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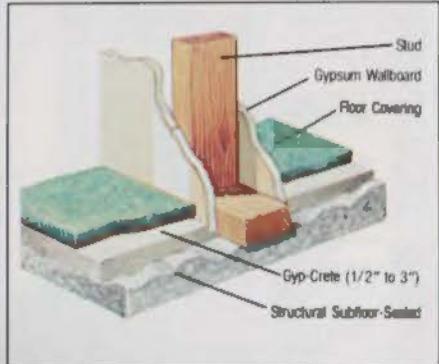
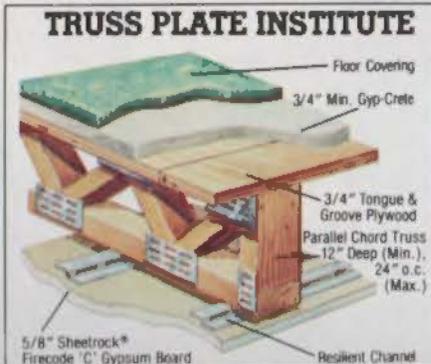
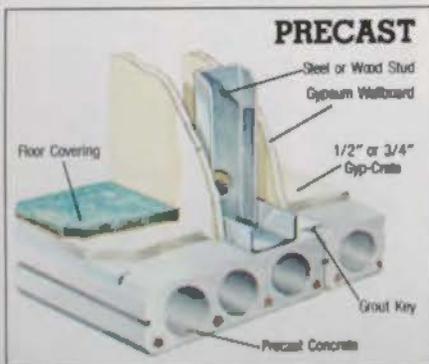
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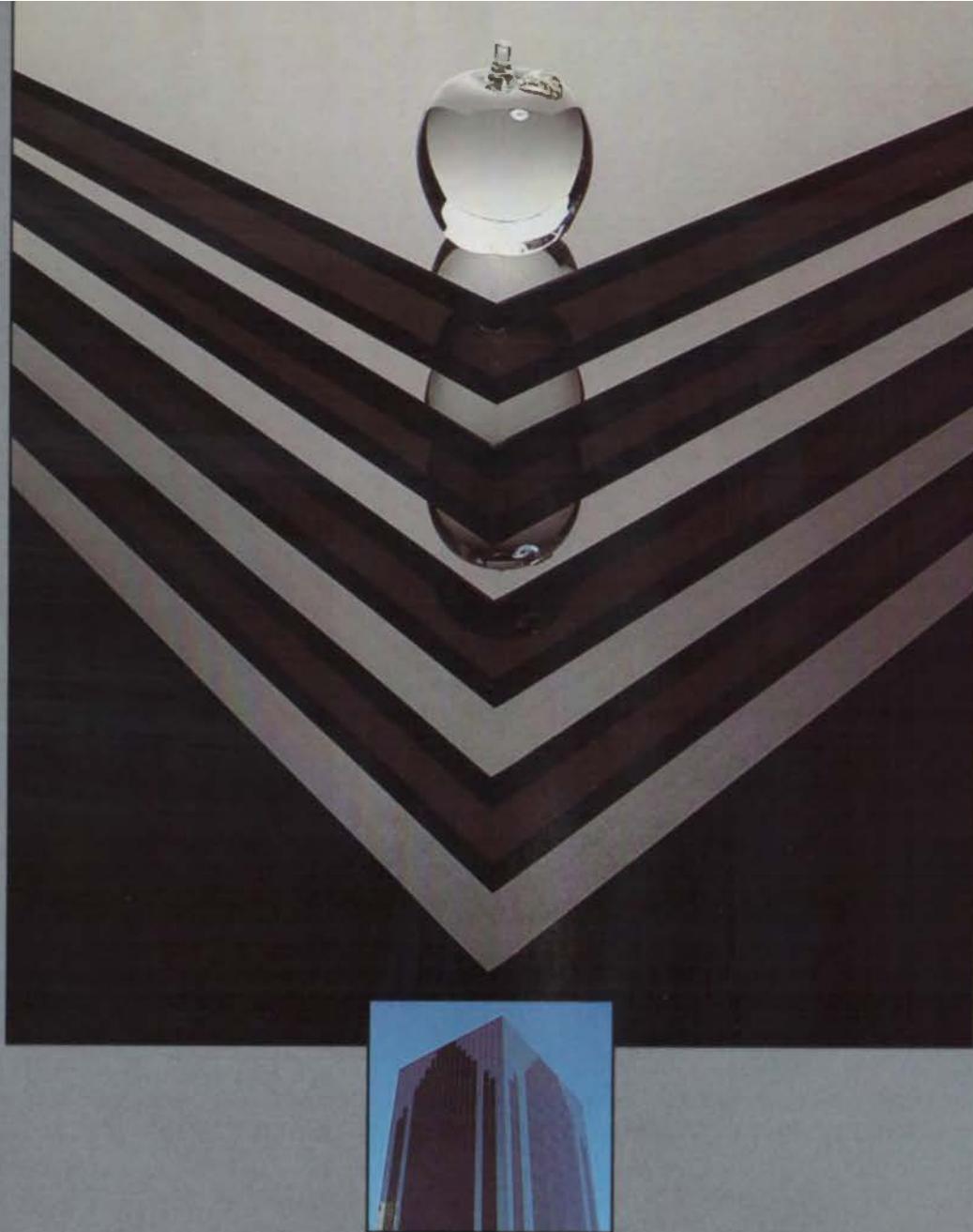
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ON THE COVER: Interior of Dallas' Memphis Showroom by Ettore Sottsass. Photography by Greg Hursley.



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LETTERS

EDITOR: Three cheers for your article on public transportation in Texas. I was mighty impressed with the piece, which did an excellent job of summarizing where we are in Texas, as well as happening elsewhere in the country.

As a member of the Austin Area Rapid Transit Authority interim board, I obviously have a bias. Nevertheless, I am firmly convinced that Texans are, indeed, willing to leave their cars behind if they are provided with a public transportation system that will get them where they want to go in a reasonable amount of time at a reasonable cost. The challenge to organizations such as mine is to develop this service. At the same time, we must be aware of the impact public transit has on land use development and the ascetics of the community.

Thank you for an excellent article.

Richard H. Paul
Member, AARTA Interim Board

P.S. I liked your piece on the Austin city hall competition, too!

CORRECTION: Two credits in the May/June story, "The Not So Lowly Parking Garage," were incorrect. The designer of the street level retail shops at the San Antonio Hyatt Regency garage is Barry P. Middleman & Associates, San Antonio; the architects of the garage are Ford, Powell & Carson, San Antonio and Thompson Ventulett and Stainback, Atlanta. The Dallas Galleria garage was designed by the St. Louis office of Hellmuth, Obata & Kassabaum, with associate architects, Kendall/Heaton/Associates, Dallas.

CORRECTION: The major source listed in "Sources For Additional Information On Transit" in the May/June issue, the American Public Transit Association, is now at a different address: 1225 Connecticut Ave. N.W., Suite 200, Washington, D.C. 20036.

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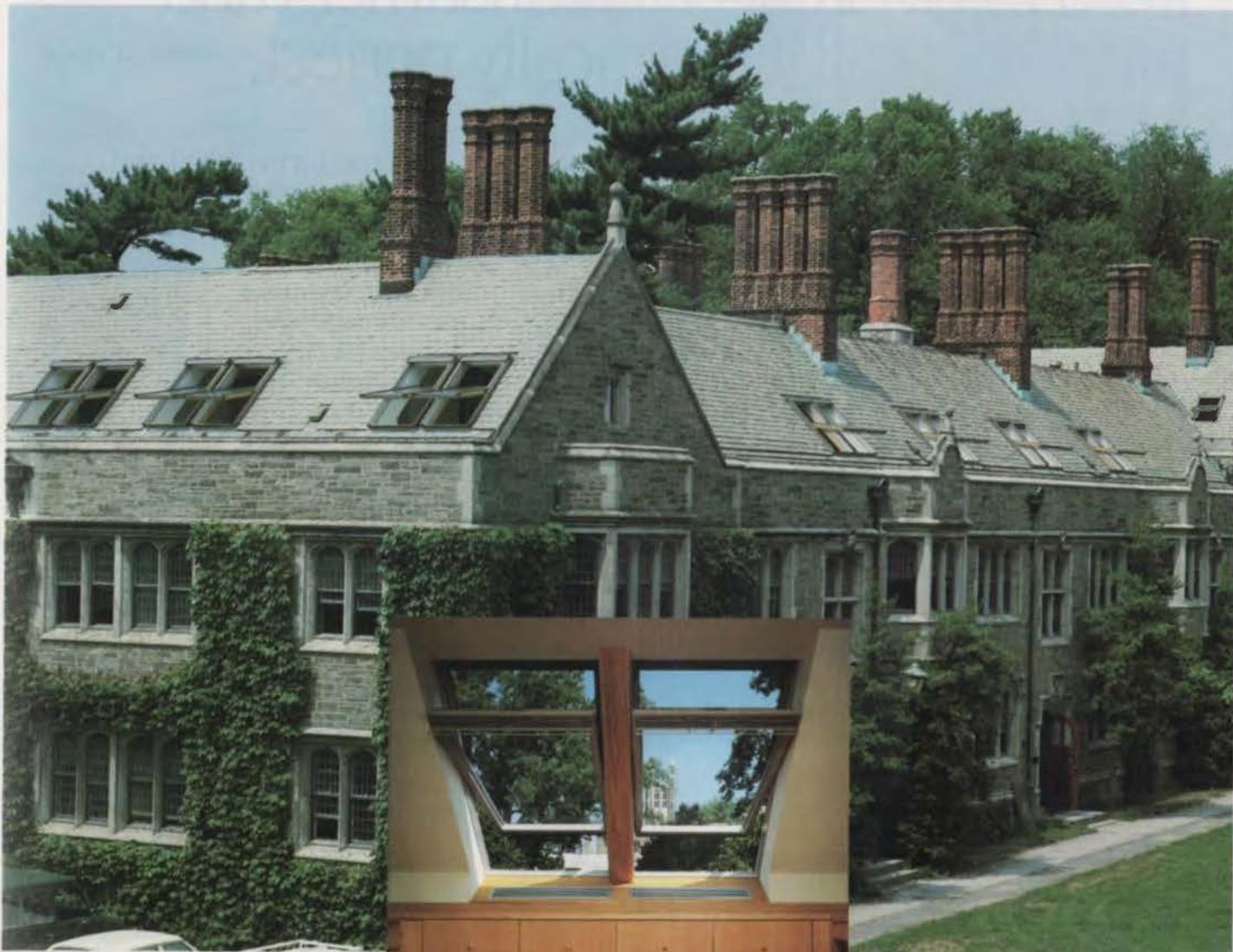
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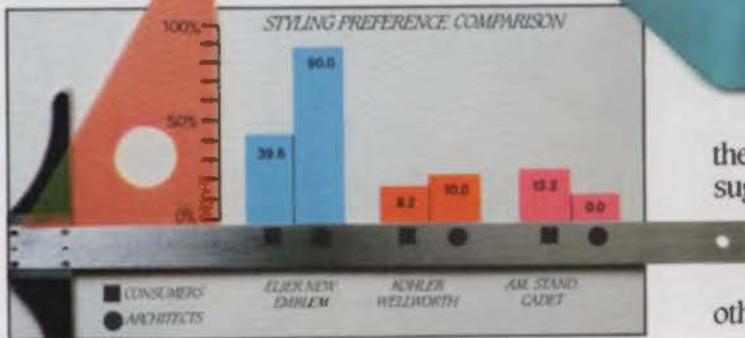
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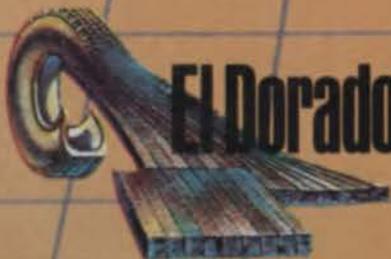
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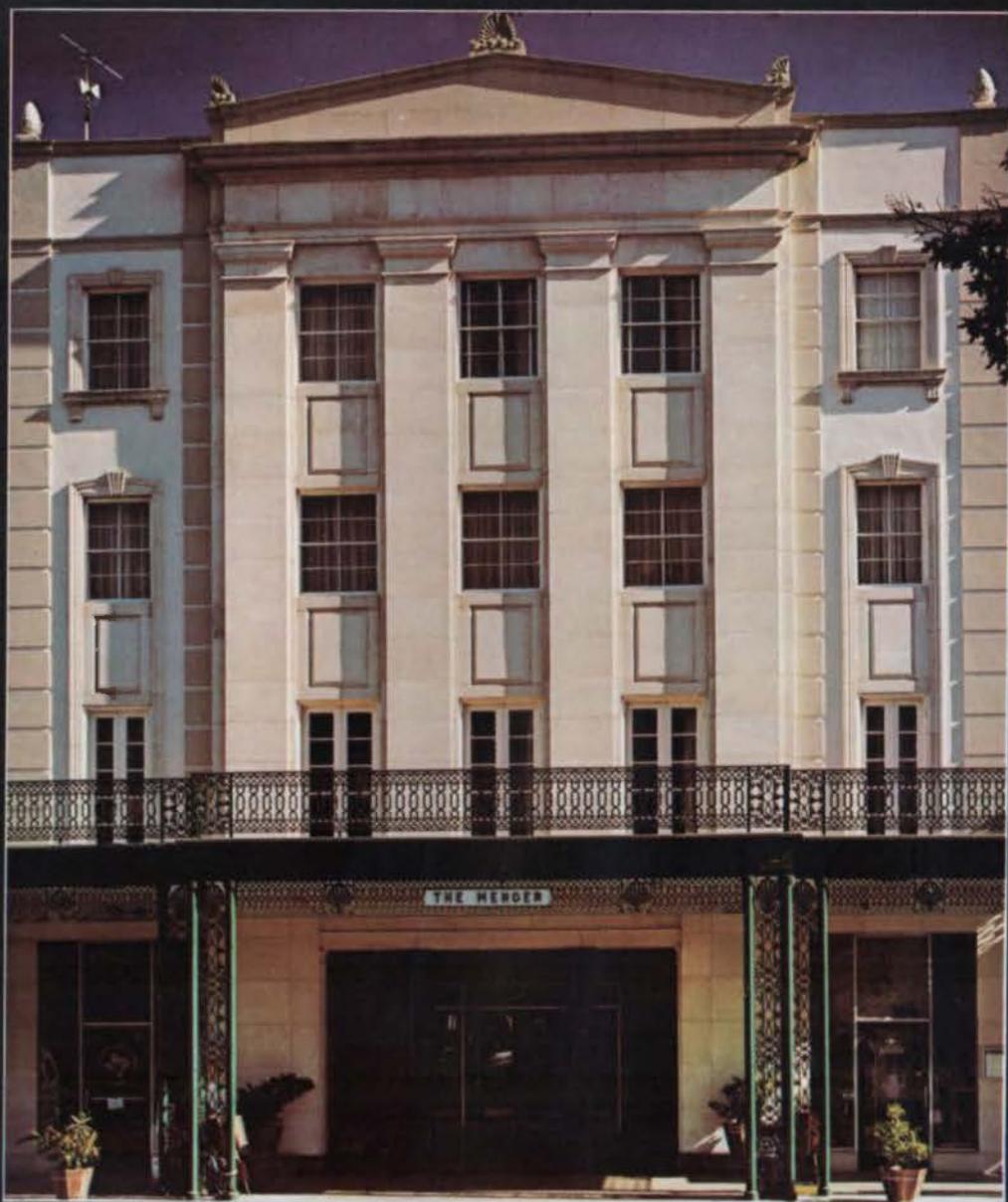
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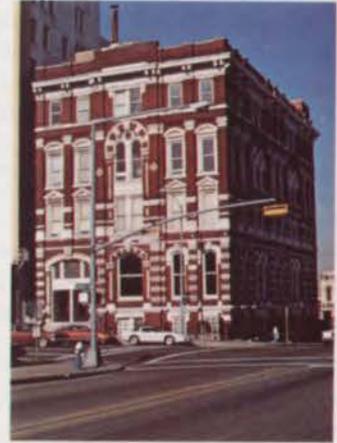

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Edited by Ray Ydoyaga

EL PASO KICKS OFF MAJOR DOWNTOWN REDEVELOPMENT

Billed as the "gateway to Mexico," El Paso is striving to strengthen its identity as a tourist attraction by revitalizing its urban center. The Rio Grande forms the international border between the downtowns of El Paso and her sister city, Juarez, Mexico. The two cities share a 400-year history of integral economics, politics, growth and development. Several peso devaluations in the past decade have devastated the Mexican economy and the aftershocks have crippled the retail businesses that formerly were the mainstay of El Paso's downtown.

In response to the diminishing tax base, stagnating retail sales and the increasing demands from the expanding convention and tourism industries, a recent wave of revitalization has kicked off renovations and new construction downtown. Most of the activity is on or near El Paso Street, a historic traffic corridor that becomes Juarez Avenue at the international boundary and links the two urban centers. Sixty-million dollars is invested in three current projects surrounding this bi-national boulevard on the El Paso side, including the renovation and expansion of the landmark Hotel Paso del Norte, the remodeling of Hotel Cortez, and the conversion of the McCoy Hotel and old White House (designed by Henry Trost) into an atrium office building and shopping complex. Public and private forces behind these revitalization efforts hope that the new hotel accommodations will invite more tourists and conventioners, thereby invigorating nightlife and stimulating retail sales. Increased office space is also part of the plan to breathe new life into downtown.

Many other revitalization projects have been proposed, but await financing.



