the executive floor are neutral and gallery-like; furniture and the bank's art collection provide jolts of visual energy.

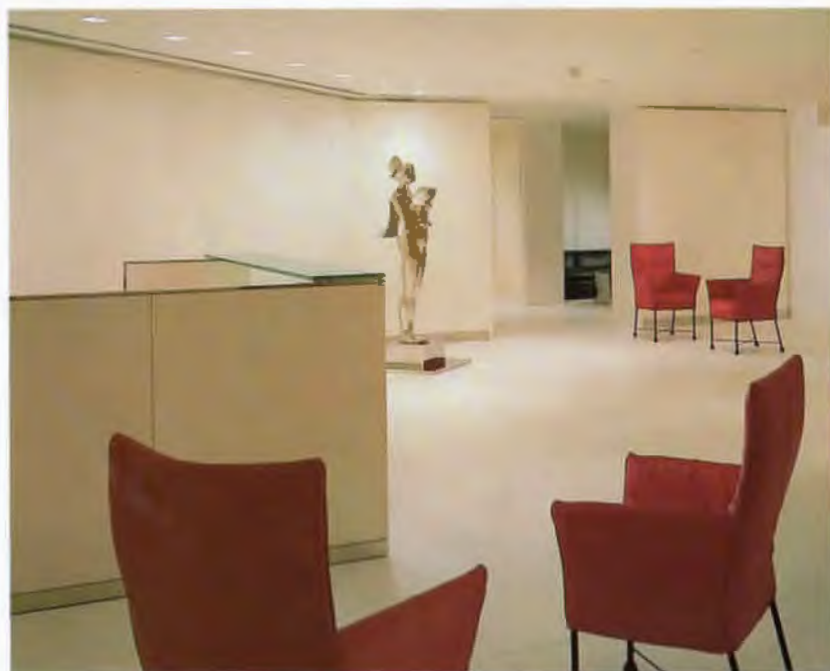
Facing page: In the banking lobby, the teller's counter is divided from waiting areas by granite-faced knee walls; a glass-block walkway is suspended dramatically above.



Executive office floor plan



Lobby floor plan



## A Gallery for Banking

Capital Bank, Miami, Fla.

CAPITAL BANK IN MIAMI, FLA., designed by the Houston office of Gensler and Associates/Architects, won the only award for interior architecture presented by this year's TSA Design Awards jury.

The project consists of the executive offices and banking hall for a major financial institution in a new building overlooking Biscayne Bay. (The building's architect is HKS Inc. of Dallas, which also acted as structural engineering consultants to Gensler for the interiors).

To project a progressive image, the client wanted crisply detailed modern materials and a palette of black, white, and gray; Gensler met these preferences with flowing lines and cool, seemingly weightless spaces in finishes of glass, steel, lacquer, marble, and granite.

The open, light-filled architectural envelope of the banking hall, set behind a greenhouse-type glass wall from the rest of the main-floor lobby, centers on a square of tellers' counters; these, in turn, focus on a central column with dramatic structural x-bracing at the ceiling. The waiting area is defined by 24-inch-tall granite-faced knee walls, instead of by the usual ropes and stanchions.

The lobby space is open to the mezzanine above; here, Gensler heightened the drama by surrounding the space with a walkway, suspended on stainless steel rods, with a glass-block floor and minimalist frameless clear-glass guard rails. The manager's office, conference room, and safety-deposit vault are also on the mezzanine level.

The cross axis of the space is terminated at each end by two-story semicircular elements with glass-block walls. One of these contains an elevator and stairs connecting mezzanine and ground floor; the other holds bank officers' offices on the ground floor and a small conference area upstairs.

On the executive floor, honed Thassos marble floors contrast with polished opaque glass walls and a lacquered reception-area desk, trimmed in steel and etched glass. In the secretarial area, a transaction shelf of etched glass runs the length of the lacquered workstations, while the private offices of bank officers have more traditional, residentially scaled furnishings. The overall space has a neutral, gallery-like feeling, created by white and gray surfaces, with opaque blue-glass walls separating circulation from conference areas and filtering the Florida sunlight. The black and red furniture pieces and the bank's contemporary-art collection, displayed in public areas, provide jolts of energy.

**PROJECT** Capital Bank, Miami, Fla.  
**ARCHITECT** Gensler and Associates/Architect, Houston (Clyde Jackson, principal-in-charge; Larry Johnson)  
**CONTRACTOR** The Adler Group  
**CONSULTANTS** Florida Engineering (mechanical, electrical, and plumbing), HKS Inc. (structural)  
**PHOTOGRAPHER** Nick Merrick, Hedrich-Blessing





## Trees of Telecom Valley

**MCI Telecommunications, Campbell Creek Campus, Richardson**

THE MCI CAMPBELL CREEK CAMPUS in Richardson, designed by Hellmuth, Obata & Kassabaum of Dallas, is a new office for the nationwide company's 1,000-person engineering group. In contrast to the firm's former building in Washington, D.C., which was arranged in a series of private offices, the new building was designed as open office space, to emphasize creative interchange among staff members.

The first phase of this major change in corporate arrangements—four low-scaled office wings around a central courtyard—was designed and constructed within 12 months on a speculative-office-building budget. Both the speed of the undertaking and the high profile of the final project have made MCI one of the most visible of a new cluster of telecommunications companies opening offices in this north Dallas suburb, giving the region the nickname "Telecom Valley."

Richardson has one of North Texas' last surviving stands of virgin hardwoods, in fragile, narrow strips running along a creek that lies within the site of the MCI project. Architects, client, developer, and neighbors were all eager to see the creek and the trees protected in the development process. It was the desire to protect the natural amenities of the site that led HOK to create a linear arrangement of buildings set between the creek bed and the north-south cluster of trees; celebrating the beauty of the topography, the architects skewed the two central building masses around a small draw on the west side of the creek. The main visitor entry, behind a tall masonry screen, is between these two buildings; it leads to a curved, light-filled lobby that opens onto a landscaped courtyard looking out onto the creek below. The employee dining facility and an auditorium/conference center form the ground-floor portions of the wings embracing this courtyard.

Richardson's building code requires use of masonry on the facades of all new structures; HOK echoed the creek's limestone by using Texas shellstone on the 1,000-foot-long facade turned toward the parking area.

TSA's jurors praised the project's elegance despite a tight budget and time constraints, along with its skillful siting and attention to preserving its surroundings.