Existing trolley tracks on Stanton Street may once again carry commuters.

One particularly interesting possibility is the reinstatement of trolley cars along El Paso Street between San Jacinto Plaza (the original and present day core of downtown) and the Port of Entry. No international public transit has existed since 1973 when the El Paso/Juarez bus line was discontinued; and indeed, this proposal does not extend across the border. Ciudad Juarez has committed it-

self, however, to revitalization efforts along Juarez Avenue that would complement those on the United States side.

In addition to a functioning trolley line, a transit headquarters called "Trolley Square" is proposed to house the cars and serve as a maintenance facility. Trolley Square, with a location near the Port of Entry, may include a mercado as well as small shops designed to appeal to

the tourist flow across the pedestrian bridge. A development of this sort would shorten the apparent distance between the heart of downtown El Paso and the border and would contribute to a more pleasant edge for the central business district, rather than the forbidding chain-link fences that now demarcate the boundary. Additionally, it would give a southern terminus to the axis formed by El Paso Street as it emanates from the urban core.

Three phases of growth group other revitalization proposals according to City Council priorities. Phase One includes two multi-level parking lots, downtown street realignments, a transit mall for buses, a retail arcade and an arts block for cultural and entertainment uses. Phase two encompasses a third parking lot, 40-60 apartments, a mid-rise housing project and a senior citizen center. Phase three recommends a cultural center, yet another parking facility, acquisition of the Greyhound bus terminal, renovation of several parks, a street extension to relieve traffic congestion, and new police and court offices.

These most recent proposals are but a few of the remedies that have been suggested to alleviate downtown's blight. As early as 1925, city planner George Kessler drafted a master plan for El Paso which encouraged cooperation with Ciudad Juarez, beautification of both sides of the riverfront and International Bridge, upgrading deteriorating housing and erection of a civic center and art museum. Since then, several revitalization projects have been attempted (the Civic Center complex and the El Corridor streetscaping project, for example) but have proven to be less than successful in reanimating the downtown area.

The most recent revitalization effort began in late 1981 with the city planning department's draft of a new master plan for the central business district and with the incorporation of the El Paso Renaissance 400 Committee, a group of business leaders who intend "to provide a free enterprise method of promoting area growth." By providing the developer function for revitalization projects, Renaissance 400 hopes to implement plans that might otherwise remain in the idea stage. The first significant action of this revitalization committee was to promote

the hiring of the American Cities Corporation (a subsidiary of the nationally known Rouse Company) to create a five-year development program for the central business district. The major goal of the program was to acquire a Federal Urban Development Action Grant so that El Paso would have the seed money to start the revitalization process. The thrust of the American Cities Study, unveiled at a public presentation in October, 1982, was the development of an urban plaza fronted by hotel and retail space, most notably by its own "urban shopping pavillion" which was featured as the star attraction.

The Renaissance Committee's financial strategy for establishing credibility—hiring a well recognized corporation to propose a development package—was successful. In December, 1982, El Paso was awarded a \$6 million UDAG grant.

Since that time, the new master plan has been published, the American Cities Corporation has been hired to continue with a second phase of its study, and El Paso has been granted approval to use the Tax Increment Financing Act to redevelop downtown. The TIF financing option is an important coup for the city, as it allows property tax revenue generated over and above base revenue from a tax-increment district to be used for public improvements. The earmarked tax revenues come from increased prop-



White House, center.

erty valuations in areas which will be renovated.

A lengthy debate over the TIF legislation has recently been settled in the courts, but other revitalization issues remain controversial. El Paso newspaper columns continue to question the incentives of some private investors in revitalization projects, the viability of the American Cities plan, the outcome of

current projects and the direction of revitalization efforts in general.

Controversies and budgetary crises aside, El Paso seems to be gathering momentum for a full-fledged facelift of its central business district. A vital and coherent urban center could enhance the unique qualities of the city and reinforce the strong bi-cultural character sought in its century of planning efforts.

—Mary Hardin

TEXAS HISTORICAL COMMISSION BATTLES COURTHOUSE RAZINGS

Across the state there are more than 220 courthouses dating to the late 19th and early 20th Centuries. Few building types in the state have contributed more to the architectural character of Texas than these county courthouses. But some of these historic seats of county government are currently threatened by demolition and, more commonly, by neglect.

For a number of years, the Texas Historical Commission has played the role of advisor to counties wanting to renovate their courthouses. But beginning this year, THC has turned to a more active role as protector of the state's courthouse landmarks. In March, THC sued Randall County for attempting to demolish their 1909 courthouse without notifying the state.

Although a state law has been in effect for several years prohibiting a county from demolishing, selling, leasing or damaging the integrity of a courthouse without first giving six months' notice to the state commission, the Randall County case is the first time THC has taken legal steps to prevent the alteration or razing of a historic courthouse. THC cannot permanently block a county from doing as it pleases with its courthouse, but it can stall a planned demolition, thereby buying time so that various strategies for preservation can be considered.

Randall County Commissioners had decided to move all county offices to new buildings and wanted to demolish the 75-year-old courthouse, which some commissioners referred to as "not functional." Commissioners cited several reasons for wanting to raze the courthouse: the high cost of insuring a vacant build-

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Randall Courthouse, circa 1910.

ing, decay of architectural value and prohibitive renovation costs.

During hearings on the issue, several commissioners quoted a study partially written by a UT Arlington professor that said the Randall County Courthouse was not significant because it is one of several courthouses in the region built on similar floorplans.

"Partial restoration would be preferable to demolition up to a point," reads the study, "but it is neither unique nor so distinctive as to demand preservation at all costs. Anything done should be done well or not at all."

But THC adamantly disagreed with this opinion and with one commissioner who said of the courthouse: "Just the fact that it is old is not a greatly redeeming quality."

The first Texas courthouses often were nothing more than log buildings, according to the THC, but they were the focus of community life. Many courthouses were built on a central square in the heart of rural towns and much of the life in these cities soon evolved around this square.

Most of the state's grand courthouses were built near the turn of the century when counties began to take advantage of 1881 authorization from the Legislature granting the issuance of construction bonds for new courthouses. In many cases the courthouse architecture captured the spirit of the region and its great hopes for future prosperity. When Texas' rapid development did arrive, the resulting growth of county governments caused a number of incongruous alterations and additions to the once majestic county seats.

While there are many examples of renovated older courthouses still in use, some have been partitioned and paneled, while others have had ceilings lowered

and wooden windows replaced with aluminum ones. THC now offers matching grants to counties to rehabilitate their courthouses, but THC's annual grant budget of \$245,000 would barely cover the cost of one comprehensive renovation.

The Randall case was settled out of court in early June. The county commissioners agreed to call an election next year on a bond issue that would cover renovation costs of the building. THC will also provide a \$50,000 grant to restore the building's exterior, including the installation of doors, windows, trim and a replica of a clock tower that was removed several years ago. The county agreed to assume the cost of maintenance, repair and administration of the building even though it will not occupy any space in the old courthouse.

The THC is confident that flexing its muscle in the Randall case will set an example for other counties to follow the letter of the law. But the news apparently is not traveling quickly enough. In late June another county began remodeling offices, including tearing down antique decorative plaster details in a courtroom, without notifying THC. As soon as the county was called by the THC staff and warned they could be sued, all remodeling work ceased. Surprisingly, the courthouse is not located in some isolated corner of the state, but in Travis County—less than a mile from THC's headquarters in the Capitol complex.

OLD NUECES COUNTY COURTHOUSE MAY ACQUIRE A NEW LIFE

Before the advent of the new architecture that currently makes up the Corpus Christi skyline, such now-demolished edifices as the Nueces, Driscoll, and Plaza Hotels formed the image of the city. These buildings are gone now, lost to development plans or hurricanes. A Corpus Christi developer is attempting to build a new high-rise that will incorporate one landmark that, so far, has not only survived the harsh coastal elements, but numerous condemnation proceedings.

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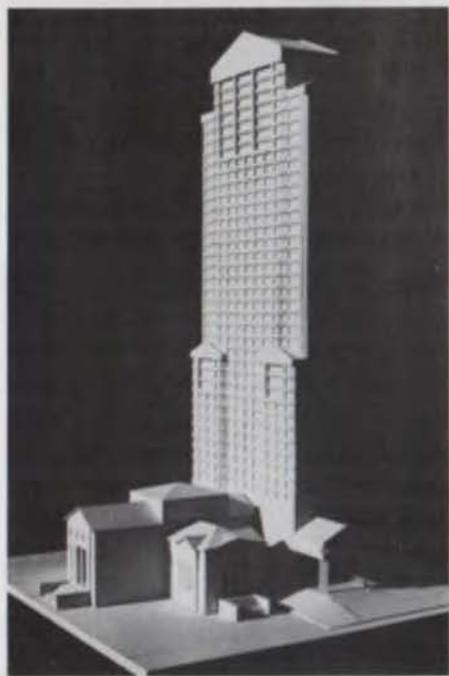
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to the now-vacant building, the Nueces County Courthouse, built in 1911, was superseded in 1977 by a new courthouse a few blocks away. The old building, which is now listed on the National Register of Historic Places, was purchased by a group of investors with the aid of the U.S. Department of the Interior. This group eventually sold the building to a developer.

Ironically, the developer is spearheading the preservation effort and the fate of the courthouse is caught between the developer's efforts to arrange a profitable future for the building and various citizens who prefer that the structure be torn down.

The development scheme, designed by Anderson Notter Feingold, Boston, envisions the adaptive reuse of the courthouse as a mini-mall with restaurants, shops, entertainment facilities and public spaces for the Corpus Christi tourist/



Hotel/courthouse proposal.

convention traffic. A connecting 35-story hotel tower with 400 single-loaded rooms, designed by Phillips Brandt and Reddick, Denver, faces the Corpus Christi shore in colors and roof forms complementary to the old courthouse.

Although the Texas Historical Commission has recently endorsed the plan, the Interior Department has a few objections with the development scheme: the scale of the tower addition relative to the existing structure; the quantity of glass

in the new building versus the predominantly masonry skin of the old courthouse; and the proposed demolition of a 1931 addition in the rear of the courthouse.

Though negotiations are still underway, the physical elements of the project have been accepted by the Interior Department. What remains to be resolved are the managerial and financial aspects of the project, which the developer admits may take some time.

The project is indicative of the battle between the aggressive development ideas of the '60s and '70s and the new attitude based on the concept that preservation and restoration can, in fact, co-exist with financial viability. If spirit and money do not come together, a major piece of Corpus Christi's heritage will disappear.

John Dykema

DALLAS DECLARES FAIR PARK HISTORIC; DEEP ELLUM SEEN AS SOHO OF THE SOUTH

Few places in Dallas are more significant to the city's history than Fair Park. Nearly 50 years after the 1936 Texas Centennial was held there, the Dallas City Council has declared Fair Park a historic district. Of equal significance, the Council has also taken steps to manage the growth of an "urban neighborhood" called Deep Ellum that is sandwiched by Fair Park and downtown and is the emerging home of an artists' community.

Two years ago the city approved an \$18 million renovation for Fair Park in preparation for the Texas sesquicentennial celebration in 1986. The city also contemplated the construction of a ceremonial boulevard linking the Park to the downtown business district. In the process, city planners rediscovered Deep Ellum: a 170-acre mix of warehouses, auto body shops, studios, art galleries and grain elevators. To the surprise of many city officials, a sizable number of urban colonists were living in the commercially-zoned area even though city code prohibited housing in Deep Ellum.

Over the past year a redevelopment plan in the form of a study was proposed by Deep Ellum property owners and the



Fair Park, Dallas.

city staff. The study group worried that if the city approved construction of the ceremonial boulevard, which appears likely, the area would become a target for large-scale development facilitated by existing zoning regulations that allowed virtually unlimited building rights. But less than half of Deep Ellum's dozens of property owners agreed to preserve the spirit of the neighborhood, which consists of mostly one- and two-story structures erected in the teens and '20s.

Amid protest from area businessmen, the city approved the study's recommendations in April. The Deep Ellum plan calls for the redevelopment of the area as an "urban neighborhood," and encourages the existing eclectic businesses to remain and continue to mix. It also calls for dense, pedestrian-oriented areas with narrow streets and low buildings.

Other aspects of the Deep Ellum plan include: \$3 million in city-funded street improvements; reduction of the maximum floor area ratio from 10:1 to 4:1; 120-foot height limit for non-residential buildings and 140-foot limit for buildings with 60 percent or more residential development; 5 to 15 percent reduction in parking requirements to encourage redevelopment of existing structures; and a further 5 to 15 percent reduction when the DART link to Fair Park is completed.

Opposition to Deep Ellum's rezoning is indicative of controversy surrounding

Fair Park's historic designation. The Park is adjacent to impoverished neighborhoods whose residents feared property values would go up and gentrification would begin if the Park was declared historic. The city council delayed hearing the issue for a year, but when it finally voted on the issue in late April, it voted 8-1 for the historic district designation. The designation will ensure the protection and enhancement of significant park plan features, architecture, landscaping, sculpture and artistic works that remain from the 1936 Texas Centennial Exposition.

HOUSTON'S PILOT BUILDING AGAIN THREATENED

After a decade of controversy and neglect, Houston's second oldest building, the Pilot Building, is again on the verge of destruction.

The three-story building, named for its builder, 19th-Century merchant and entrepreneur Eugene Pillot, is a Greek Revival commercial structure. The building is primarily brick, but has a cast iron Classical Revival front at the first floor along Congress Street. Architectural historians have dated the building from 1858 to 1869. (Recent research by Charles Howard of Lockwood, Andrews and Newnam has suggested an 1868 or 1869 date.) The building has been generally recognized as Houston's oldest three-story commercial structure and, as one of the few examples of cast iron architecture in Texas, is regarded as particularly significant.

The Pilot Building was first threatened in the early 1970s when the Harris County Commissioners Court selected the block on which it sits (bounded by Fannin, Congress, Main and Preston) as the site for a new Harris County administration building. The administration building was to face Main and Fannin Streets and would have required demolition of all existing structures on the block. Local preservationists mounted a campaign to save the Pilot Building and the Sweeney Coombs and Fredericks Building (1889), both of which faced Congress Street. As a result, the administration building was reoriented on the

site and was built facing Preston Street, leaving the two historic structures intact.

Proposals for restoration and reuse of the two buildings were made in the following years. In March 1976, two federal grants of \$40,000 were received through the efforts of the Texas Historical Commission for restoration of the exteriors of the two buildings. In November 1976, the possibility that the Harris County Law Library might be located in the Pilot Building was favorably recommended by a committee of the commissioners court. The committee also recommended raising the filing fee received by the library from all civil suits in the county to raise funds for the restoration and conversion of the building. The commissioners accepted these recommendations and authorized the

ter as a State Historic Landmark and was possibly protected by the State Antiquities Code—and a concerted effort by preservationists saved the building from demolition.

In 1982, with the building still empty and deterioration continuing, the county building superintendent requested that the commissioners approve \$33,650 to make the structure watertight to prevent further deterioration. The request was not approved because the court had not determined the final disposition of the structure. However, in December 1982, commissioners approved \$150,000 in architectural fees to design the restoration and conversion of the Pilot Building to the law library. Lockwood Andrews and Newnam proceeded with the design on that basis. However, structural failures in

Paul Reiser



Pilot Building in front of County Administration building.

county surveyor to occupy space in the building. Work on the interior was initiated, but following a small failure in a portion of the back wall, a decision was made to terminate private leases of space and vacate the building. Both federal grants were then applied to the Sweeney Building, which was restored and remains in use today for county offices.

Once the Pilot Building was left vacant, it began to deteriorate. In 1977, the commissioners considered demolition, but the legal status of the building—by then it was listed on the National Regis-

April 1983 led to another vote to demolish the building, but again preservationists rallied to save it and demolition was deferred. Instead, selective removals and shoring were done in order to make the building safe.

On May 1, 1984, another collapse of some of the roof and a portion of the walls occurred and the court again considered demolition. This was deferred one week from May 5 to May 12, when the commissioners agreed to save the building and to use it for the law library.

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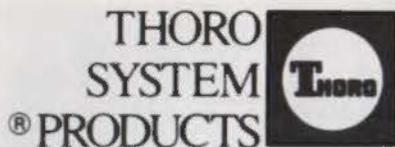


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court on May 22, 1984, in the absence of Commissioner Tom Bass, generally regarded as the strongest supporter of preservation of the building, and over the objections of Commissioner E. A. "Squatty" Lyons, the court voted to place the law library across Congress Street in a new building to be built by a private developer.

Thus, with the Lockwood Andrews and Newnam plans completed and ready to be bid, the project was terminated and the Pilot Building was left without a use. As justification, the county judge said that restoration would cost \$800,000 more than buying space (by means of a condominium agreement) in the proposed developer structure.

At this point, the fate of the Pilot Building remains undetermined. Some suggested that just the cast-iron facade might be saved as a "decorative screen" in a park. Otherwise, it appears that the building will be demolished unless an alternative use can be found or public pressure forces the commissioners to relent.

In 1980, the commissioners suggested that they might be willing to sell the Pilot Building at auction. Possibly, the building might be saved with developer interest.

FORT WORTH'S STOCKYARDS SUBJECT TO NEW DEVELOPMENT

Plans for the redevelopment of Fort Worth's famed stockyards area have been in the works for several years but previous efforts have been stalled by lack of funds. The latest group of investors, bearing the playful name of Cowboys and Indians Inc., is currently promoting a \$27 million proposal to transform the stockyards' active cattle auction business into a center for the livestock and equine industry reminiscent of the days when Fort Worth's *nom de plume*, cowtown, was more a reality than just a nostalgic reference point.

A National Historic District, the stockyards area, just north of downtown and between 28th and 23rd streets, began as a stop on the Chisholm Trail cattle drive. With the advent of the railroads, Fort Worth became the state's major distribution center to the rest of the country for cattle and meat.

But, during the 1950s, the industry became decentralized and moved its facilities closer to the cattle and away from Fort Worth. The city's two largest plants, Armour and Swift, have been closed for over a decade. The largest remaining industries in the stockyards are the twice-weekly cattle auction, and the honky-tonk nightlife of the gargantuan Billy Bob's Texas.

Cowboys and Indians wants to strengthen both the cattle industry and tourism in the area with a series of construction projects: a \$3.2 million city-funded renovation of the Northside Coliseum for rodeo and horse shows; a new building to house the Texas Longhorn Breeders Association; a \$6 million renovation of pens and barns; a \$3.9 million renovation of the old Exhibit Hall to house specialty shops; a \$1.7 million facelift for Billy Bob's that would incorporate recording studios and a new \$1.6 million restaurant to be called the Brown Derby.

So far, only the Northside Coliseum renovation is a sure thing since funds are coming from the city. But at least one other development has taken place that may attract enough money and enough people to make C&I's plan a reality.

The Stockyards Hotel, the grandest hostelry in the area, was recently remodeled by Ward Bogard and Associates with interiors by Kay Howard. What the design team accomplished is being billed as "classic Cowtown comfort" by the hotel's new owners Tom Yater and Marshall Young. In reality, Bogard and Howard have created a place that is as much a theme park as it is a way station for traveling cattle barons.

The hotel was built in 1907 by Col. T. M. Thannisch, and over the years it has been called the Stockyards, the Chandler, the Planters and the Right. Formerly a 90-room hotel with communal privies, Bogard has reduced the room count to 52, each with its own bathroom, and set the rooms around two atriums.

Austin designer Kay Howard has outfitted the rooms in four motifs: Indian, Western, Mountain Man and Victorian. The Indian rooms, for example, have cattle skulls laced with feathers above the headboards, Navajo-inspired bedspreads, slate-topped end tables and wormwood desks. The public spaces, naturally, also have Western-inspired de-



Stockyards Hotel with restored 1910 Main Street sign announcing the entrance to the historic district.



Inside the hotel's Booger Red's Saloon.

sign. Next to the lobby is Booger Red's Saloon, which offers no stools, but, instead, antique Western saddles for seating at the bar.

The Stockyards' fancy prices of \$75 for a single are a big step up from The Right's \$5 a room, no matter how wrong the rooms use to be. But the Right's maids did not dress in starched white pinafores and the Right's lobby was not filled with leather Chesterfield sofas in a style the new owners call "cattle baron baroque." Even if the stockyards area's other proposed developments are not

built for quite some time, would-be cowboys can take comfort. Shoot, if they could stay in the Western splendor of the Stockyards Hotel, why would they want to go outside, anyhow?

PARIS DISCOVERS HOUSTON IN PHOTO EXHIBIT BY RICHARD PAYNE

The French found out last month that although Paris invented designer jeans, it was Houston that gave the world a de-



Parisians visiting "Houston."

signer downtown. Houston's exceptional Modernist and Post-Modernist skyscrapers designed by some of the nation's most famous architects were on display in an exhibit of Richard Payne's photography entitled "Why Houston, Why?" at the American Center in Paris. The exhibit was coordinated by Madeleine Deschamps, American Center curator, and two University of Houston College of Architecture professors, Burdette Keeland and Francoise Ceria.

A series of eight photo panels traced Houston's growth from its speculative beginnings on the banks of Allen's Landing to the present development of downtown "icebergs." Payne's photography included a selection of works by Johnson/Burgee, Cesar Pelli, Skidmore Owings and Merrill, and I.M. Pei. A clear understanding of the buildings and their architects was also depicted in another series of panels that complement the Richard Payne photographs.

Four Allen Center, by Lloyd Jones Brewer Associates, was picked to show the evolution of a skyscraper and demonstrate how tall buildings are made. Some 40 other works by Houston architects were also represented, as well as student work from the University of Houston.

Among the guest speakers at the opening symposium were Keeland, Michael Graves, Eugene Aubry of Morris/Aubry, and realtor Howard Horne. If Parisians did not quite understand the "why," the "how" was certainly well-portrayed, down to the exhibit's flooring—a large map of Houston superimposed on a petite Paris.

Will Paris get revenge by comparing the Champs Elysees to Westheimer Boulevard?

NEWS, continued on page 77

A Practical Building Material For Practically Every Building.

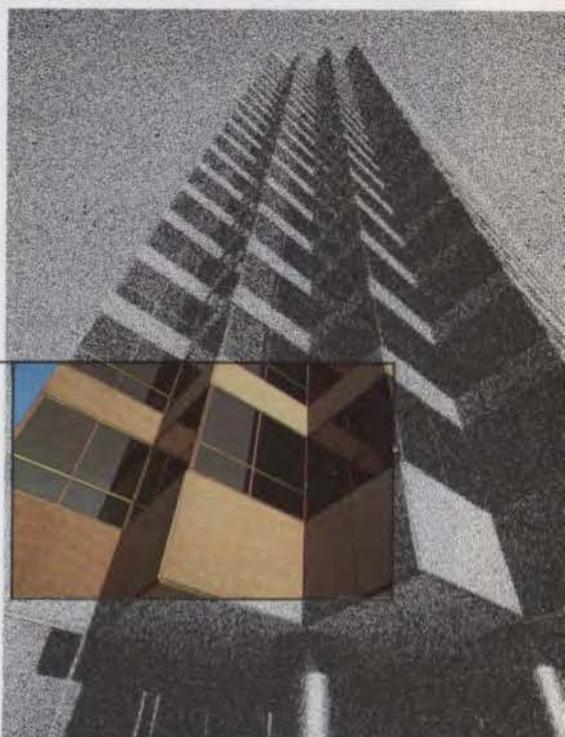
Corporate Headquarters

The white aggregate maintenance-free architectural concrete face of the John H. Winters Headquarters Complex in Austin makes a striking visual statement as it utilizes a southern exposure and set-back windows for optimal energy efficiency.



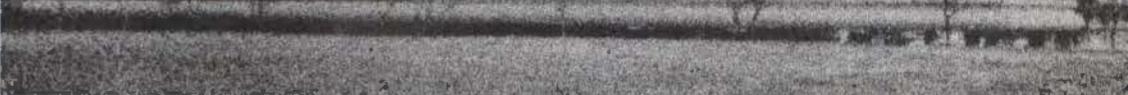
Office Buildings

The 22-story Concorde Towers in Houston, erected in just six months, is one of the tallest all precast/prestressed buildings in Texas. Architectural concrete creates a sense of style and long-span double-tee floor members provide maximum column-free lease space.



Parking Garages

Bulb spandrel beams were designed for this 1.5 million square feet, multi-structure parking garage that holds 4,400 cars at the Galleria in Dallas. Manufacturing these components under Stanley Structures' strictly controlled factory conditions ensured quality and saved considerable time and money for the developer.



Shopping Centers

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Old buildings are nothing new, so to speak; they've always been around. Like people, they get older every day, and they look it. Though some elderly buildings maintain a certain dignity and grace, they are still "dated"—products of another day. But what *is* relatively new about old buildings is the attitude with which they are viewed.

Particularly during the post-World War II building boom, and through the early '60s, old age in buildings was often treated through demolition. Capital tax loss on demolished structures and tax incentives on new construction were part of the motivation. But, more significant, the prevailing attitude was such that the indiscriminate destruction of historic urban fabric was entirely conscionable. The alternative to demolition was wholesale remodelling, which included the plastering of storefronts, the lowering of ceilings, and the sealing of windows—any measures necessary to eradicate tell-tale detail. We wanted to make our buildings "look like new."

The change in attitude developed in the late '60s and early '70s, as the emerging conservation ethic came to be applied to the built environment and "wasteful" regained its pejorative connotation. As fuel and building materials became more costly, economics entered into the picture, and the cost of rehabilitation remains competitive with—if not less than—the cost of new construction, partly because tax policies have shifted in favor of reuse.

But aside from purely practical considerations, old buildings have risen to new levels of cultural and aesthetic acceptability. The historic preservation movement has created a new awareness—approaching moral fervor—of the value inherent in authentic links with, and material evidence of, the past. And even new buildings, in an often hollow kind of way, are being connected stylistically

to their predecessors.

The results of these phenomena can be seen in towns and cities all over Texas—most dramatically in Austin, San Antonio, and Fort Worth, where whole blocks of "modernized" facades have regained their original character and charm. But, on the whole, they have done so within practical parameters. While exterior treatments may approach pure restoration—conforming in color and detail to what existed at a specific point in time—interior transformations generally have been made in the interest of present-day suitability. The appropriate term here, then, is not "restoration," but "adaptive use" (or, if you will, "adaptive reuse," a popularly acceptable redundancy.)

Much of the appeal of adaptive use commissions is the challenge of making a new use fit an old shape. In many cases, good candidates for adaptive use are not good candidates for restoration, perhaps lacking both historical and architectural significance. In fact, the main appeal in most of our selections for this issue is not their inherent architectural character, but the extent to which the architects chose to intervene. These projects represent dramatic transformations—as in gas station to restaurant, or army fort to museum.

But the most basic thing they hold in common is having escaped the wrecking ball. And any new lease on life is cause for celebration.

—Larry Paul Fuller

THE LOUNGE AT INWOOD THEATRE

By David Dillon



The old movie palaces had crystal chandeliers, grand swirling staircases, but no bars. Until the opening of The Lounge at the Inwood Theatre in Dallas, no movie theater in Texas had a bar. Designed by ArchiTexas of Dallas, with help from client Theresa Alexander, The Lounge is an updated and slightly abstracted version of the Inwood's original interior, which was a whimsical blend of Art Deco and Cypress Gardens. The elaborate murals, etched plexiglass railings and soft, curvilinear forms derive from the 1920s and 1930s. To complement them, the architects have added rose neon, porthole windows and a carved glass block wall, the lounge side of which is a waterfall that camouflages the hubub of the milling lobby crowd. The strictly contemporary touches include black Formica tables and a hologram.

The result is a sophisticated architectural balancing act that respects the spirit of the Inwood's original design while playing imaginatively with its letter. It is chic but compatible.

The Inwood opened in 1947, and along with contemporaries such as the Esquire in Dallas and the Ridglea in Fort Worth, reflected the transition from the palatial movie houses of the 1920s and 1930s to the spartan, shoebox theaters now found in every American suburb. The Inwood was designed as a comfortable neighborhood house with 1000 seats, about average for the time, and a spacious lobby that could accommodate everything from a political rally to the crush at a Saturday afternoon blockbuster double feature.

The marine murals, typical of Interstate theaters of the pe-

The design is a sophisticated architectural balancing act that respects the spirit of the Inwood's original design while playing imaginatively with its letter. It is chic but compatible.

Photography by Robt. Ames Cook



riod, were painted by Dallas artist Eugene Gilboe, who first covered the theater walls with canvas, then painted on his nautical details. Although his swirls and curls have only a tenuous connection with Art Deco, they created the kind of cool relaxed atmosphere that would have been perfect for an Esther Williams retrospective. At one point, even the lobby telephones were framed in plastic scalloped shells.

By the time ArchiTexas arrived on the scene, the Inwood lobby had suffered through numerous alterations and renovations, including one that turned the concession area into a shingled, brick-backed imitation of a Pizza Hut. In stripping the space, the architects discovered that much of the original detailing was intact, including recessed light troughs in the ceiling. The old milk bar, torn out during one of the renovations, has been recreated to serve beer and wine. The origi-

FACING PAGE: Established in 1947, the Inwood represented a transition from palatial movie house of the '20s and '30s to the spartan suburban theaters of today. ABOVE LEFT: New entry picks up the Art Deco motif and introduces glass block continued inside. ABOVE: The lounge itself is defined by a curving "celebrated" wall rendered in Art Deco.

nal ladies' lounge (from whence the establishment's name) has been converted into an intimate alcove that is connected by elliptical viewing windows to both the bar and the auditorium. It is now possible to sip Chablis and catch a few frames of a feature simultaneously. Also, the combination of the windows and an abundance of mirrors makes the 1400-square-foot space seem much larger than it is.

The Lounge's major architectural element, and its one mixed success, is the waterwall. While it fills the lounge with soothing background sound, it is not as visually animated as it should be. Its elegant blue tiles are nearly invisible from certain parts of the room. New lighting has improved the situation, and a bit more wouldn't hurt.

But this is a cavil. Overall, The Lounge is a delightful place in which to erase the memory of a bad film, or sustain one's spirits after a good one. And it represents an enormous improvement over the sterile anonymous lobbies found in the typical suburban sixplex.

David Dillon is architecture critic of The Dallas Morning News and a Texas Architect contributing editor.

PROJECT: *The Lounge at Inwood Theater, Dallas.*

ARCHITECT: *ArchiTexas, Dallas. Craig Melde, Gary Skotnicki, Mark Scruggs, partners; Michael Bruner, project assistant.*

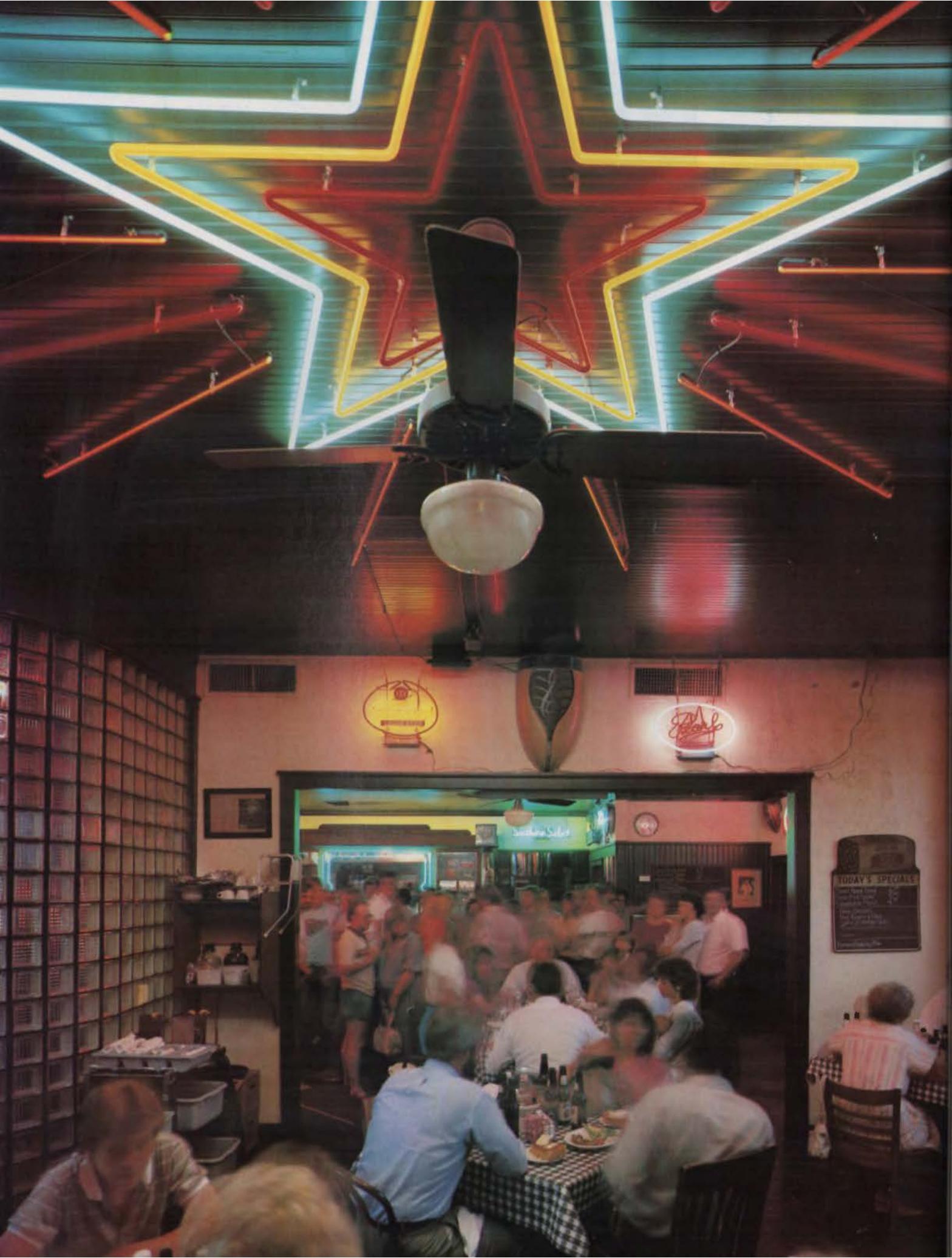
CLIENT: *Cinema Bar, Inc.—Theresa Alexander, John Coles, Bob Burney.*

CONTRACTOR: *Oakes Construction Company.*



LEFT: Black plastic laminate tables add a contemporary touch in a setting from the '20s and '30s. BELOW LEFT: Ladies' lounge has been converted to an intimate alcove.





RESURRECTION OF A ROADHOUSE

By David Brooks

Janis Joplin started here. And, according to some musicologists, so did Austin's progressive country music, thanks to four decades of Jimmie Rodgers-style ballads from Austin legend Kenneth Threadgill.

Now in a new incarnation, rather than country music, its calling card is country cooking. But the mystical, uniquely Austin, atmosphere remains.