**PROJECT** MCI Telecommunications, Campbell Creek Campus, Richardson

**ARCHITECT** Hellmuth, Obata & Kassabaum, Dallas (Dan Jenkins, principal-in-charge; Bill Lacey, design principal; Jesse Williams, project manager; Chuck Armstrong, project designer; Marcel Quimby, project architect; Glenn Clarke, interior design director; Gail Dooley, interior designer; Frank Efland, interior project manager; Sandra Landry, interior project architect; Farzane Hakimi, landscape designer; Mike Preston, landscape project manager; Michael Gilbreath, graphic designer)

**CLIENT** The Staubach Company, Dallas, real estate representative; MCI Communications Corporation, Washington, D.C., owner

**CONTRACTOR** Austin Commercial, Dallas

**CONSULTANTS** HOK Engineering, Dallas (mechanical and electrical: Joe Sclaro, engineering principal; Tom Holtbaus, mechanical engineer; Don Elliott, electrical engineer; Terry Kingston, plumbing designer); Ellis & Tanner (structural); Albert H. Half Associates (civil)

**PHOTOGRAPHER** BlackmonWinters



**KEY TO PLAN**  
 1 MAIN ENTRY  
 2 ENTRY  
 3 MOTOR COURT  
 4 BUILDING A  
 5 BUILDING B  
 6 BUILDING C  
 7 BUILDING D

Facing page, above: The tectonically curved reception area pushes out to a courtyard focusing on a stand of mature trees.

Facing page, below: Two glass-faced office blocks, skewed to exploit the topography of the site, frame the entrance to the MCI headquarters.

Above: The employee cafeteria and a conference center are on the ground floor of the wings framing the central courtyard, which is partially lit at night from the tall windows of the reception area.



**Above:** A densely landscaped area with fountains and seating for employees, set within open bays of the building's structural frame, is the main amenity of Park Central 12.

**Right:** Elevators and balconies cross the back of the four-story atrium of Park Central 12, which faces a paved motor court; two elevators clad in green marble serve an underground parking garage.



## Lakeside Concrete Veil

**Park Central 12 Building, Dallas**

THE PARK CENTRAL 12 BUILDING by Cunningham Architects of Dallas was designed as a build-to-suit headquarters in North Dallas for the Steak and Ale restaurant chain, a now-defunct division of the PepsiCo conglomerate.

Company management asked the architects to emphasize a number of qualities in their design: low cost was the first of these, along with ease of expansion, a businesslike public presence in a growing corporate office park, and amenities that would convey a sense of the corporation's openness and commitment to its employees.

Cunningham Architects responded to this complex program by designing a 240,000-square-foot building with four office floors set on two levels of parking, sited between a small lake and nearby White Rock Creek.

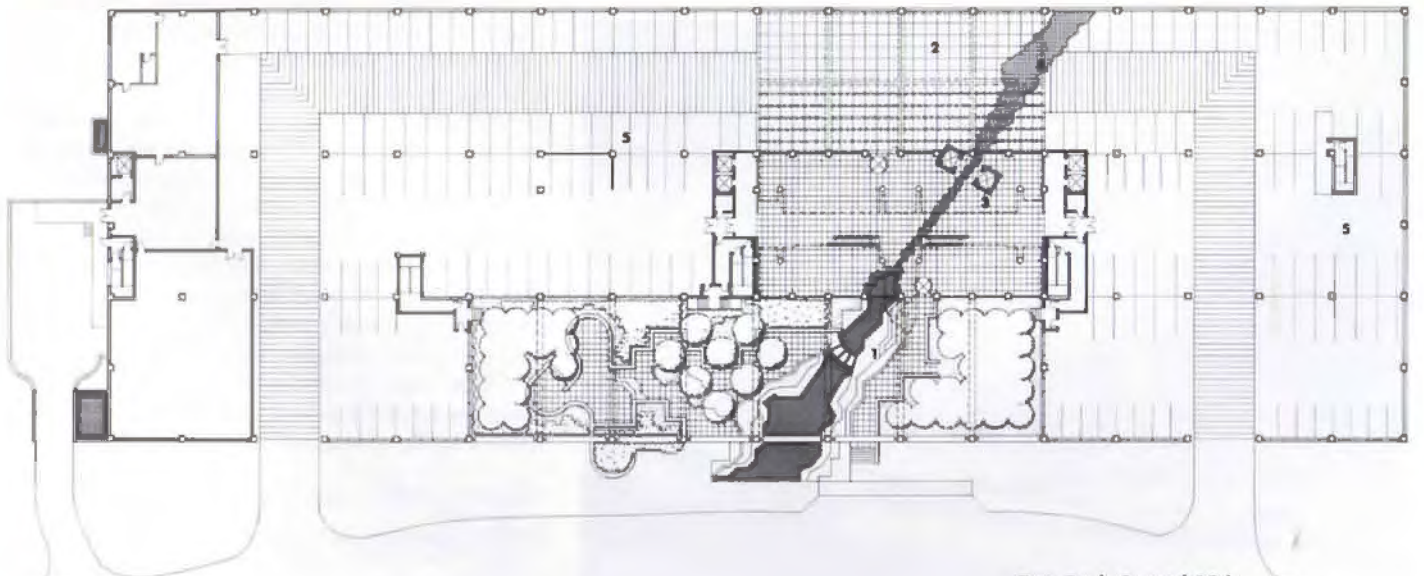
The building's low-cost precast concrete structure, detailed in granite and stainless steel at external beam-column junctions, is laid out in 18 bays, each consisting of three structural modules. Facing the lake to the west is what the architects call "the veil," a landscaped open-air court within the structural frame, one module deep and eight bays wide, with trees and fountains. The two central modules of the four bays set behind the southern end of the veil form the building's four-story atrium. It contains another fountain, from which springs a "creek bed" pattern polished into the atrium's granite floor. This notional body of water runs between the skewed elevators that serve the underground parking garage. It pulls one of the elevator boxes through the glass curtain wall onto a motor court formed by four open-air structural modules to the east, and it bisects the veil on the west, symbolically connecting the lake with White Rock Creek. The lobby is crossed by escalators and walkways and punctuated by piano-curved white balcony meeting areas, which jut, like musical grace notes, from the background of the tall atrium space and into the veil beyond.

Five bays at the south end of the complex, with neutral curtain walls of glass and aggregate-faced precast panels, were designed as leasable office space; Steak and Ale offices and those of related companies occupied a matching section at the north end, as well as the enclosed sections of the four bays behind the veil.

The jurors praised Cunningham Architects' skill in planning to meet the complexities of the program, the liveliness of the entry atrium, and the rigor and elegant detailing used to develop the building's structural frame.