It was once, ostensibly, a gas station. But from its inception in 1933, pumping gas was of lesser interest to owner Kenneth Threadgill than was picking a guitar, and in the earliest of post-Prohibition days, there was more call for a cold Bud than for a tankful of Ethyl.

So, with country music, cold beer and more than just an occasional bottle of bootleg whiskey in plentiful supply here, Threadgill's, then far outside Austin's city limits, earned its reputation as a raucous roadhouse—a reputation that lasted throughout its 40-year reign.

The good times ended in 1974, however, as Threadgill opted for the family life over the night life and the then legendary tavern was left to sit idle, a disbeveled shadow of its former self, for seven years.

About the same time, the equally legendary Armadillo World Headquarters was slowly crawling into extinction. Armadillo founder Eddie Wilson and partner Kini Ray Glenn envisioned a resurrection of the former roadhouse in the form of a unique "combination country

diner and beer joint," and on Jan. 1, 1981, one day after the Armadillo died, Threadgill's came back to life.

Tom Hatch Architects, Austin, helped plan the rebirth, but to be fair, Hatch says, the restoration was more of a "Mom and Pop effort," since Wilson's parents, and interested friends did the construction and influenced the design as much as anyone.

Phase I of the renovation involved structurally altering the existing building, which had been damaged by fire in its idle days, to provide ample seating area. In spite of complex program requirements, the strategy for the interior was to keep it simple, as a backdrop for Wilson's extensive collection of neon beer signs and tavern memorabilia.

"It's a perfect example of how a project doesn't have to have tight architectural controls; of how bending to the desires of clients and craftsmen can still produce a remarkably unified product," Hatch says.

Glenn agrees. "We had only vague notions of what we were after; some of us were tearing down one portion of the structure while others were putting up another part. Every once in a while, we would stop to see what the others were doing."

In addition to providing a master plan and directing the overall design, Hatch's influence did emerge in such decisions as what to do with the old gas station portico. To utilize the space, yet retain the flavor of an old service station, black glass and tile were used, making the former void still resemble a void. The glass block entry, reminiscent of 1930s style, was added "as a

Complementing the owners' extensive neon beer sign collection, a neon star radiates from the center of Threadgill's main dining room ceiling.

Ronn Baugher



Greg Hawley



The 1930s-era stainless steel diner, added alongside the old service station in a 1982 expansion, was chosen "as a response to the transient automobile."



The legendary gas station/roadhouse closed in 1974 and fell victim to neglect for seven years. It came back to life in colorful fashion, Jan. 1, 1981, when phase I of the remodeling was completed.



playful gesture" and to allow access to the original front door through the newly enclosed portico.

Period graphics by Austin artist Bill Narum and an "intentionally unpretentious" interior, featuring such incongruous elements as "great, heavy high school gym/auditorium curtains," kept the mood playful. "Our strategy was to keep all elements in the style of the 30s and 40s . . . or, at least, close," Hatch says.

But what controls the main structure lacked, a 1982 addition made up for. Phase II of construction, to add seating to what had become an enormously popular restaurant, was the antithesis of the "let's keep

building until it looks right" strategy of Phase I. Using the tightest of architectural controls, the classic American 40s-era diner, considered "a suitable neighbor to the old service station," was planned.

Tom Hatch and project architect Ronn Basquette sought to create a new form out of materials compatible with, but different from, the original building. Stainless steel, both terne and high gloss, as well as glass block, were selected because of their faithfulness to the diner genre and to further emphasize the neon's colorful reflections. Built by Don Heimbecker, the addition utilizes nearly every available square inch on the site, yet still manages to blend har-

moniously with the main structure. The masterfully crafted sheet metal wait stations and exterior work, by Austin craftsman Jimmy Crippen, was recognized by the Construction Specifications Institute for its extraordinary craftsmanship.

Cleanliness of design and attention to detail is evident throughout the addition, from a simple but precise mosaic tile floor to a tastefully concealed overhead service trunk containing lighting, wiring, speakers and air conditioning ducts.

"It was a rare opportunity for design," Basquette says.

"It's something Flash Gordon could be proud of," Hatch says.

The symbiotic relationship of the service station and the diner

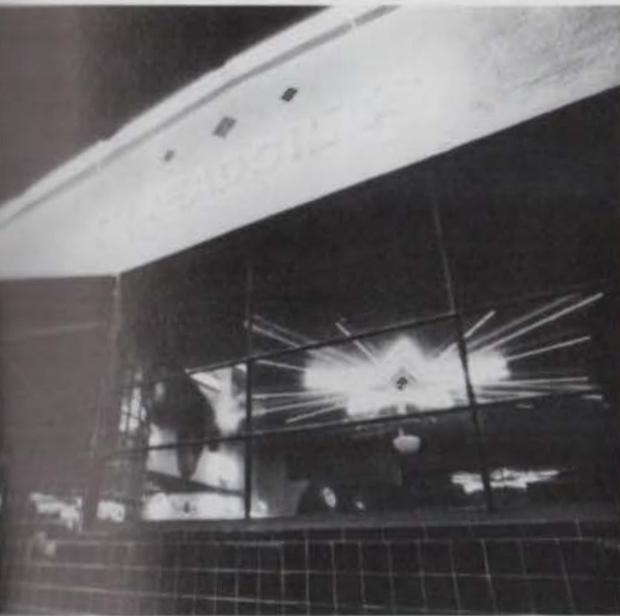
flourishes, both aesthetically and functionally. The result, owners and architects agree, is "not a bad little joint." ■

PROJECT: Threadgill's Restaurant, Austin.

ARCHITECT: Tom Hatch Architects, Austin—Tom Trutna, adaptive reuse; Ronn Basquette, diner addition.

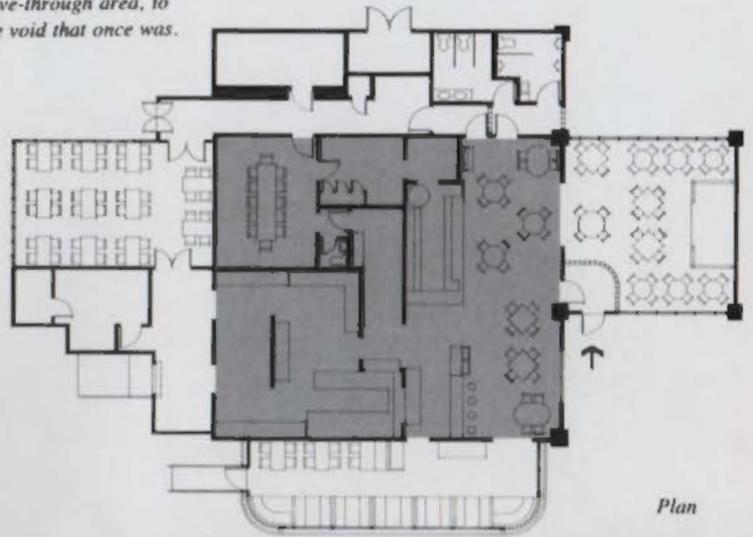
CLIENT: Eddie Wilson and Kini Ray Glenn.

CONTRACTOR: Woody and Beulah Wilson, Don Heimbecker.



Greg Harshley

Black tile and industrial sash windows were used to enclose the previous drive-through area, to allude to the void that once was.



Plan



Ronn Busquetz

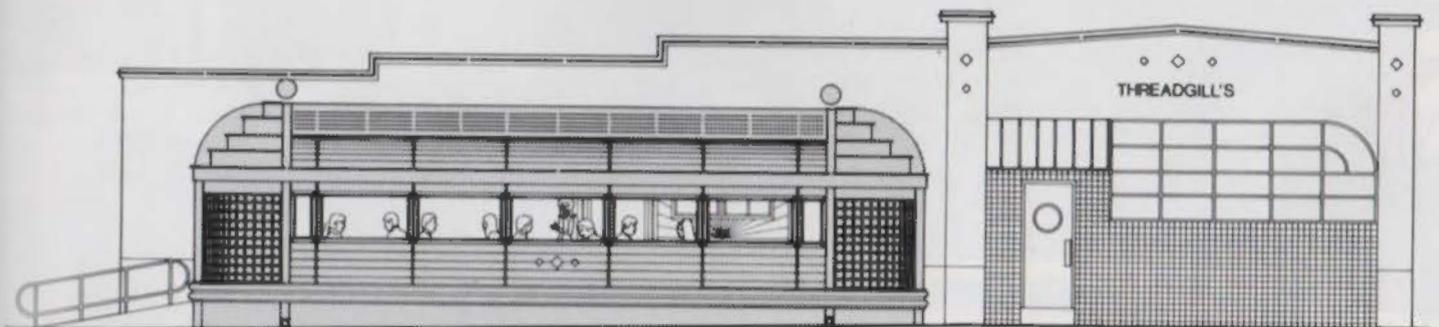


Greg Harshley

Two decorative gas pumps pay homage to the building's former life.

"Old high school gym/auditorium curtains" keep the interior unpretentious.

Diner exterior





DEPOSITORY RETAINS HISTORY SANS TRAGIC FACE

By Ray Ydoyaga

Photography by Robt. Ames Cook

It is one of the most photographed structures in the United States. Up to 4,000 tourists a day, Instamatics dangling at their sides, stand in Dealey Plaza and face the building from which Lee Harvey Oswald allegedly shot and killed President John F. Kennedy. Since that horrific November, 1963, morning, Dallas has tried to disassociate itself with the Texas School Book Depository.

For a time, there was talk of not fighting the daily migration of tourists, and instead, turning the building into a tasteful museum honoring Kennedy in much the same spirit as the Philip Johnson-designed cenotaph some 200 yards away. But there was an even stronger push to demolish the 83-year-old structure as a way of discouraging the vendors who gather near the plaza to peddle morbid postcards and film shows of the assassination.

Now, 21 years later, in a strange twist of fate, the building has acquired a new identity and a renovated appearance. Undaunted by the possibly negative connotations of occupying an infamous landmark, county officials have moved their court, offices and staff into remodeled interior spaces and renamed the structure, renovated by Burson, Hendricks and Walls, the Dallas County Commissioners Administration Building. Even with the new name, new look and new occupants, no one is expecting to stop the influx of tourists. But the architect's redesign does call attention to the building's life prior to the assassination and allows recognition of its long neglected, yet still distinctive, architecture.

The Southern Rock Island



LEFT: The architects respected the old Depository's stately exterior and have restored it to its original look. ABOVE: Inside, the architects were more experimental, combining older elements, raw wood columns, with the new, tubular steel columns.

FACING PAGE: View inside the courtroom from visitor's gallery in the lobby. RIGHT: Rear of the courtroom with second floor office galleries. BELOW: Inside the courtroom looking out into the lobby.



Plow Company purchased the site in 1894 from one of Dallas' founders, John Neely Bryan. The farm implement company built a five-story building on the site that was subsequently hit by lightning in 1901 and burned to the ground. The plow company commissioned a taller seven-story building that resembled and replaced the original Romanesque Revival structure.

A subsequent owner leased most of the building in 1950 to the Texas School Book Depository, a private firm handling the storage of public books. Soon afterward, the building's architectural integrity was severely compromised with such add-ons as bricked-over windows and a huge rental billboard on the roof.

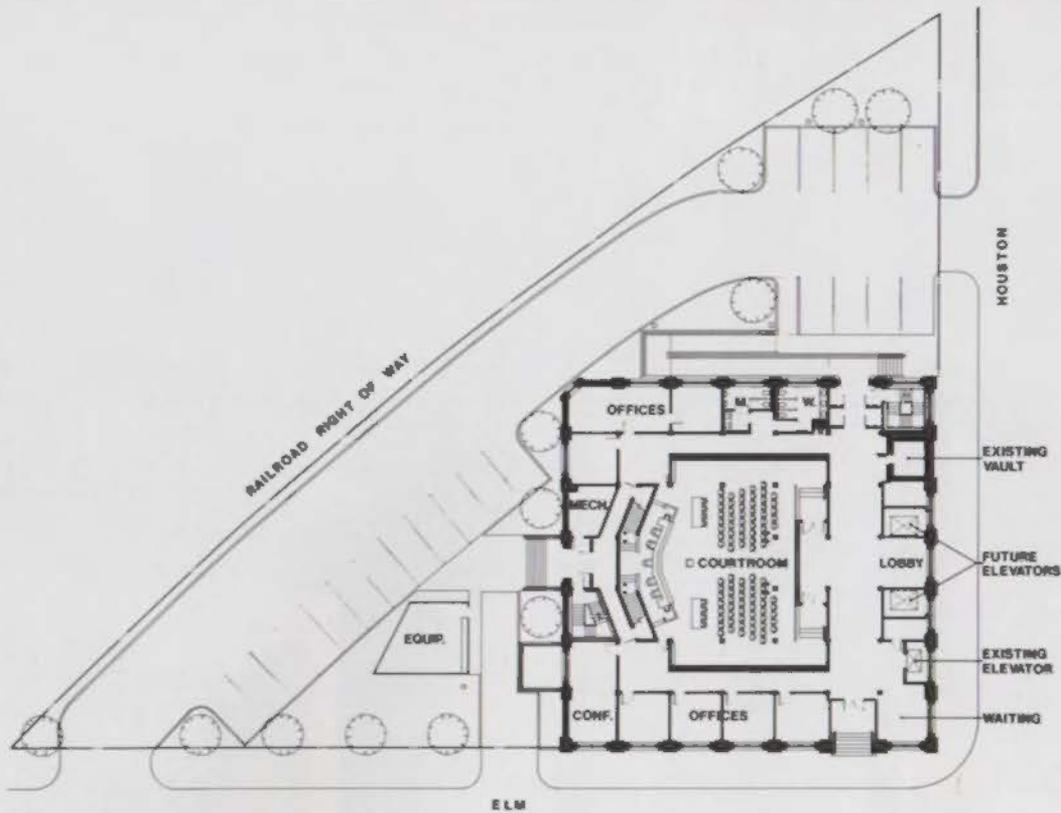
Dallas County purchased the building in 1977 to relieve overcrowded offices in a nearby building by converting two floors into administrative headquarters. The building, however, presented a number of obstacles for the architects as they tried to convert the existing multi-partitioned spaces into modern offices.

The building's somewhat decaying, load-bearing brick exterior was first stabilized. Then, the first floor's window openings, hidden for 20 years by add-on masonry, were reopened. Double-hung wooden windows were resealed and refinished to their original condition.

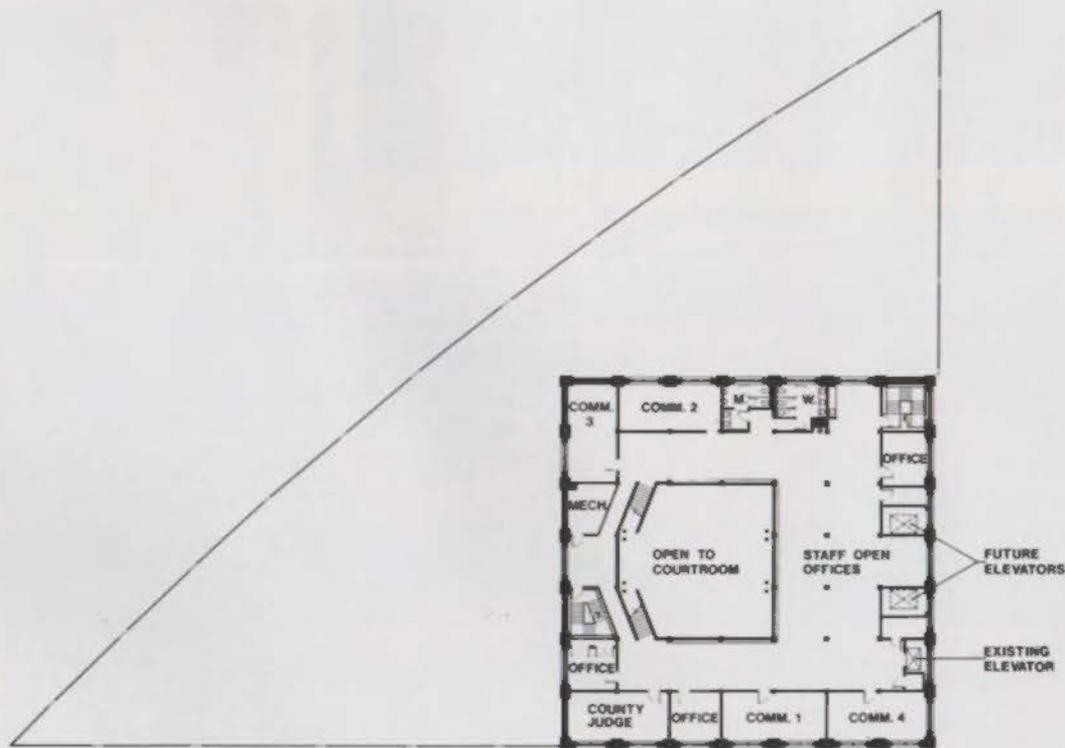
Inside, a byzantine assemblage of structural columns were kept, while wall partitions were gutted. A requirement for a 100-seat Commissioner's Court on the first floor offered the biggest challenge, as well as the biggest headache, in the renovation. The county initially wanted a single-height space for the court, but the architects convinced the commissioners that a such a low scale for a large room would have made the room seem cramped. A two-story tall space was proposed, but building it was no easy task.

To open the second floor for the new courtroom, portions of the original timber-frame structure had to be removed. The





First floor plan.



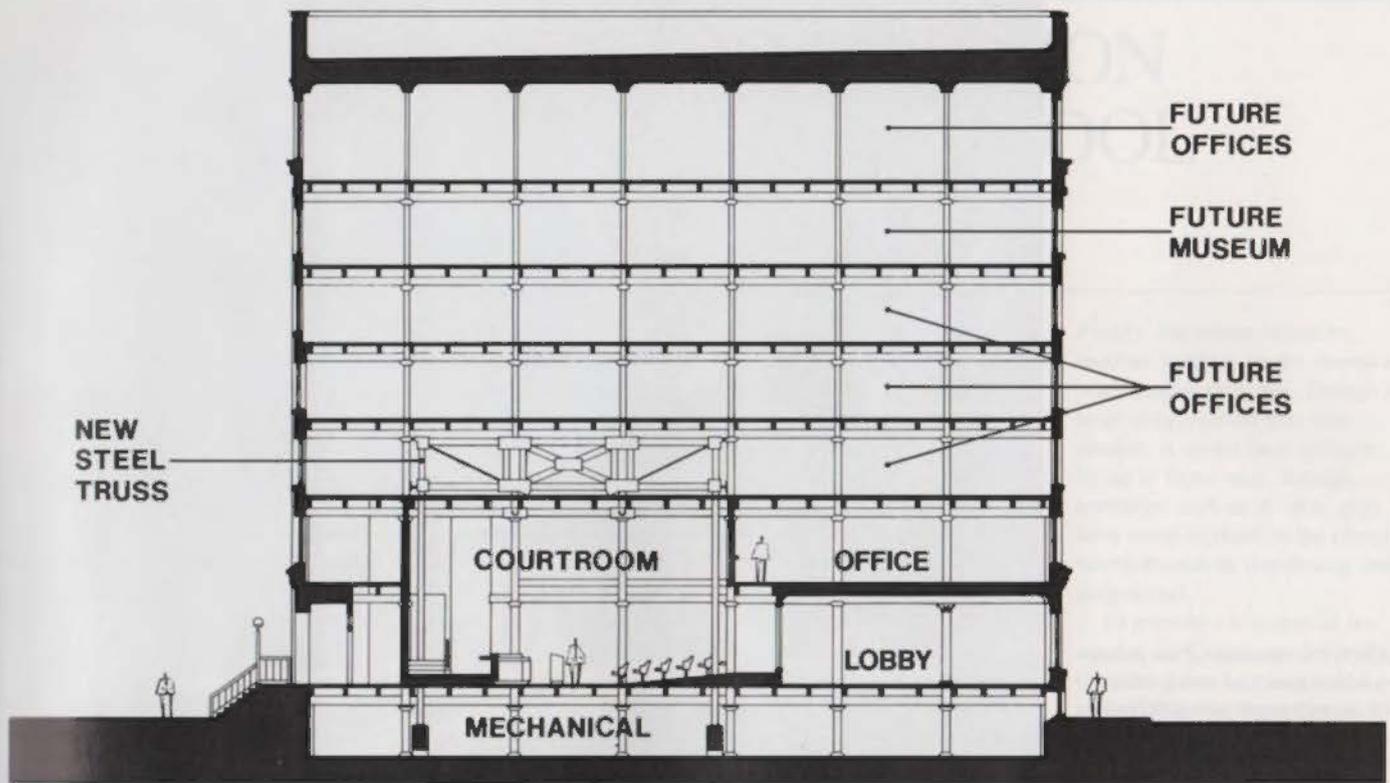
Second floor plan.

loads are now carried by new crossbeams in adjacent bays, and trusses that support the five floors above the courtroom. The trusses were too large to be carried intact into the building and had to be dismantled and moved in through third floor windows. After reassembling, the trusses were tensed, allowing the third floor beams and deck to be self-supporting and the floor beneath to be columnless.

Entering the building from either of its two main entrances, one is led down a long hallway with pressed metal ceilings to a serene lobby with a window wall looking into the courtroom. Inside the court, the raw wood of the original columns and beams lend a warm touch to a grand ceremonial space. Leaving the wood unfinished also gives the space the illusion of being old, even though the white tubular steel columns make it obvious that the room is a new addition.

The County plans to occupy another four floors with offices during a later expansion, while the sixth floor, padlocked since 1963, will be converted into a Kennedy museum administered by the Dallas County Historical Commission. Perhaps if the remaining renovation follows the success of the first and second floors, and if the new museum is as tasteful as the courtroom, the old Depository may have seen the end of its melancholy days.

PROJECT: Dallas County Courts and Administration Building.
 ARCHITECT: Burson, Hendricks & Walls Architects, Dallas.
 CLIENT: Dallas County Commissioners.
 CONSULTANTS: Datum Structures and Sam Toub & Associates. (mechanical/electrical)
 CONTRACTOR: Kugler-Morris, Dallas.



Section.

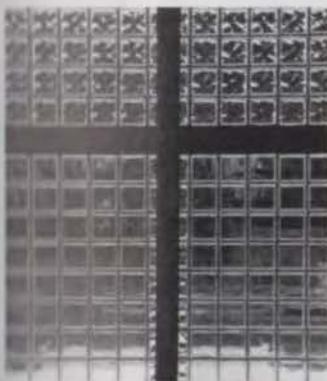


RIGHT: The character of the former school has been kept mostly intact with the only major alteration being the facade's colonnade now infilled with transparent glass block.
BELOW: A new congregation area, composed of transparent and textured block glass, was added to the north side of the complex.



ARTFUL REDEMPTION OF A FORMER SCHOOL

by Jon Thompson



The recent projects of San Antonio's Jones & Kell suggests that the firm has assimilated well the lessons of Post-Modernism—with emphasis on the Modernism—and found no basic contradiction with the partners' original Miesian roots. The firm's just-completed design for Trinity Baptist Church's Ruble center is an excellent case in point.

Originally built in the 1930s as an elementary school by the City of San Antonio, the building, located several blocks south of the main church, was purchased to cope with the congregation's explosive growth over the past five years.

The church had three major

program requirements that set the tone of the design. First, they needed a facility that would not look like a church, an unobtrusive, amiable structure to house a community outreach ministry tailored to the needs of a lower-income neighborhood immediately to the south of the Center. Second, the main church faced continuing friction with residents of the surrounding Monte Vista neighborhood who had to deal with the heavy traffic congestion and on-street parking caused by the congregation's rising population. In addition, the Neighborhood Historical District would be keeping a very close eye on any changes proposed for the unobtrusive school building.

Finally, the center would be used on Sundays for the church's adult singles program. Though a large congregation area was needed, it would have to be inviting to those who, through hardships such as divorce, may have come to think of the church establishment as threatening and judgmental.

To provide a low-profile image for the Center, the front of the school has been expanded and infilled, but the original character maintained. A close match was found for the tri-color bricks which are no longer locally produced. The stucco frieze was extended and wrapped around three sides of the building, unifying the new additions

Photographs by Richard Payne



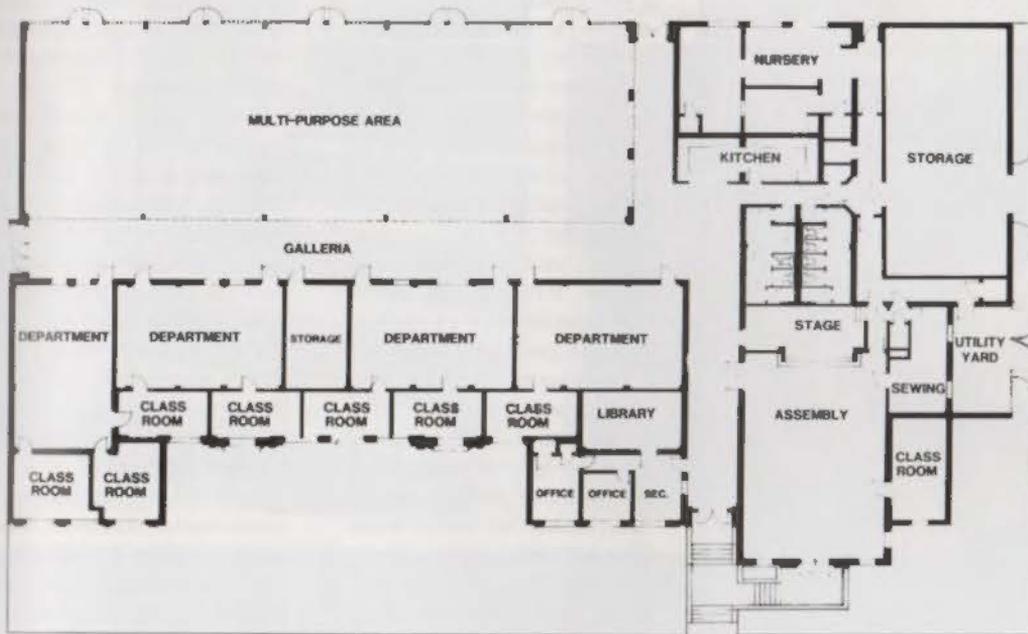
RIGHT: Inside the congregation area, the structure of the pre-engineered building is clearly visible, as is the exposed insulation system of batt panels held with painted chicken wire. **BELOW:** Along the street facade, the only symbol of the building's religious function is quatrefoil glass block above each bay.



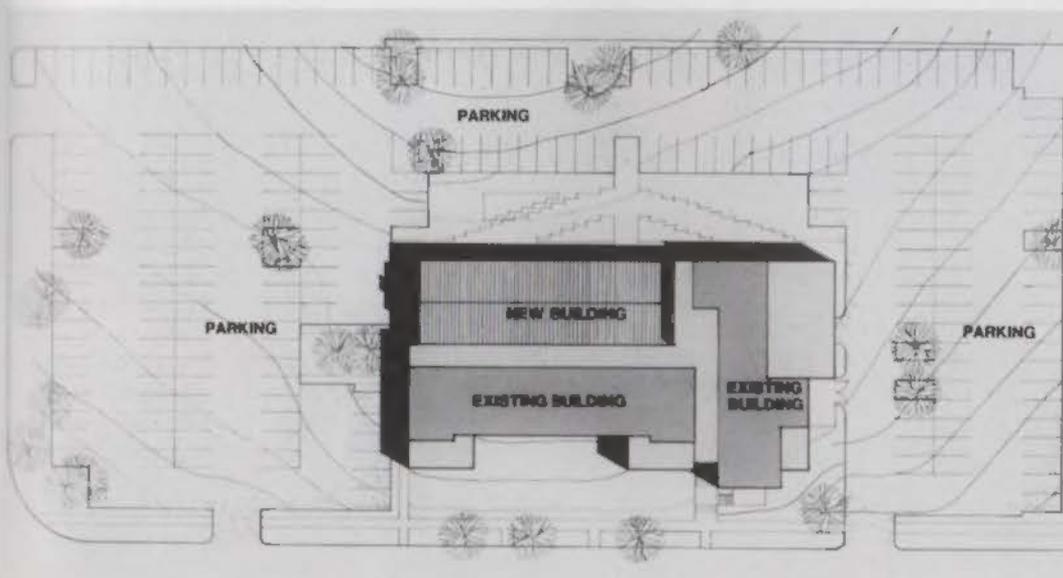
PROJECT: James K. and Mary Ruble Center, Trinity Baptist Church, San Antonio.
ARCHITECT: Jones & Kell, Inc., San Antonio (Formerly Chumney, Jones & Kell, Inc.) John Kell, project principal; Judith H. Urrutia, project interior designer.
CLIENT: Trinity Baptist Church.
CONSULTANTS: Danysh-Lundy & Associates (structural); Schuchart & Associates (mechanical/electrical).
CONTRACTOR: J. J. Falbo Company, San Antonio.



Increased parking was met, not by building a massive parking structure that would alienate the neighborhood, but by moving on-street parking to the Center site, leaving the existing oak trees to soften it, and then leasing turn-of-the-century trolleys the city uses weekdays on its downtown route. This is one parking solution that seems to appeal to everyone, adding a note of charm to the area.



Plan



Site plan

with the original mass. A colonnade was infilled with transparent glass block, combining with the original romanesque arches and cartouche keystones in the very best post-modern manner, satisfying the Historical District as well. Religious imagery is kept to a minimum, consisting of quatrefoil glass block above each bay in the colonnade, and three lites in the 'Trinity' exterior doors.

The second program requirement—increased parking—was met, not by building a massive parking structure that would alienate the neighborhood, but by moving on-street parking to the Center site, leaving the existing oak trees to soften it, and then leasing turn-of-the-century trolleys the city uses weekdays on its downtown route. This is one parking solution that seems to appeal to everyone, adding a note of charm to the area.

To the rear of the site, members disembarking from the trolley are greeted by a very different building, free of pomp and bombast. Built in a large crook of the original school, the congregation area is glazed on its north face with a long wall of glass block, transparent below, textured above in a frieze band. The sparse steel between is welded with hollow vertical members and channel horizontals.

The structure of the congregation area is a pre-engineered building camouflaged on the exposed end by a brick gable wall. Insulation is strictly industrial, with batt panels held in place with chicken wire, then painted. The elegance of the resulting interior comes from its simplicity and the light shimmering through the long glazed wall.

FORT CONCHO: OUTPOST FOR A NEW FRONTIER

By Jim Steely



Adjustable track lighting was coupled with skylights frosted to filter out the ultraviolet rays of the bright West Texas sun.

Criticizing the federal government for its wasteful habits is nothing new. Observing the erection of permanent fort buildings at Fort Concho in 1872, post surgeon Dr. William Notson wrote of the arrival of "mechanics" before the necessary building materials had been secured. Then a shipment of shingles appeared, before other materials were available for beginning foundations or walls.

Fort Concho was established in 1867, at the confluence of three branches of the Concho River, to guard mail routes and the growing movement of settlers demanding protection from hostile natives. With no apparent recognition of the frontier's constant advancement, the Army stubbornly hauled steam-powered lumber mills to the pecan-rich Concho valley, imported stone masons and rare building materials from Fredericksburg, and built an exemplary fort.

Dr. Notson further recalled from his frontier experience that for every building then occupied by the Army in the West, there were the abandoned "fragments of twenty buildings upon which the government has expended money." Indeed, a mere 17 years later the substantial limestone and pecan structures at Fort Concho—built slowly but surely—were deserted by the Army. The frontier had moved on.

A century has passed since the buildings of Fort Concho were deemed obsolete for their original purpose. But because of their sound construction and the needs of nearby San Angelo, these frontier buildings survived as early examples of recycling. Private homes, rooming houses,

hotels and warehouses were made of the old post buildings after 1889. In the last 20 years, the city of San Angelo has gradually made the property public again, with the goal of restoring the fort's original appearance as a frontier outpost.

But the practicality of adaptive use has not been lost in this latest utilization of Fort Concho. While the exteriors of the post buildings are being restored to their 1870s appearance, the interiors are for lease by groups such as the Junior League. A history museum is housed in the former headquarters and two of the barracks. And plans include leasing other renovated interiors for small office space.

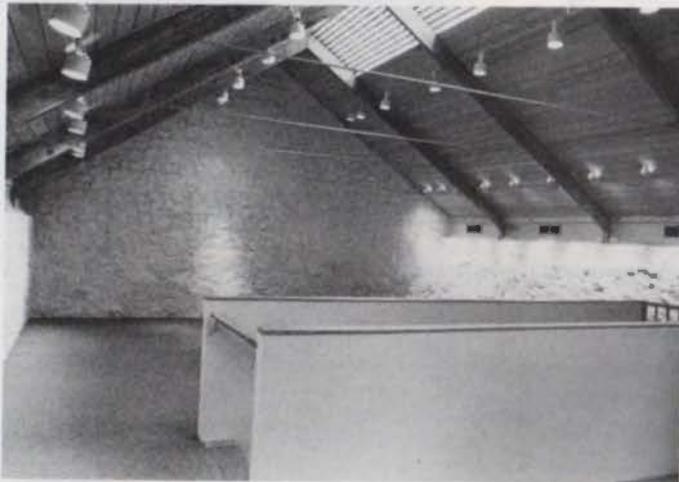
Most recently, the former quartermaster storehouse was converted to an art museum. This simple building was designated five years ago as being ideal for a fine arts museum in a master plan for restoring the fort, according to John Vaughan, director of Fort Concho National Historic Landmark. "Adaptive reuse in smallish buildings can be difficult because of so many windows, doors and walls," says John Vaughan, director of Fort Concho National Historic Landmark. "However, the quartermaster has two large spaces" easily adapted to display and service use, and has few penetrations in its thick limestone walls.

Design work on the conversion was accomplished by the Dallas-based Oglesby Group, including San Angelo native Enslie (Bud) Oglesby. "Recognizing that the purpose of the space is to show the art to best advantage," Oglesby explains, "we have kept it simple. The



Stairway (left) leads to a mezzanine (below) which was added in the main gallery for intimate exhibits and audiovisual presentations.

Fort Concho's architecture (bottom) reflects the shortage of wood and abundance of stone in the surrounding area.





Exteriors of Fort Concho's buildings were restored to their 1870s appearance.



Because of sound construction and the needs of nearby San Angelo, the frontier buildings survived the past century, serving as private homes, rooming houses, hotels and warehouses.

PROJECT: San Angelo Museum of Fine Art.

ARCHITECT: The Oglesby Group, Dallas.

OWNER: City of San Angelo

CONSULTANTS: Daniel C. Herndon, Dallas (mechanical/electrical); L. A. Fuess & Company, Dallas (structural).

CONTRACTOR: DLS Contractors, Inc., Abilene.

richness of the stone walls is retained . . . the wood ceilings are light in natural color and weight. . . ."

The storehouse's exterior, facing the old fort parade ground, was restored to its original appearance. But on the opposite slope of the roof, a filtered and baffled skylight was added to illuminate the artwork displayed inside.