**PROJECT** Park Central 12  
**ARCHITECT** Cunningham Architects, Dallas (Gary M. Cunningham)  
**CLIENT** Park Central Joint Venture  
**CONTRACTOR** Austin Commercial, Dallas  
**CONSULTANTS** Ellisor & Tanner (structural); James Johnston & Associates (mechanical, electrical, and plumbing); Johnson, Johnson & Roy, Inc. (landscaping); Pam Wilson (lighting)  
**PHOTOGRAPHER** James F. Wilson





- KEY TO PLAN**
- 1 LANDSCAPED COURT
  - 2 MOTOR COURT
  - 3 ELEVATORS
  - 4 CREEKBED PATTERN
  - 5 PARKING

Top: Park Central 12 is sited between a small lake and nearby White Rock Creek.



## Inverted Expression

**R.D. Alexander Administration Center,  
Alcon Laboratories, Fort Worth**

THE R.D. ALEXANDER ADMINISTRATION CENTER stands at the edge of the 200-acre campus of Alcon Laboratories in Fort Worth; the numerous one- and two-story buildings that preceded it on the campus were built in various forms and styles over several decades, but all were unified by their orange brick walls and black glass windows.

Omniplan of Dallas was engaged by Alcon to design a new administrative headquarters building for the company; their solution was a seven-story semicircular building connected by a broad plaza to a separate circular auditorium. The new office tower uses the same materials as its predecessors, but the reading of the materials is inverted: glass is the expressed, "positive" element, while brick, treated as a "negative" form, is limited to the building's base. The auditorium building, clothed in brick except where it faces the tower, was made to match the one-story height of the tower base by raking the floor of the auditorium below ground level. Brick paves the surrounding courtyard and is used for a series of walls that radiate concentrically from the building into the landscape.

Perhaps the most remarkable aspect of the project is the detailing of the office tower's curtain wall, which brings an unusual degree of shadow and articulation to what is normally treated as a slick, scaleless surface. "Our client was very interested in having a glass building," says Mark Dilworth of Omniplan. "Since we were dealing with a glass wall, we wanted to try to introduce a sense of scale and articulation to it, something beyond the basic grid of the building module."

The architects used a hybrid system of mullions, gaskets, and silicone adhesive, Dilworth says, "to create a hierarchy of divisions." The base layer is a black metal grid, which expresses both the floor-to-floor divisions and those of the structural columns inside. Over this in each module are metal perimeter mullions, further detailed by a green strip of interlocking trim (which provides both intermediary shadow and the only color in the wall system). Gaskets create the major divisions within the window modules, while a final division of the windows' panes of black glass is done with silicone sealant. The assembly projects three inches from the wall, giving the building an exceptional animation.

TSA's Design Awards jurors praised the skill with which the architects used the materials of the campus to create a strong new presence.

**PROJECT** R.D. Alexander Administration Center, Alcon Laboratories, Fort Worth

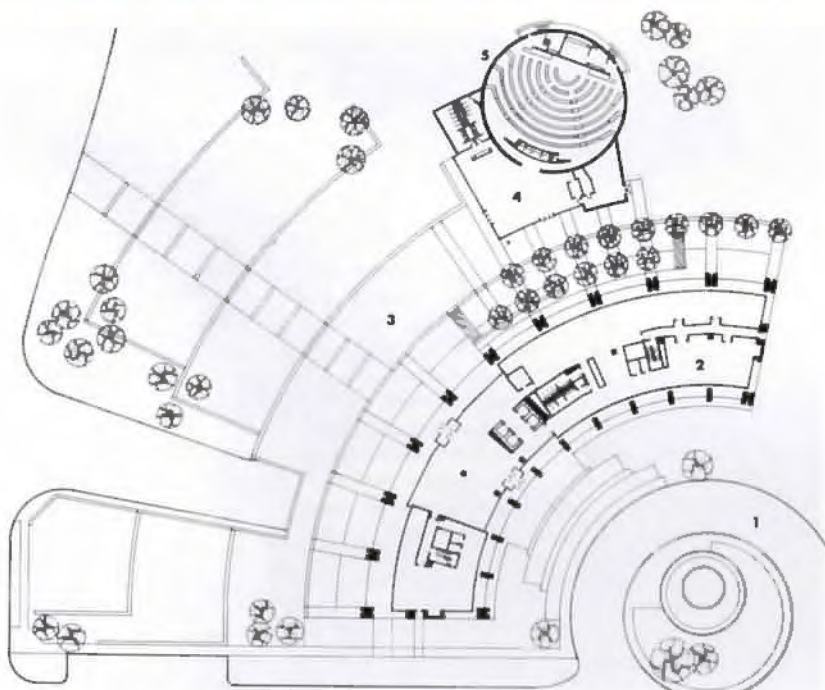
**ARCHITECT** Omniplan, Dallas (Mark Dilworth, principal-in-charge and designer; Michael Archer, project manager; Michael Griffin, project architect)

**CONTRACTORS** HCB Contractors (office building); Walker Construction (site work); and Hill & Wilkinson (conference center)

**CONSULTANTS** Ellisor & Tanner (structural); Blum Consulting Engineers (mechanical, electrical, and plumbing); HGA (landscape)

**PHOTOGRAPHER** Craig Kubner





Facing page, above: Orange-brick columns form an arcade focused on the brick-paved courtyard of the R.D. Alexander Administrative Center. The curtain wall is complexly detailed to provide scale and articulation.

Facing page, below: The auditorium's floor is raked below ground level; this made it

possible to match the building's roofline to the arcade of the office building.

Above: The new office tower is shaped in a broad curve that addresses the different styles and geometries of the Alcon Laboratories campus. The auditorium, foreground, is a separate freestanding element.

**KEY TO PLAN**  
 1 MOTOR COURT  
 2 GROUND-FLOOR OFFICES  
 3 BRICK PLAZA  
 4 LOBBY  
 5 AUDITORIUM

# INTERIORS

## Offices of Good, Fulton & Farrell 42

There was never a doubt who would design the new offices of Good, Fulton & Farrell Architects.

## Nuvo Cards & Gifts 44

To remain up-to-date in a style-conscious industry, this fashionable card-and-gift shop got a makeover from Laurie Smith Design Associates.

## Stewart Residence Addition 45

The team of Scherr+Shirazi turned a one-car garage into a private gallery for a family's museum-quality collection of African art.



## Self-serve Office Architecture

FOR THEIR NEW office quarters, the principals at Good, Fulton & Farrell Architects of Dallas combed the city in vain for a distinctive old industrial building with just the right well-lit, high-ceilinged, spacious volume that could accommodate their firm's 15- to 20-person staff. The architects eventually moved into "The Centrum," a three-year-old office-and-retail complex off Oak Lawn Avenue where they found a 6,300-square-foot, second-story loft with 17-foot ceilings and no interior partitions. Especially attractive to the employees was its openness; its windows give out onto the building's central courtyard and to the street in back.

To break down the vast, scaleless place, three

"boxes," each housing similar functions, were constructed inside. The box closest to the entrance contains the reception area, waiting room, offices for the administrative staff, and other service areas. To define its space, the yellow-painted box was fitted with a corrugated-aluminum canopy that also serves to direct the eye to the studio beyond. Behind it (for greater privacy) is a second, pale-purple box that contains the presentation and conference rooms (the latter, used informally as an employee's lunch room). Last is the cluster of three principals' offices, separated from the large studio area in back by glass overhead garage doors. The studio itself occupies approximately half

the total space and is bound by a curved glass wall with animated views outside to the street.

The interstices between the separate units direct circulation and obstruct views, offering glimpses but never allowing the whole space to be perceived at once. The bold cow-print carpet was conceived by project designer David Farrell, who thought a large-scale pattern would be most appropriate for the space. Flexibility is maximized by an overhead grid of power points accessible by stretch cords that provide electrical, telephone, and data service. Designed largely in-house, the office has had an additional role as a sample of the firm's work for visitors and prospective clients. *Niko Letunic*

**PROJECT** Offices for Good, Fulton & Farrell Architects, Dallas

**CLIENT** Larry Good, Duncan Fulton

**ARCHITECT** Good, Fulton & Farrell Architects (David Farrell, project designer)

**CONSULTANT** Robinett & Associates, Dallas (lighting)

**CONTRACTOR** Kirten James, Inc., Dallas

**PHOTOGRAPHER** BlackmonWinters



**Facing page:** Visitors enter the Good, Fulton & Farrell offices into a reception area dominated by a punched corrugated-metal canopy.

**Above:** Principals' offices open onto the studio and can be closed off for privacy by overhead garage doors.

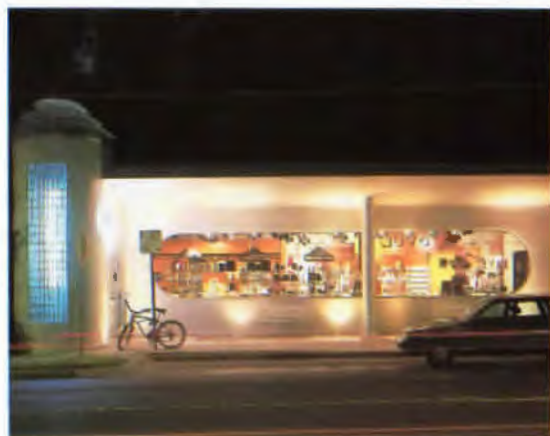
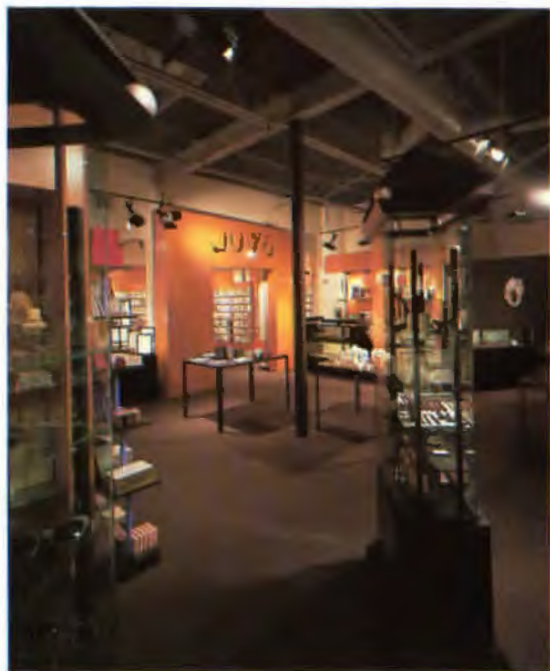
**Above left:** One axis in the space is bordered by the principals' offices (garage door at left), the "services box," and the "conference box" with its crit area. The terminus is a view to the boulevard below.

**Left:** Coiling electrical power cords stretch from the ceiling to provide vertical animation in the airy studio.

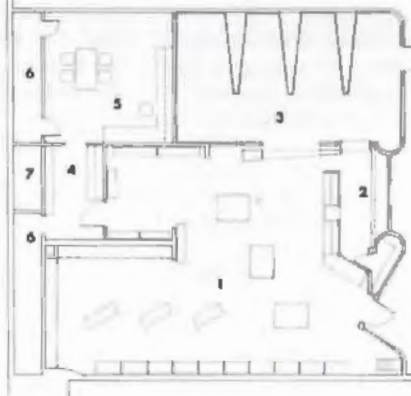
Nuvo's design defers to the identifiability of the location (exterior, bottom left) and

merchandise. Unobtrusive black finishes and crisp displays show off cards and

gifts, not interior design (views below and left).



- KEY TO PLAN**  
 1 DISPLAY AREA  
 2 COUNTER AREA  
 3 CARD AREA  
 4 GIFT WRAP  
 5 OFFICE  
 6 STORAGE  
 7 MECHANICAL



**PROJECT** Nuvo Cards & Gifts  
**CLIENTS** Erin Curtis, Jeff Wright  
**DESIGNER** Laurie Smith Design Associates, Austin (Joe Prados, project architect)  
**CONSULTANT** A. Reams Co., millwork  
**CONTRACTOR** Grounds Construction  
**PHOTOGRAPHER** R. Greg Hursley, Inc.

## A Neutral Frame for Trendiness

WHEN IT CAME TIME for Nuvo, a gift and card shop in Austin, to expand and renovate its outgrown quarters, the owner called on Laurie Smith Design Associates, a 13-year-old local firm with a reputation for bold and aggressive designs. The client sought a fresh image that would reflect the shop's hip and trendy merchandise, and that could be applied in time to Nuvo's other store in Dallas and another one planned for Houston. The result, winner of a 1990 Austin Chapter/AIA Design Award, is a spirited design that makes up for its low budget and small scale with ambitious resourcefulness.

The focal point of the 1,400-square-foot space is an assertive gateway to the greeting card area in back. Besides creating a symbolic separation between the original space and the addition, the portal, visible from the street, draws customers in with dramatic spotlighting and a cutout of the store's new logo. Working within a limited budget to cover all the improvements as well as the expansions, the architects chose a collection of inexpensive materials that could be used artfully, among them particle board and sisal carpeting. Additionally, the ceiling was left uncovered to reveal ductwork and struc-

ture, emphasizing the low-cost, gritty design. Neutral design elements do not compete with the merchandise: the carpet and ceiling are black; built-in shelves are of sandblasted glass mounted to the wall or hung by aircraft wire; particle board is used for display backgrounds; and hinged "barndoor" light fixtures spotlight the products. The open floor allows for frequent rearrangement of displays with tables, racks, and stands that take the place of fixed counters and partitions. Millwork and display cases were custom-built, as was the wraparound front counter. The design decisions reinforce the owners' intention of introducing Austinites to fresh new products and ideas. *NZ*

The Stewart Residence Addition is a deceptively simple space for African art (below

and bottom). The existing house is at left in the plan below.