Fires and many alterations had changed the roofline of the structure, but the adjacent former commissary storehouse managed to retain its pecan framing and original pitch. Therefore, the quartermaster building's walls were reshaped, and the roof structure was rebuilt of pine to conform to its neighbor. Dark red brick in a herringbone pattern paves the interior, and flexible lighting fixtures supplement the natural light from above. A mezzanine was added in the main gallery for intimate exhibits and audiovisual presentations.

The San Angelo Museum of Fine Art has not yet acquired a permanent collection for display. However, the first loaned exhibition of 15th- and 16th-Century primitive paintings found ideal surroundings within the rough

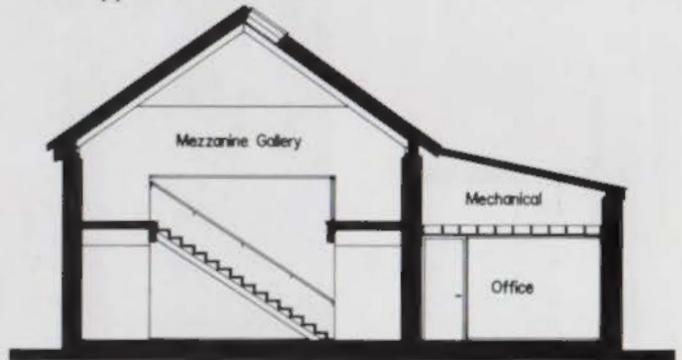
limestone rubble interior walls of the museum. "Those walls are probably not too different from the European cathedrals and buildings where the paintings originally hung," Vaughan speculates.

The austere construction of frontier military architecture makes it ideal for adaptive use. In the case of Fort Concho, the attitude of the management has allowed for a combination of interpretive and adaptive uses. This conversion to a modern museum demonstrates the inherent flexibility of these stalwart old buildings . . . even though the "mechanics" from Fredericksburg thought they were just building a storehouse.

Austin freelance writer Jim Steely is a graduate student in architectural preservation and history at UT Austin.

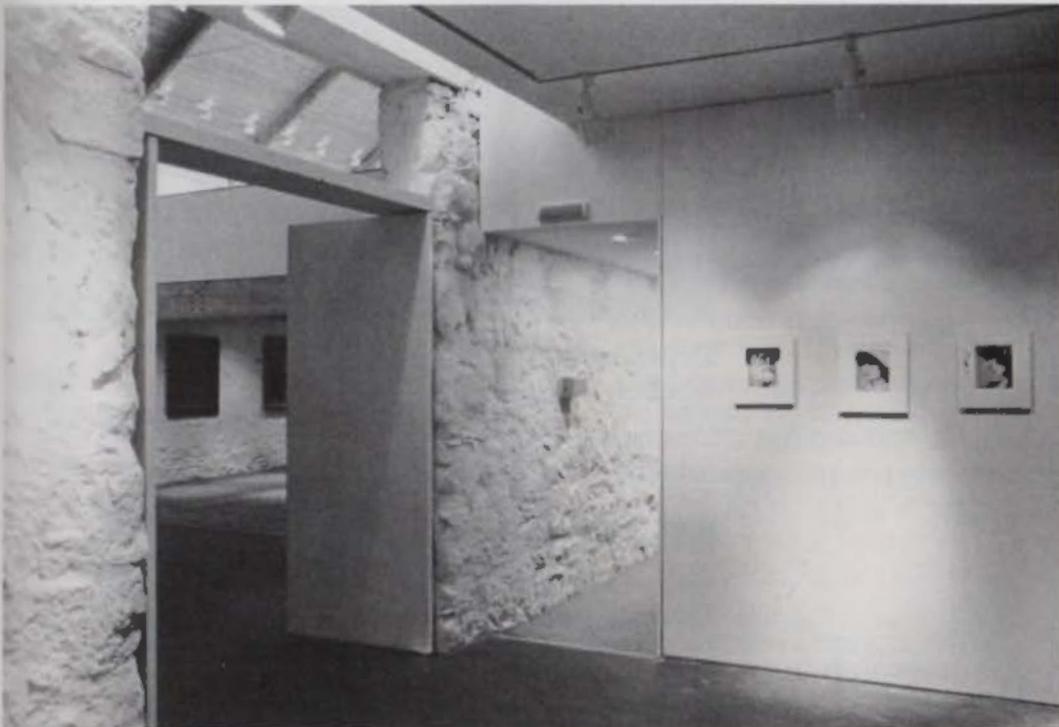


The quartermaster building's walls were reshaped and the roof structure was rebuilt of pine.



Section.

Plan.



The first loaned exhibition of 15th- and 16th-Century primitive paintings found ideal surroundings within the rough limestone rubble interior walls of the museum.

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Photography by Greg Hursley

GRACE

DESIGNS



Entry to "a showcase of dreams and possibilities."

MEMPHIS IN DALLAS

By David Dillon

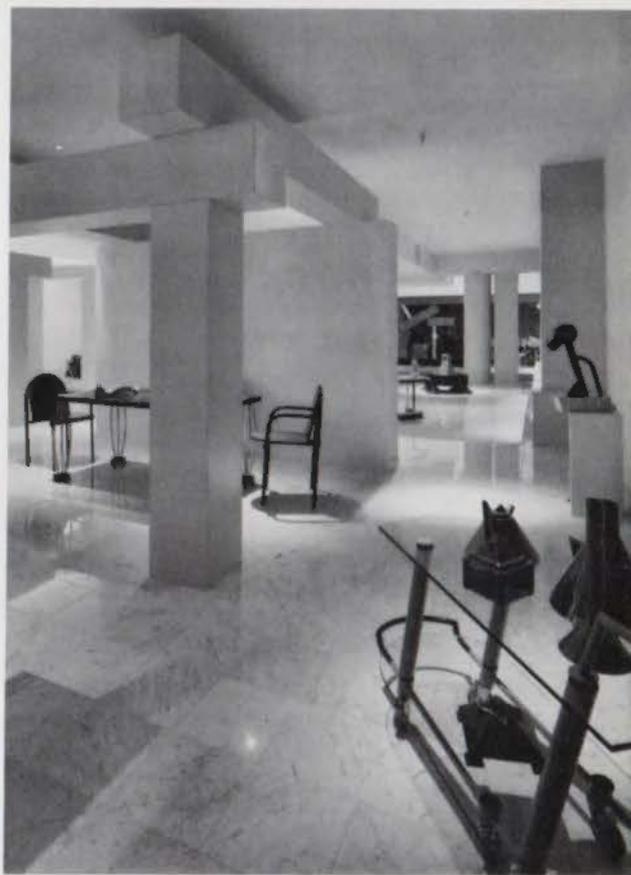
Representing a kind of adaptive reuse all unto its own, contract showrooms afford architects the opportunity to design with abandon. The following two examples, in Dallas and Houston, reflect the whimsicality and capriciousness that have come to be associated with the type.

Memphis furniture looks as though children might have designed it, and Memphis's new home in the World Trade Center, Grace Designs, looks that way too—sort of. The facade of the showroom is an assemblage of beams and columns, painted in bold kid's colors, and put together in a seemingly naive, tumbledown way, like one of architect Ettore Sottsass's bookcases or sideboards. It makes an intriguing prelude to the showroom itself as well as a revealing statement about its contents. The focal point of the showroom proper is a tall square pavilion, glassed in on two sides, on which tables, chairs and other choice pieces can be displayed, like icons in a temple. It's a special space, a box within a box, a complement to the niches that line the side walls. It's also a calculated piece of display theater that underscores the sense of fantasy pervading this whole undertaking. Sottsass and his Houston associate Peter Jay Zweig have described the showroom as "a showcase of dreams and possibilities." That's probably as good a description as any.

The interior has been broken up into a series of small, irregular spaces, some of which are reminiscent of old-fashioned furniture store displays, while others are merely loose arrangements of objects and dividers. It's all quite informal and, like many Memphis designs, decidedly asymmetrical. Columns don't quite line up; beams meet at odd angles and peculiar heights. Much attention has been paid to framing views of individual pieces, but it's been done in a whimsical, cockeyed way, as though Escher had a hand in the design.

Yet despite these House-that-Jack-Built features, Grace Designs is a coherent, extremely functional showroom. The interior spaces, unconventional though they may seem, form a logical sequence that carries through from beginning to end in the best Modern manner. This fragmentation also makes the room seem larger than it really is.

By comparison, Michael Graves' showroom for Sunar a few doors away is so architecturally sophisticated that it's easy to forget what's being sold. The combination of spatial



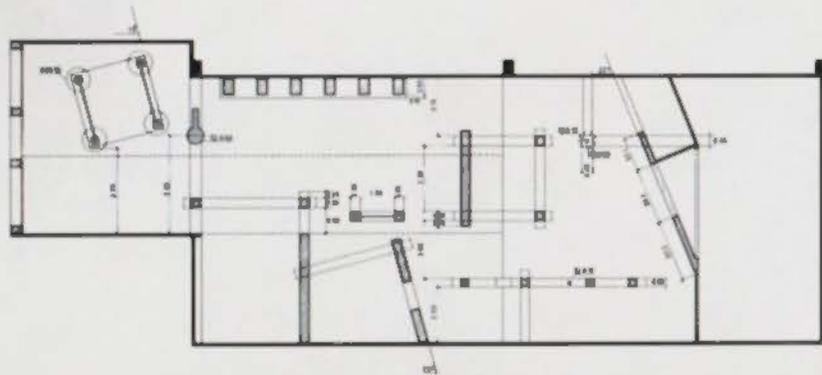
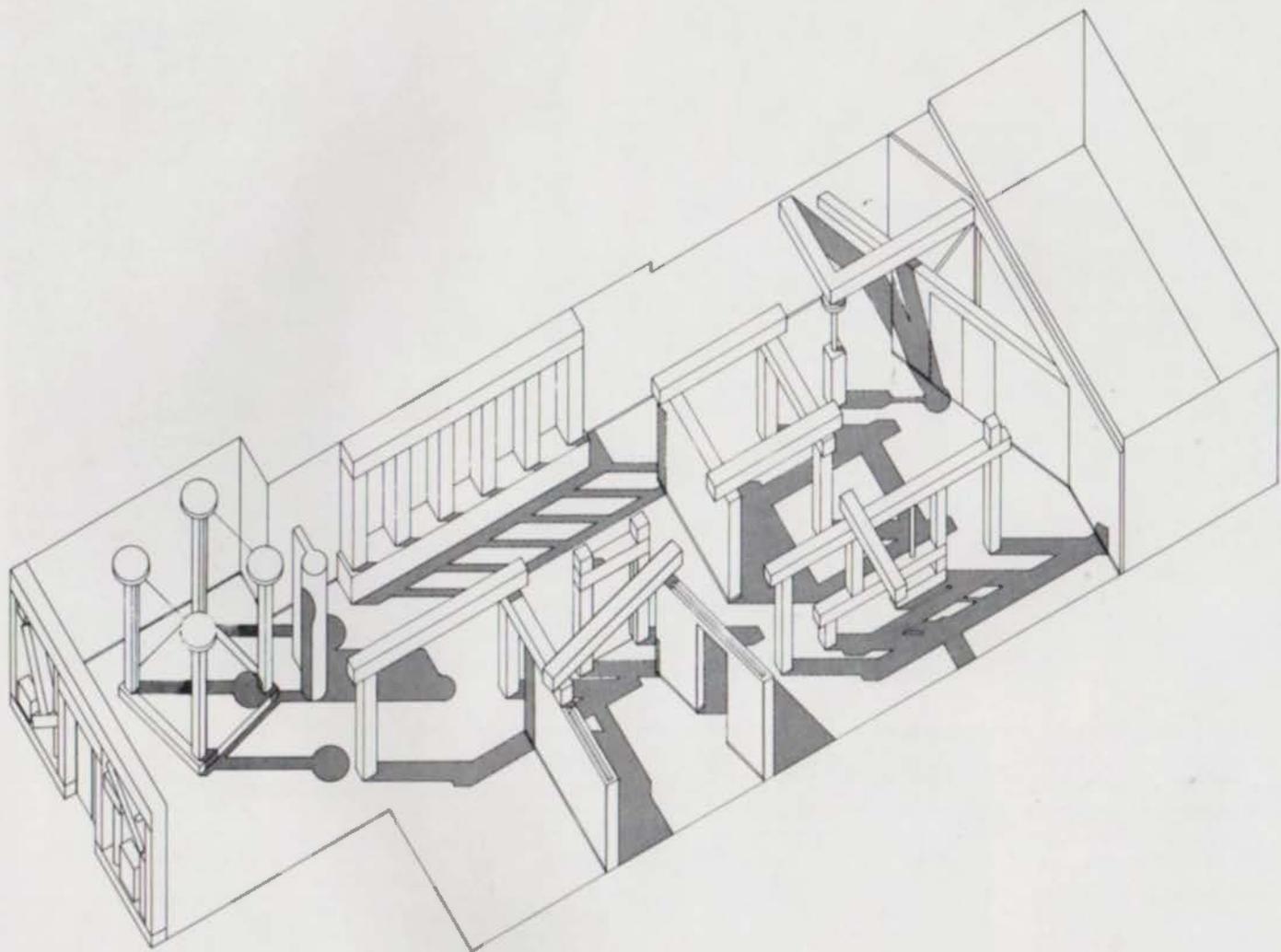
The showroom is stylish, but the merchandise clearly comes first.





The interior has been broken up into an informal series of small, irregular spaces, some of which are reminiscent of old-fashioned furniture displays, while others are merely loose arrangements of objects and dividers.





Despite its House-that-Jack-Built features, Grace Designs is a coherent, extremely functional showroom. The interior spaces, unconventional though they may seem, form a logical sequence that carries through from beginning to end in the best Modern manner.

complexity and lavish use of color and pattern tends to overwhelm the desks and office chairs on display. Is this a showroom or a ville? But beyond its front door, Grace Designs sticks to basic white and unembellished finishes, which enhance the furniture and decorative objects instead of competing with them. The lamps and sofas provide the color, not the architect. The only questionable decision, and not a minor one either, is the use of white marble on the floors. Sure, these are Italian designers to whom marble is a natural material. But it's also a very formal and elegant material for a showroom that makes such extensive use of plastic laminate. It's not funky enough, and quite noisy.

Overall, however, Grace Designs is both a stylish and extremely functional showroom, in which the merchandise clearly comes first. And unlike some of that merchandise, it is the simplicity and clarity of the design that makes everything work. ■■■■■

PROJECT: *Grace Designs, World Trade Center, Dallas.*

ARCHITECT: *Sottsass Associati, Milan, Italy—Ettore Sottsass and Marco Zaninni.*

ASSOCIATE ARCHITECT: *Peter Jay Zweig, Architects, Houston.*

CLIENT: *Grace Designs—Thomas Grace, Lorry Parks.*

CONSULTANTS: (lighting) *Halo Lighting—Philip Marlow; Samuels & Shields & Associates—Dennis Jones.*

CONTRACTOR: *Richard Earnhardt Design and Construction.*



KNOLL IN HOUSTON

By Mark A. Hewitt



ABOVE: Main (south) facade. RIGHT: Photos from Main Street—north facade (with parapet) and west facade (above) and view from south toward parking lot (below). FACING PAGE: View through parking lot screen.



Timothy Hurstley

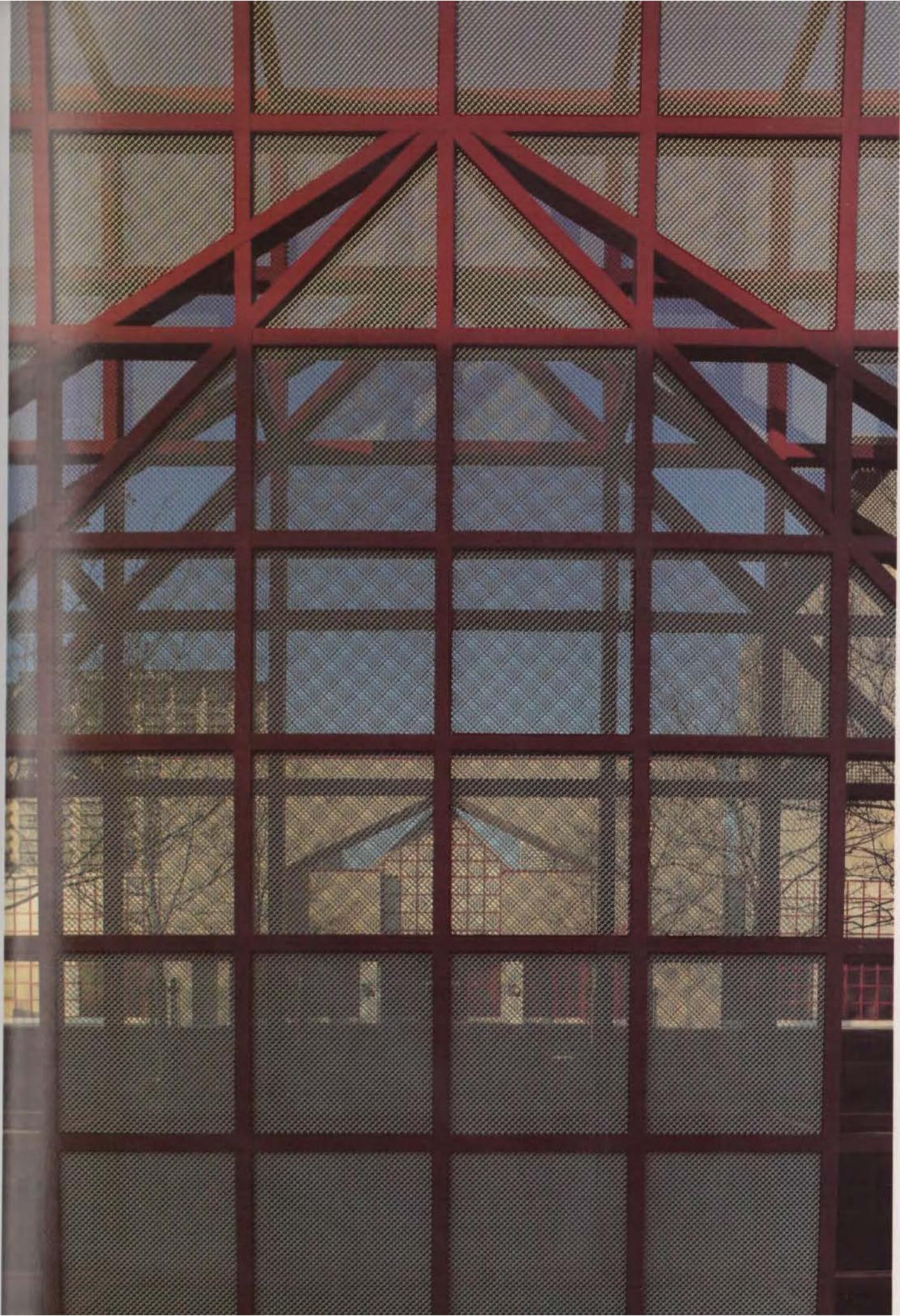
During the past ten years, in an architectural climate where flamboyance and overblown gestures have been the rule, Stanley Tigerman has often appeared to lead the list of pretenders to the title of King of the Post-Modern Gadflies. Since the publication of his outlandishly titillating *Hot Dog House*, he has challenged such architectural dandies as Charles Moore, Robert Stern and Philip Johnson in a playful contest to see who can be the naughtiest kid on the block, and has generally come out on top. Moreover, Tigerman has practiced his peculiar brand of architectural chicanery in the city of Chicago, where the traditions of a structural discipline dating back to the invention of the "Chicago frame" and the strictures of the Miesian idiom have long been the dominant ideology. He has done very well by his contrariness, becoming the leader of that city's younger generation of architects ("The Chicago Seven") and helping to establish their reputations internationally, along with his own.