## From Garage to Gallery

ARLINGTON'S architect/designer team of Richard Scherr and Showkat Shirazi were asked by a local couple to renovate the interior of their house and convert the carport into additional living space. The clients specifically wished to turn the garage, along with the adjacent living room, into a space that would allow them to house and display their museum-quality collection of African sculptures.

Due to budget, three of the garage's existing masonry walls were retained; the fourth, abutting the living room, was demolished, and the expanded room was stripped and resurfaced in drywall to create a single,

more fluid space. The masonry shell was capped with a new gable roof that would harmonize better with the exterior of the house. Inside, however, the prefabricated wood scissor trusses were covered up by an interior vaulted layer which, with its allusions to more primitive, vernacular structures, was deemed more appropriate to the room's function as a repository of African art.

To unify the space further, Scherr+Shirazi aligned the surface between the walls of the living room and those of the old garage. On the east side, a discrepancy between the new interior and the masonry wall was exploited by nesting an arrangement of

wood cabinets and pedestals to be used for the display of statuettes. The cabinets and stands, like most of the interior, were painted white, and the floor was covered in off-white ceramic tiles, setting off the dark wood artifacts and colorful tapestries.

Light floods the room from doors that lead to the lush garden in back and from a lunette window that punctures the vault. In addition, a glass-block partition allows soft light to filter in, and track lighting from an extended soffit below the vault illuminates the exhibit wall. It is the combination of preexisting conditions, the designers' intentions, and the clients' desires that produced a pleasant and controlled showcase for a private art collection. NL

**PROJECT** The Stewart Residence Renovation/Addition, Arlington  
**CLIENT** Breck and George Stewart  
**ARCHITECT** Scherr+Shirazi, Arlington (Richard Scherr, architect, Showkat Shirazi, designer)  
**CONTRACTOR** Max Dreihelbis  
**PHOTOGRAPHER** Craig Kubner

## 'Schmoozing' in Disneyland

### Second Cubit Symposium 46

URBAN DESIGN Contributing Editor Gerald Moorhead reviews a second international conference on architecture and culture.

### Town center under a water tower 47

IN PROGRESS Cunningham Architects' center for Addison marries a hulking water tower, an experimental theater, and, yes, site sensitivity.

### Finding gold in concrete 47

SCHOOLS UT Arlington students and faculty seem to have cornered the design-competition field. Winning Precast Concrete entries show how.

### Practice 47

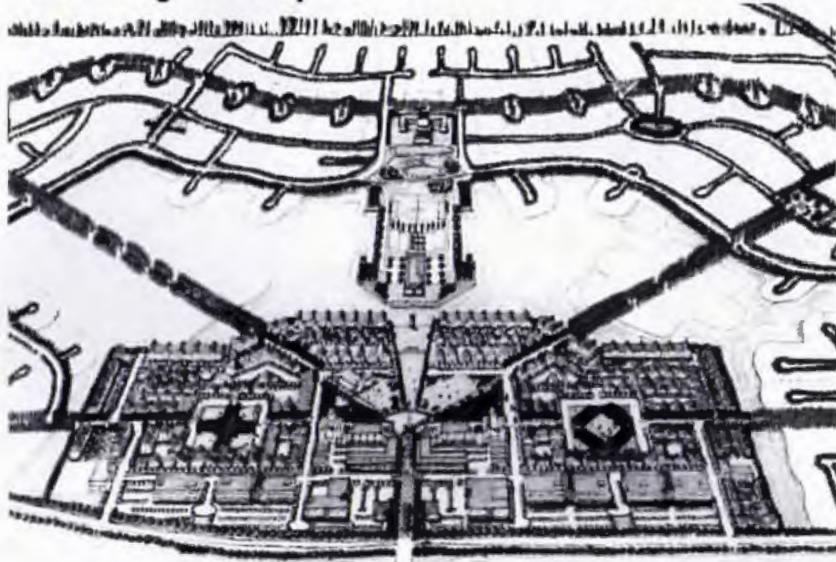
### Assessing Albert Frey 48

BOOKS A new book from Rizzoli ponders work of a "Flash Gordon" California modernist.

### New Products and Literature 48

### When study becomes annoying 50

ON PAPER Fort Worth architect Mark Gunderson turns "annoying" design propositions into a chance to consider fundamental principals.



Above: "Pedestrian Pockets," a proposal under development in Sacramento, designed by Peter Calthorpe's San Francisco firm

THE PASTORAL SETTING of the Woodlands formed the backdrop for the Second International Cubit Symposium on Architecture and Culture, entitled "Places Between Here and There: Emerging Patterns in City and Suburb." Jointly organized by the colleges of architecture at Texas A&M University and The University of Houston, and chaired by Malcolm Quantrill of Texas A&M, the symposium aimed at a better understanding of the state of modern cities and at ideas for their improvement.

Five eminent professionals discussed cities as places whose ultimate function is not industry, commerce, or government, but the basic face-to-face meeting of people.

William H. Whyte, author of *The Organization Man* and an astute observer of urban behavior, discussed "schmoozing," or just standing around watching. Facilitating this agora-type interaction requires an urban density that is lacking in low-density suburban sprawl or destroyed in traditional city centers by malls, parking lots, and other artifacts of suburban planning.

Elaborating on his current explorations of "weak form," Peter Eisenman commented on the changes in experiencing reality under the media's influence. Architecture, he said, is no longer an act of making coherent, timeless places, but has become an event, a quick episode that makes people happy and doesn't pressure their short attention spans.

The evolution of modern city planning was detailed by Kaiser Broner-Bauer, professor of architecture at Oulu University in Finland. Understanding the history of the industrial urban complex reveals that the greatest encumbrance to comprehending and working with the modern city and suburb may be the failed concept of utopia, an imaginary and ideal place, she said.

She traced the influence of utopian ideals of zoned separation of city functions, social

welfare, and governance by a benevolent elite through the City Beautiful movement, to Wright's Broadacre City, and to Le Corbusier's Contemporary City and its CIAM followers.

Broner-Bauer argued that modern city planning often adapts only the form of utopian planning, without its social concepts, producing "form without content, empty of meaning," and leading to a basic source of dissatisfaction with today's cities.

Peter Calthorpe, an architect and planner in San Francisco, practices "remedial urbanism," designing walkable districts inserted into urban or suburban areas. One "pedestrian pocket" development (shown above) is under construction in Sacramento, Calif. Calthorpe follows Whyte's advice for urban densities and pedestrian interaction.

Traditions of landscape intercession into the city were explored by Anthony Walmesley, a landscape architect and planner in New York. "Our future," he warned, "is linked to protection of nature and natural processes." Using landscape to create and enhance a sense of place, he said, is central to a balanced urban experience.

The speakers touched on a common need to start with rebuilding the city from where we are now, not by looking back to a utopian ideal that never worked. The goal of planning and design, it was agreed, should be the creation of urban densities that foster pedestrian activity and face-to-face contact, not as a unique part-time novelty, but as the structure for everyday life.

It's ironic that people will go to Disneyland, Whyte mused, and pay good money to walk through a simulation of an old-fashioned street. Why is it so hard to do it for real?

Gerald Moorhead

Contributing Editor Gerald Moorhead is a senior associate in the Houston firm Reid/Febn.



## Addison gets a town center

THE NEW FOCAL POINT for the suburb of Addison, with its 3,000 hotel rooms, 2,500 businesses, and only 9,000 homes, will be a 50,000-square-foot conference and theater center. Under the shadow of a three-million-gallon water tower, Cunningham Architects of Dallas has designed an improbable town center. Architects used the axis of the main approach as a site organizer, in tandem with a skewed cross-axis generated by an existing windmill on the edge of the site. Visitors proceed along the cross-axis from parking, through a wall opening into an entry court that preserves a stand of black locust trees. The wedge-shaped theater lobby rises away from the court and engages a frosted-glass cylinder, which is sliced through by a thin concrete disk equal in diameter to the water tower. To the left is experimental theater space and offices, to the right the conference center. Materials are fieldstone, brick, and concrete masonry. Completion is expected late this year. *RDT*



Addison Community and Theater Center model (top) and plan (above)

### SCHOOLS

## Students win concrete honor

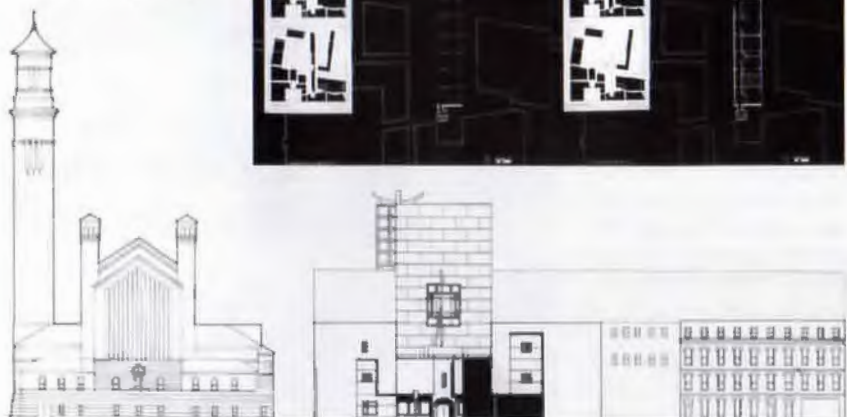
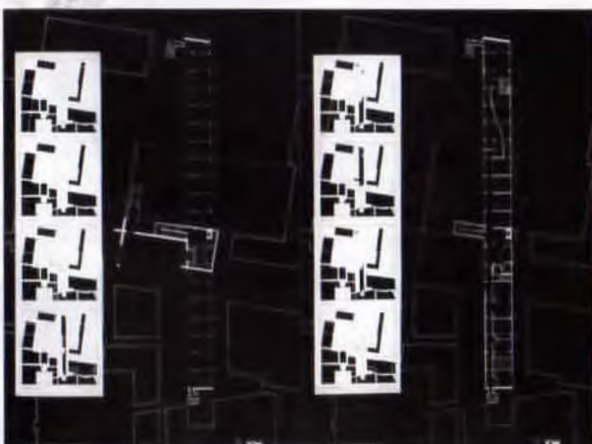
IN ONLY ONE of several design competitions won by the school last year, three UT Arlington architecture students took top honors among 900 entrants in the annual Association of Collegiate Schools of Architecture/Precast Concrete competition.

First place in the category devoted to "An Addition to St. Paul's Church" was Michael Patrick (Bill Boswell, faculty sponsor). In second place was Rosidi Mohd Yunus (Todd Hamilton, faculty sponsor). Mary Vecera (Bill Boswell, faculty sponsor) won first place among open submissions. *RDT*



### CITY WITHIN A CITY

ACSA Precast Concrete winning schemes by Michael Patrick (above), Mary Vecera (right), and Rosidi Mohd Yunus (below)



## PRACTICE

### Texas Architect plans practice issue

In mid-March, *Texas Architect* will publish its first "Practice Annual," which will incorporate the former *TSA Handbook*. Articles related to architectural practice will be included in the issue. Readers with an expertise in a particular aspect of practice are encouraged to contribute articles or story suggestions. For more information call Editor Joel Barna or Publications Director Ray Don Tilley (512/478-7386) by Jan. 15.

### Texas APA adds urban-design group

The American Planning Association/Texas Chapter has created the Urban Design Department, an association-within-an-association to promote the discipline within architecture and planning and to the public and the Legislature. The UDD's primary goal will be education through seminars and workshops, advice to universities, design awards, and publication of a bimonthly report. TSA members are invited to join UDD (annual fee is \$15; contact Joseph A. Pobiner, 214/871-9220).

### Construction contracting hits low

F.W. Dodge reported last month that its Dodge Index of construction contracting had slipped 3 percent to 145, its lowest value in more than four years and more than 20 percent below its peak of 185 a year ago. Dodge calls the drop "further evidence that the economy is entering a period of recession." By region, 1990 has been hardest on the Northeast (23-percent decline) and South Atlantic (down 16 percent) areas. The South Central region, which includes Texas, fell only 6 percent.

### Bullock calls 1990 economic success

Lieutenant-Governor-Elect Bob Bullock says 1990 represented the third straight year that the state's economy has expanded and employment has risen. The only metropolitan areas that lost jobs over the year were Wichita Falls (-1.0 percent), San Angelo (-1.4 percent), and Sherman-Denison (-0.3 percent). Laredo led in job gain (6.2 percent), the leader in the strong border region. Coastal cities also fared well as a group.

### Building institute offers ADA advice

The American Disabilities Act passed last June can be better implemented through the country's existing "infrastructure" of building standards, said David Harris, president of the National Institute of Building Sciences, in a letter to U.S. Attorney General Richard Thornburgh. The institute recommended that the attorney general adopt handicapped-access standards currently produced by the American National Standards Institute (ANSI Standard A117.1).