Timothy Hurstley

Tigerman freely admits that his work is a rebound from an education and apprenticeship in the 1950s—at Yale and in the Chicago office of Skidmore, Owings and Merrill—when the discipline and purity of the Miesian idiom came to represent a straightjacket to some members of the younger generation, notably Robert Venturi, who expressed his boredom in the theory that spawned Post-Modernism. But Stanley Tigerman has clearly not forgotten the lessons of his rigorous education. There are signs in his most recent work that he, like many of his colleagues, is searching for a simpler and less bombastic mode of expression.

Timothy Hurstley

It is therefore not so incongruous that Knoll International, the furniture company that markets Mies van der Rohe's furniture and that helped establish modern standards of taste in the 1950s, chose Tigerman to design its new Houston showroom in 1983. Not only has the company—under the new ownership of Stephen C. Swid and Marshall S. Cogan—freely embraced Post-Modernism (Robert Venturi, Charles Gwathmey and Joseph D'Urso have also designed showrooms for the firm in recent

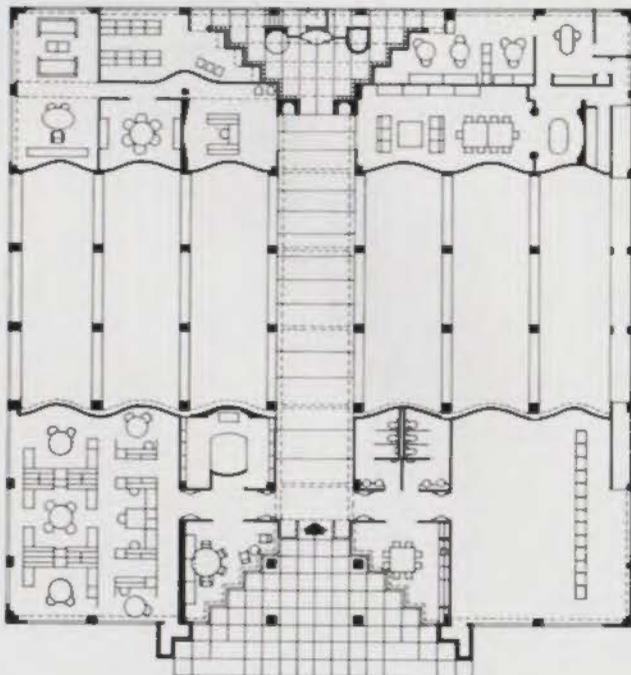
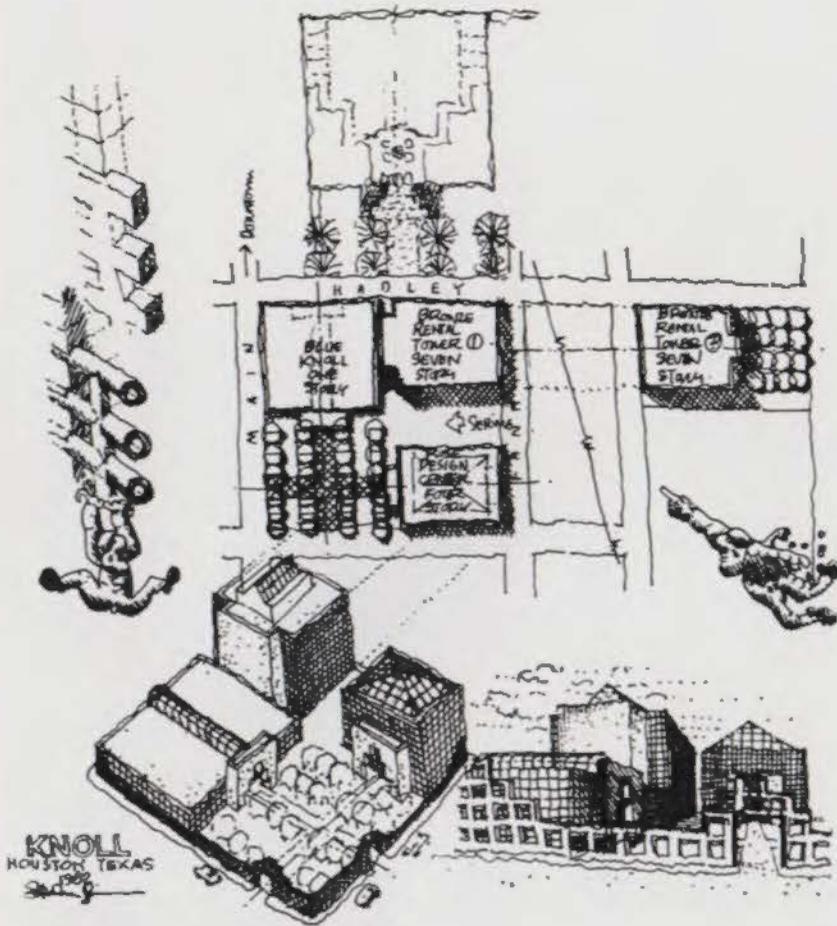


years), but it recently introduced a controversial new line of furniture by Venturi, further underlining its commitment to a new image. The owners affirm their respect for Tigerman's work, labeling it "unique—blending a certain sense of classicism with an atypical approach to architecture."

Knoll's Houston showroom, a renovation of a 1919 commercial building at 2301 South Main, opened on January 30 with the sort of fanfare Tigerman relishes. For the gala opening reception, the building's unique forecourt/parking lot was decorated with anatomically correct cartoon paper *putti*, modeled after those that appear in his sketchbooks. The architect was clearly delighted by the theatricality of both building and event. The showroom, which is merely the first part of a projected three-phase development of the block by Knoll, was generally well received by both architects and critics. Like Tigerman's 1984 vacation house in Northern Michigan, winner of a 1984 AIA Honor Award, the vocabulary of the building is far more rational and restrained than his earlier work in the 1970s.

THE BIG, BOLD MOVE

Tigerman has never been one for whittling away at a design problem, trying to plumb its subtleties. He likes the big, bold move. For Knoll, a scheme for the development of the entire block came to him almost immediately—schematic design took only a week. The clarity and logic of the scheme, from site plan to the particular elements of the showroom, are incontestable. Half the existing site was occupied by the old showroom building and a 1957 office building by Victor Neuhaus. The other half was relatively free. Tigerman divided the site into quadrants, relating the showroom building to a new parking lot on the Main Street side, and creating a projected little brother for the Neuhaus building as part of the third phase of Knoll's revitalization plan. The parking lot ties all the elements of the design together through an ingenious set of cross-axes marked by gates made of a metal grid infilled with white, plastic-coated wire mesh. These replicate the red grid the architect used to wrap the existing showroom, infilled there with opaque, milk-white translucent and transparent glass which in turn expresses the simple cross-axial spatial organization of the showroom interior. A skylit central hall was introduced to light the relatively deep space of the building. (The showroom space itself occupies the center three bays, stretching the entire length of the structure from the street side inward.) The site plan diagram is repeated in the





Upon closer inspection, many of the interior features begin to look shallow and more than a little strained—there is no Dick Powell or Ruby Keeler to follow the Busby Berkeley showgirl opening.

LEFT: View down skylit central hall to statue of Arachne, a character from Greek mythology.

organization of each building; a consistent powerful homage to the square and the grid operates throughout.

The conceptual discipline of Tigerman's design, and the combination of playfulness and aplomb with which it has been carried through, give it an appealing freshness. Entering the forecourt by car, the visitor is treated to the kind of theatrical thrill that must have been present in gala Hollywood film openings in bygone days. Why don't more Houston buildings celebrate the automobile in similar ways? Upon entering the overscaled entry, the choreography is continued in the skylit central runway which divides the showroom floor and forms the main circulation spine for the building. Here one conjures up images of an Yves

Saint Laurent fashion show. "A person walking down the center aisle becomes a performer, the furniture mute audience," Tigerman says.

Upon closer inspection, many of the interior features begin to look shallow and more than a little strained—there is no Dick Powell or Ruby Keeler to follow the Busby Berkeley showgirl opening. Tigerman ends the central axis weakly, with the fabric display, masking it with a somewhat tacky golden statue. Press releases proudly tell us that this Goldfinger-like effigy represents the Greek character Arachne, who challenged powerful Athena to a weaving contest and was changed into a spider for her presumption. At Knoll she is seen clad in the "Fabric of the Month."

The showroom area, defined by rather inef-

factual wavy walls and simple columns clad in wallboard, is meant to be an understated backdrop for the furniture displays; it falls a little flat, however, and tends to be upstaged by less important setpieces. For instance, one of the cleverest shticks in the building is found in the washrooms, where Rene Magritte makes a surprise guest appearance. Art Decoish black plastic laminate consoles line the hallways to the office suites, echoing the stepped-back profiles that occur in plan, and emphasizing spaces that need no emphasis.

The interiors lack the integration and conceptual simplicity of the exterior. Missing too is the elegance traditionally associated with Knoll. Painted gypsum board and plastic laminate, even in the swashbuckling hands of a Graves or Tigerman, begins to wear thin after a while. As Mies demonstrated more than once, a little marble, chrome and leather go a long way.

But showrooms for contemporary furniture design, as the Houston building demonstrates from its former life, are ephemeral things, not unlike the elaborately decorated soundstages of Hollywood. Knoll's New York Showroom, designed by Venturi, Rauch and Scott Brown in 1980, and in a manner not unlike the Houston branch, was repainted and significantly altered by Joseph D'Urso shortly after its opening. Tigerman's design provides both a strong armature for future metamorphosis, and an evocatively theatrical setting for the display of Knoll's increasingly disparate product line. It is also, as other observers have noted, full of architectural ideas that speak eloquently and directly to the potential of a difficult site.

Mark A. Hewitt is an assistant professor of architecture at Rice University and a frequent contributor to CITE, the Architecture and Design Review of Houston.

PROJECT: *The Knoll Building, Houston.*

ARCHITECT: *Tigerman Fugman McCurry, Chicago—Stanley Tigerman, design; Robert Fugman, partner-in-charge; Margaret I. Curry, interiors; Lee Stout (creative director, Knoll Interior Design), showroom design.*

ASSOCIATE ARCHITECTS: *Ray B. Bailey Architects Inc.—Ray D. Leiker, associate-in-charge.*

CONSULTANTS: *Ray Beebe, Inc. (structural); Wallace & Migdall, Inc. (mechanical/electrical); Incorporated Consultants Limited, Carroll B. Cline (lighting).*

CONTRACTOR: *Robert E. McKee, Inc.*

Harr, Hedrick-Blessing



Harr, Hedrick-Blessing



The interiors lack the integration and conceptual simplicity of the exterior. Missing too is the elegance traditionally associated with Knoll. Painted gypsum board and plastic laminate, even in the swashbuckling hands of a Graves or Tigerman, begin to wear thin after a while.

Harr, Hedrick-Blessing



ABOVE: Knoll products are displayed on either side of the central axis. FACING PAGE: Statue of Arachne (who challenged the Greek goddess Athena to a weaving contest and was turned into a spider) signals the fabric display area and is draped in the "fabric of the month." FACING PAGE, BELOW: Perimeter areas are lit by a soft natural glow from translucent glass.

By Lawrence Speck

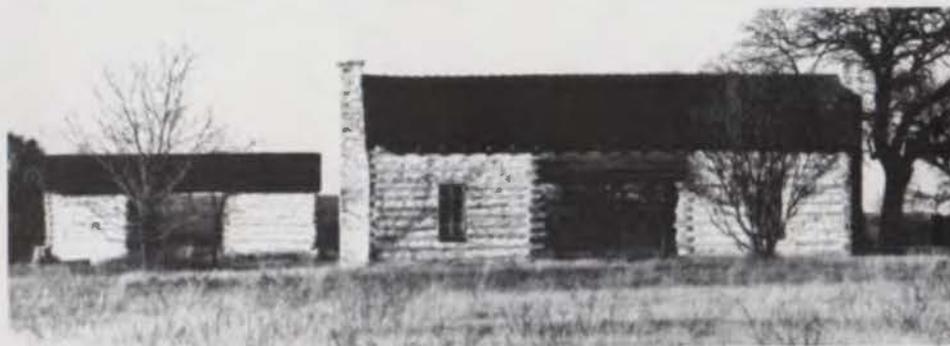
Home Sweet Home/American Domestic Vernacular Architecture, edited by Charles W. Moore, Kathryn Smith and Peter Becker. Rizzoli International Publications, 150 pages, \$17.50, paperback.

Hats off to anyone who is ambitious enough to attempt a series of exhibitions, a symposium and a publication on the neglected topic of American domestic vernacular architecture. There is, perhaps, no environmental expression so telling of our society, so indicative of our values, our way of life and our aspirations as is the American home. It is where we spend the bulk of our time, where we have invested great quantities of land resources and where we, individually, devote a significant part of our financial and personal capabilities.

It is not an area, however, of much distinguished scholarship. Although there has been promising recent work on such selected topics as the image of the house or the role of women in the development of the house and domestic communities, the American home is still not a topic that has received the attention it deserves among significant environmental analyses. This loose assembly of essays is a baby step toward ameliorating that deficiency.

Home Sweet Home suffers from the common afflictions of many such volumes of collected articles. The essays are uneven in quality and depth of treatment. They vary from specific and rather thorough pieces such as the essays by Barbara and Arlan Coffman on architectural construction toys and by John Chase and John Beach on "The Stucco Box" to entries that are little more than one-liners such as Gere Kavanaugh's notes on regional color.

There is also little that binds the essays together. They certainly cannot be



LBJ Ranch houses, Johnson City, Texas.

viewed as "a cohesive study of the history of American domestic architecture" as the book claims. Despite a clever, if rather forced, attempt in the table of contents to weave their diverse topics together, the essays remain a series of vignettes easily read and digested independent of each other. The breadth of the topic and the decision to include such a wide range of topical studies (from children's makeshift play environments to William Randolph Hearst's San Simeon) makes this stretch almost inevitable.

It is also a bit disappointing that the essays do not address themselves more directly to a true "vernacular" architecture. As Charles Moore notes in his introduction, this would be "the commonest forms, materials, and decorations of a place, period, or group." But what is studied and lauded here is not so much what is common but what is exceptional and exaggerated.

But this is quibbling. The book does make a real contribution to understanding a certain sort of American vernacular home—in particular the 20th Century Southern California vernacular home. Most of the authors are Californians and the great majority of examples in the book are drawn from that region. These facts place *Home Sweet Home* alongside a substantial stream of architectural literature spawned, in part, by *Arts and*

Architecture in the 1950s, which has doggedly and admirably charted the architectural development of Los Angeles and Southern California. Several of the authors here—notably Esther McCoy and David Gebhard—have been leading figures in that movement. Any region in America would be fortunate to benefit from the kind of scrutiny which they have consistently applied to their place. It is encouraging to see them joined by a number of new insightful voices in this continuing dialogue.

However, the lessons here are not just for Californians but also for the rest of America that has been so influenced by a post-war "marketed" domestic vernacular. As one author notes, "Californians have not led their lives much differently from the rest of the country; they have just tended . . . to do it in the extreme." And, perhaps for that reason, they have been seen as leaders in which Charles Moore calls the "ever-quickening and, let's admit it, ever-fashionable" field of domestic vernacular building. *Home Sweet Home*, at its best, leads us to a better understanding of that important building phenomenon.

Lawrence Speck is principal in the Austin firm Lawrence Speck and Associates and a professor of architecture at UT Austin.