BOOKS

**A little De Stijl, with personality**

IN HIS 1939 BOOK, *In Search of a Living Architecture*, Swiss-born Albert Frey (b. 1903) wrote that "form is the physical realization of an inner concept." He was the first of Le Corbusier's followers to build in the U.S., and this exemplary book charts the changes in form of Frey's designs, first on the East Coast, then in the desert of Palm Springs, Calif.

With a technical, rather than design, education in architecture, Frey was "eager to explore the technological frontiers America promised," and was strongly drawn to Le Corbusier's machine aesthetic. Despite

**Albert Frey, Architect** (Rizzoli International, 1990); by Joseph Rosa; introduction by David Gebhard; \$29.95 paper

restrictive labor regulations in France, he worked for Le Corbusier (1928-29) before following his dreams to America in 1930.

In New York, Frey found work with A. Lawrence Kocher, a Beaux Arts-trained modernist and managing editor of *Architectural Record*. In Kocher's office, Frey developed his ideas around the pure geometry of Le Corbusier's raised villas. Kocher & Frey's Aluminaire House (1930) is a distinct mass with ribbon windows and a roof garden. Even purer was the Canvas Weekend House, a simple rectangle atop six columns, which was covered by tightly stretched cotton canvas, coated with aluminum paint to create a sheer, detail-free skin of extreme ideological purity. The houses exemplify Frey's career-long interest in technological innovation and new materials.

In 1934, Kocher & Frey built a small office building for Kocher's brother in newly founded Palm Springs, 120 miles from Los Angeles. The open composition, courtyards, and shading devices show Frey's adaptation to a desert landscape and climate, but the forms are still solid, taut Corbusian volumes.

Under the influence of Piet Mondrian, whom Frey visited in 1938, his architecture evolved into compositions of vertical planes that slide from beneath flat roof planes into the landscape. It was related to the work of Neutra, Schindler, and others, but Frey was not just another California modernist. His work has an edge, a personal expression drawing on persistent experimentation with materials. He favored corrugated metal for roofs and walls alike. It allowed swimming pools to pass beneath walls into living rooms, round windows to be shaded by chamfered cylindrical hoods. Gebhard quips about Frey's Flash Gordon imagery, but it is not as quirky as Bruce Goff's. It is, instead, a De Stijl modernism with personality.

Frey's work stands with the best American modernism. His work was inspired by invention and experimentation and a vision of the future unbridled by tradition. **GM**



**Thoro System Products** (right) has introduced the Granstone Finish System, which is formulated to simulate the appearance of granite or stone.

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**New Products and Literature**

**Buchtal** (left) offers 71 popular colors in its vibrant Chroma line of ceramic tile in any size and shape. Even three-dimensional shapes are available.

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**Mueller, A Haworth Company** (left), has introduced the Schacht Collection Dendhur™.

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**Marvin Windows** (left) has published "Before and After," a practical 64-page remodeling idea book.

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**European Design and Marketing Corporation** (above) distributes the singular collection of Jasba ceramic tiles, including "Intarsio," an abstract, graphical relief mosaic, which works as an accent to other Jasba tile collections.

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**Zero International** (right) offers Unigear mortised continuous mounting.

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**Azrock Floor Products** (right) carries the Cerama Luxury Vinyl Tile, shown here with Color Keys.

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**CADStudio** of Austin offers The Evaluator, an on-screen, reusable proficiency test designed to help employers select computer workers with the aid of an objective measure. Evaluator is available for AutoCAD or MicroStation.

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## RESOURCES

### West Lynn Cafe, p. 24

**Windows:** Ideal; concrete coloring agent: L.M. Scofield; air conditioning and heat: Lennox; restroom fixtures: Eljer; toilets: Kilgore; exterior sheathing: Pyrok; interior paint: Kelly Moore; landscaping: Susan Lane.

### House in Santa Fe, p. 28

**Windows:** Pella Windows; doors: Spanish Pueblo Doors; exterior light fixtures: Graham Martin; glass block: PPG Glass; hardware: Baldwin Hardware; antique and swirl glass: C&R Loo; plumbing fixtures: Kohler, Dorn Bracht (master bath fittings); radiant heat system: Cadet; counterflashing: Grace Construction Products; ceramic tile: Dal-Tile; stucco and plaster: U.S. Gypsum; kitchen appliances: Sub Zero (refrigerator), Thermador "White Series" (cooktop), General Electric (ovens), Elkay (sink), Kitchen Aid (dishwasher); interior lights: Lightolier; counter tops: Avonite (kitchen), Nevamar (master bath).

### St. Mark's Episcopal Church, p. 30

**Metal roof panel:** MBCI Corrugated Roof Panel; stucco finish: STO; exterior pole lights: Lithonia-KAB; interior surface incandescents: W.F. Harris Lighting, Inc.; concrete tile pavers: Featherlite; movable partitions: Modernfold; windows: Alenco.

### Incarnate Word, p. 32

**Masonry manufacturers:** Acme Brick, D'Hanis Brick, Pyramid Stone, Fred C. Kroeger & Sons, Curtis Hunt Masonry (cast stone); architectural woodwork: Prassel Manufacturing Company, Inc.; roofing: American Roofing & Metal Company; wood doors: Century, Wenco Distributing; overhead doors: Overhead Doors of San Antonio; terrace doors: Central Distributing, Marvin; windows: Alenco Window Company, Fisher Millwork, Inc.; glass and glazing: Arrow Glass Company, Inc.; pool enclosure: All Seasons Pool Enclosures; I.B.G., Intl.; swimming pool: Keith Zars Pools; carpet: Carpet Services, Inc.; DuPont, Azrock, Roppe; ceramic tile: J&R

## ADVERTISER INDEX

Association Administrators & Consultants, Inc. ....	6
Assurance Services, Inc. ....	15
Avonite .....	Inside Front Cover
Boral Henderson Brick .....	Back Cover
Bowman Tile Supply .....	20
ChemStar .....	22
The Exhibit Store .....	16
Featherlite .....	21
Great Southern Supply .....	4
Bill Kennedy .....	8
Jerri Kunz .....	16
Kohler .....	8-9
Marvin Windows .....	12-13
Masonry & Glass Systems, Inc. ....	4
Masonry Institute of Texas .....	2
Miller Blueprint .....	49
Pionite .....	Inside Front Cover
Pran, Inc. ....	Inside Back Cover
Southwest Kitchen & Bath Systems .....	12
Wilsonart .....	5

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### Capital Bank, p. 34

**Marble flooring and walls:** Miami Granite; glass: Neoparium from Forms & Surfaces, Miami Glass; fabric panel system: Armstrong World Industries, Sonotrol Division; ornamental metal: Stainless Steel Fabricators, Inc.; silk wall fabric: Jack Lenor Larsen; lighting: Lightolier; reception desk: Woodwork Corporation of America; seating and upholstery fabrics: Axiom Designs, Knoll International; carpeting: Lawrence Carpet Mills; architectural millwork and shutters: Woodwork Corporation of America; hardware: Tydix; table desk, guest chairs and lounge chairs: Knoll International; desk chair: Metropolitan Furniture; side table: Intrex; custom credenza: Woodwork Corporation of America; leather upholstery: Barksdale Rudd.

### MCI Telecommunications, p. 36

**Cordova shell limestone:** Featherlite; aluminum curtainwall: U.S. Aluminum Corporation; concrete masonry: Feather-

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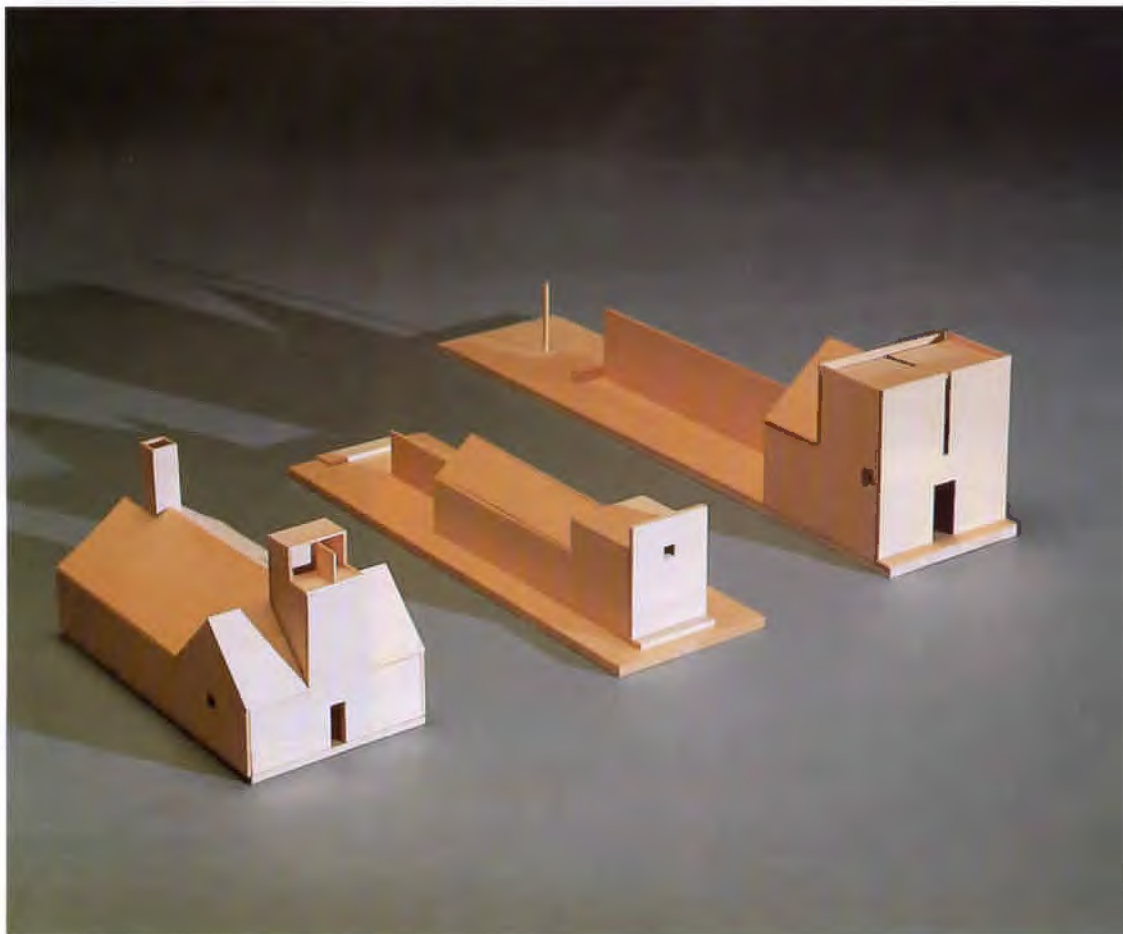
lite; concrete pavers: Pavex; exterior lighting: Kim Lighting; exterior planters: Duraart Stone; carpet tiles: Collins & Aikman; broadloom carpet: Bentley, Mair Astley; resilient flooring: Armstrong; ceramic tile: Dal-Tile; terrazzo: American Terrazzo Company; resilient base: Roppe; paint: Benjamin Moore, Devoe; handrail: Southwest Glass; fabric wall covering: Design Tex; window blinds: Levelor; ceiling tiles: Armstrong; aluminum door frames: Raco; wood doors: Algoma; millwork: Taylor Millworks; furniture system: Kimball; demountable partition system: V.M.I.; guest seating: Kimball; desk and conference seating: Steelcase; lounge seating: Metro, Keilhauer.

### Alexander Administration Center, p. 40

**Curtainwall and storefront:** Binswanger Glass Company; glass: Ford Glass Company; Italian Carrara marble: Walker and Zanger, Baker Marble Company; brick: Acme; metal soffits and ceiling: Alcan/Intalite; lobby furniture: Atelier International; carpet: Bentley.

### Offices for Good, Fulton & Farrell, p. 42

**Carpet:** Shaw Industries (pattern by David Farrell); overhead doors: Overhead Doors Corporation; paint: Devoe Color Key System; metal ceilings: Alpro Acoustical Metals; furniture: Herman Miller Etho Space (clerical areas), Herman Miller Action Office Systems Furniture (studio), Atelier International (principals' offices, conference seating); specialty lighting: Lightolier.



Craig Kuhner

## ON PAPER

## A Formal Study of Annoyances

THESE MODELS represent an ongoing introspection about the nature of assembly and other formal considerations, such as structure and jointure, volume and section, object and proportion, symmetry, the facade as a special section (preface), and the elaboration, emphasis, and definition of composite elements.


The models usually evolve from sketches that annoy (or perhaps enchant) me long enough that I build a small (eighth-inch or quarter-inch) basswood study. These are then positioned under the north windows of my office where I shift them from time to time to observe various formal inflections and behavior in natural light. They are not related in any direct way to a specific project, nor do they meet any preconceived function.

I believe that the built form exhibits three fundamental aspects: posture (internal concerns, structure), gesture (external concerns, relationships), and, if invested with discipline and extreme care, verdure (proportion of concerns, grace, "life").

*W. Mark Gunderson*

*Mark Gunderson is an architect practicing in Fort Worth.*

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