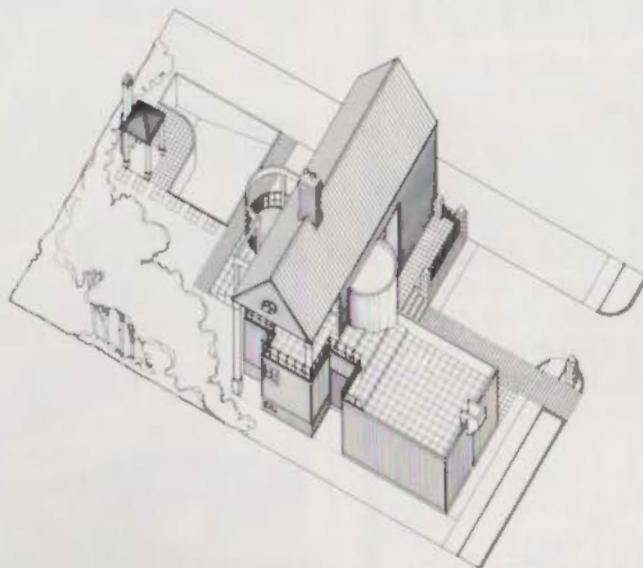
ZWEIG WINS MERIT AWARD IN HOUSING COMPETITION

Peter Zweig, Houston architect and professor of architecture at the University of Houston, recently won a Citation of Merit in the 1984 Innovations in Housing national residential design competition sponsored by the Wood Products Promotion Council.

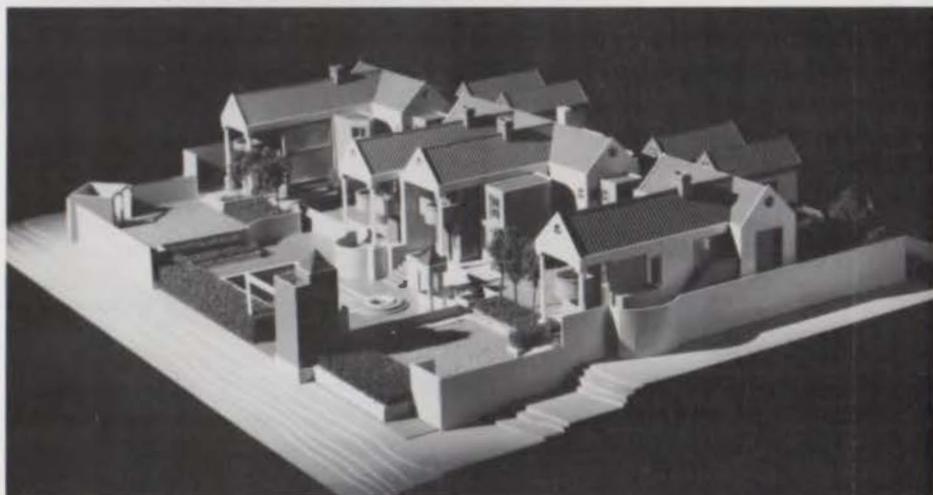
Jurors called Zweig's entry "a strong and innovative conceptual design." The design was given one of six awards from a field of 225 entries from the U.S., Canada and Europe.

Zweig's "Homestead" house uses a conceptual framework in which the client can actively enter into the design process by choosing fixed or applied decoration from various modules that relate to the "established image of home:" porches, pitched roofs, barbeque pits, gatehouses, gazebos and terraces. The Homestead can stand alone as a detached house or be combined on site as multi-family dwellings.

This is Zweig's fourth Citation in the Innovations in Housing competition; he won honors in 1979, 1980 (with James Deninger) and 1981. Zweig was also a member of a team that recently won one of the three First Prizes in the Austin Municipal Hall Competition (see *Texas Architect* May/June '84).



Axonometric of Homestead.



Model of Homestead units combined as a multi-family cluster.



Addison Jetport interior

SEVERSON WINS SILVER MEDAL FOR ADDISON JETPORT INTERIORS

Cyndy Severson, Dallas interior designer, was awarded the 1984 Silver Medal for her design of the Addison Jetport Terminal by the Institute of Business Designers and *Interior Architecture* magazine. The Silver Medal is the highest award in the hotel and entertainment category.

The overall design for the terminal is contemporary with a Euro-tech flair—black poly-coat finishes, lots of hot red and pink hues and Italian lighting. Leather, wool and marble are used to provide texture, durability and refinement. The building and interiors were featured in *Texas Architect* in the March/April issue.

RICHARD NEUTRA EXHIBIT TO BE SHOWN AT HOUSTON'S BLAFFER GALLERY

A major exhibition of the architecture of Richard Neutra is concluding its acclaimed international tour at University of Houston's Sarah Campbell Blaffer Gallery. Organized by the Museum of Modern Art, New York, "The Architecture of Richard Neutra: From International Style to California Modern," opens Sept. 9 and closes Nov. 4. (The exhibit's last days coincide with the TSA Annual Meeting, Nov. 1-3.)

The Vienna-born Neutra immigrated to America in 1923 and began his long professional career in Southern California with a strong commitment to the precepts of the International Style and evolved toward the incorporation of indigenous material like California redwood and natural rock. Featured in the exhibit is a model of his first important commission, the Lovell House, a three-story steel, glass and concrete residence which some contend is the first mature example of the International Style in the United States, and the first American steel-framed house.

William D. Morgan



Lovell House, Los Angeles.

A lecture series is scheduled for successive Tuesdays beginning Oct. 2. The lectures will explore the philosophical, social, theoretical and architectural aspects of the Modern Movement from the 19th Century to the present. Guest lecturers will include Marshall Berman, William Jordy, Stephanos Polyzoides and Charles Gwathmey. In addition, a symposium with participants from the schools of architecture of Houston, Rice and Texas A&M will be held on Oct. 31. All events are free of charge.

OWINGS DEAD AT 81 IN SANTA FE

Famed architect Nathaniel Alexander Owings, FAIA, died in June at his home in New Mexico at the age of 81. Owings was the co-founder of architectural and engineering giant Skidmore, Owings & Merrill.

As a young architect, Owings was hired to design concession stands for more than 500 exhibits at the 1933 Chicago World's Fair. It was in Chicago that Owings met Louis Skidmore, his brother-in-law, and three years later they formed a partnership. In 1939, John Merrill, an engineer, joined the firm.

During the 1940s, SOM produced a number of large-scale projects including the plan for Oak Ridge, Tenn., site of the Manhattan Project. With the comple-

tion of Lever House in 1952, the firm was acclaimed as a leading designer of office buildings and was besieged with corporate commissions.

SOM has won more than 300 design awards and produced a number of noteworthy buildings including Manufacturers-Hanover Trust, New York; Hartford Insurance, San Francisco; Equitable Life, Chicago; Sears Tower, Chicago; Chase Manhattan Bank, New York; John Hancock, Chicago. In Texas, the firm has a number of celebrated buildings, including One Shell Plaza, Houston; InterFirst, San Antonio; the Capital Mortgage Building, Austin; and LTV Center, Dallas.

Owings was chiefly responsible for management of the firm and overseeing SOM's vast organization. The AIA

Debbie Sharpe



Owings at UT-Austin conference.

awarded him the Gold Medal last year and praised him for "nurturing a unique and diverse architectural institution, SOM." No doubt Owings also would have liked to have been remembered as a life-long conservationist; he documented his fight to save California's Big Sur in a speech at last year's TSA convention.

During his last publicized trip to Texas, he was invited to UT Austin as a panelist on the subject of cities. He caught the audience by surprise by proposing a national height limit of 21 stories. Although admitting that SOM has designed its share of skyscrapers, Owings said he disapproved of "the corporate egomania that expresses itself in 99-story highrises with executive offices on top. I see no value in these extraordinary exertions of energy."

Neutra Archives, UCLA



Self-portrait, 1917.

The exhibition examines individual buildings as well as the design elements for which Neutra is celebrated. Forty-five of his buildings and projects will be represented by photographs, architectural drawings and two large-scale models; 35 other drawings, ranging from early landscapes and portraits to architectural studies, will also be on view.

IN PROGRESS

H.E.B. CORPORATE HEADQUARTERS, SAN ANTONIO, BY HARTMON-COX AND CHUMNEY/URRUTIA

H.E.B. Grocery Company purchased the former U.S. Army Arsenal in San Antonio for conversion into its new headquarters. Listed as a Registered Historic Site, the Arsenal was developed in 1860 as a military outpost to replace the Army's use of the Alamo. Two buildings on the 10-acre campus, the Magazine and the Stables, date to 1860. The re-

maining structures on the site were built between 1916 and 1933.

The oldest buildings will be restored by the associated architects, Hartman-Cox Associates, Washington, D.C., and Chumney/Urrutia, San Antonio. The newer buildings will be adapted for office functions. A large plaza, in the heart of the small-scale campus, will contain the Magazine and Stables. The Plaza opens onto an elevated and covered terrace, and overlooks the San Antonio River. New buildings and additions will keep the early Texas military character of the existing buildings. Phase I is scheduled for occupancy in the summer of 1985.



HEB Corporate Headquarters, San Antonio.

205 W. FIFTH ST., AUSTIN, BY OTERI TISDALE GAYLE

A two-story, concrete frame warehouse will be remodeled by adding two floors. A new 3-story building will be built on an adjacent lot and connected to the existing building. To relieve the facade and achieve a vertical emphasis, the connection between the two buildings will have a recessing, curved, black curtain wall. In addition, a four-story atrium will be located between concrete members of the existing frame structures. Completion of the Oteri Tisdale Gayle design is scheduled for May 1985.



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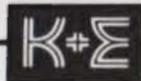


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SCHOOLS

Two promotional publications of the Southwest Center for the Study of American Architecture at UT Austin have been cited for awards of distinction by the American Association of Museums. A poster, "James Riely Gordon: Texas Courthouse Architect," and a brochure, "Southwest Center for the Study of American Architecture," were named two of 129 recipients of awards in the 1984 Museum Publications Competition. Both were designed by David Shapiro and printed by the UT Printing Division.

One of the most famous Italian markets, in operation since 900 A.D., may get a facelift if the city of Pistoria, Italy, accepts the designs presented by University of Houston-University Park architecture students. As part of the university's annual summer Italian architecture program, a group of senior students spent last summer with Dr. Rinaldo Petrini, associate professor of architecture, redesigning the marketplace to incorporate modern sanitation techniques and make the facilities more comfortable. Petrini was also recently inducted into the Academia Clementina di Bologna as an Academician of Honor, the highest recognition awarded by the Italian Academy of Architecture and Fine Arts.



Design by Kivel and Hall

UT Austin seniors David Kivel, Tyler, and Gregory Hall, Richardson, have been named school winners of the 1984 Reynolds Aluminum prize. Each received a certificate and \$300 for their work, which was designated the best original architectural design in which

aluminum is an important factor.

The AIA-administered contest was established in 1961 by the Reynolds Metals Company, Richmond, Va., to stimulate interest in the design potential of aluminum.

Factors considered as major contributors to Austin's quality of life have been identified in the study "Quality of Life: Austin Trends 1970-1990," compiled by students in a UT Austin graduate research seminar. The report shows high gains for the city in restaurant and shopping opportunities, average income levels, employment opportunities and entertainment. At the same time, the study indicates, problems are mounting with traffic, crime, housing costs and water quality. For additional information concerning the study, contact the Community and Regional Planning Program at (512) 471-1922.

EVENTS

August 22: Deadline for submission of papers for the Association of Collegiate Schools of Architecture Southwest Regional Meeting, to be held at UT Austin, Oct. 11-12. Papers will be reviewed by a panel of representatives from each Texas school of architecture, and a limited edition publication of the proceedings is anticipated. For additional information, contact Ed Wallace at (512) 471-1922.

Fall 1984: The Blaffer Gallery, University of Houston campus, will host the exhibition "The Architecture of Richard Neutra, From International Style to California Modern." The exhibition is scheduled to run from September to early November.

October 1: Deadline for submissions for the American Wood Council's Design Award program, recognizing outstanding non-residential wood renovation projects. For additional information, contact the American Wood Council, 1619 Massachusetts Ave., N.W., Suite 500, Washington, D.C. 20036, (202) 265-7766.

October 11-12: Association of Collegiate Schools of Architecture, Southwest Regional Meeting, UT Austin. For additional information, contact UT

School of Architecture, (512) 471-1922.

October 13-27: The Committee on Architecture for Health of the Houston Chapter AIA and Japan's Technology Transfer Institute will sponsor a study tour to Japan with a special emphasis on hospital design. For more information, contact tour leaders Frederick Marks, Holt&Fatter&Scott, Inc., 400 Littlefield Bldg., Austin 78701 or D. Kirk Hamilton, Watkins Carter Hamilton, 6575 West Loop South, Suite 250, Bellaire 77401.

January 4, 1985: Deadline for submissions in the Interior Design International contest for best interior completed in calendar year 1984. Entry forms and additional information will be available after October 1 from: The Secretariat, International Interior Design Award, Audit House, Field End Rd., Eastcote, Ruislip, Middlesex, HA4.

March 14-18, 1985: "Research and Design 85: Architectural Applications of Design and Technology Research," Los Angeles.

FIRMS

Sosa & Associates has relocated to 321 Alamo Plaza, Suite 300, San Antonio 78205. Their telephone number remains (512) 227-2013.

Jason Frye and Associates, Inc., Houston, has moved to the Southwestern Bank Building, Kirkwood at Southwest Freeway, Suite 200. The new mailing address is PO Box 35838, Houston 77235.

Leland K. Turner and Edward E. Huckaby have established the firm **Turner Huckaby Architects** at 5100 Westheimer, Suite 200, Houston 77056, (713) 993-9433.

Frank L. Meier, formerly president of **Foster & Meier Architects, Inc.**, Dallas, has been named chairman of the board, and Larry G. Garrison has been elected president. Meier succeeds the firm's founder, Dales Y. Foster, who has announced his retirement from active practice.

Donald R. Small, Alan R. Bell and Prida Komolkiti have formed **SBK and Associates, Inc.**, First City Center, 816

NEWS, continued on page 85

Texas Architect July/August 1984

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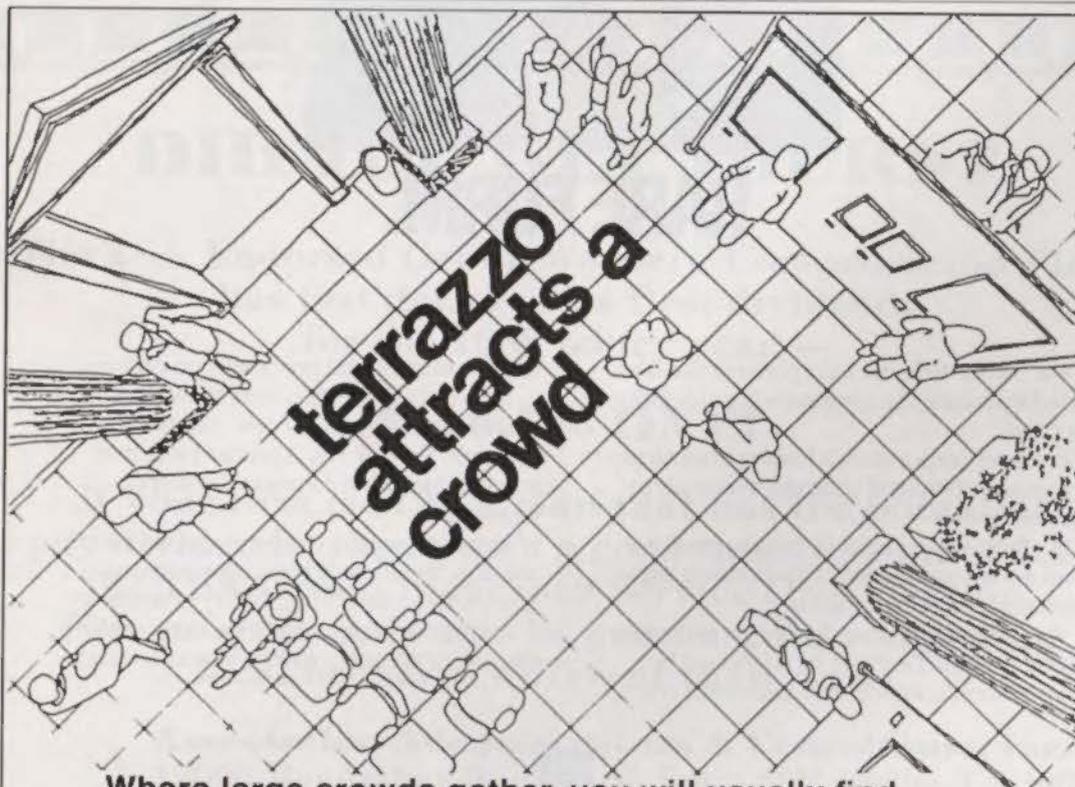
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James J. Amis and Lance E. Tatum have formed **Urban Design of Austin**, 612 Brazos, Suite 204, Austin 78701, (512) 474-7700.

Robert Watts has been appointed assistant vice-president of **Brendler/Dove**, San Antonio. Leslie Bell has been named assistant vice president of landscape design services. New senior associates are Gregory Fowler, Mark Drake and Michael Tussey. The firm has relocated to Interfirst Plaza, 300 Convent, Suite 900, San Antonio 78205, (512) 271-7999.

Watkins Carter Hamilton has opened new offices at 6575 West Loop South, Suite 250, Bellaire 77401, (713) 665-5665. Roger T. Wurtzler has been named director of interior architecture.

P.M. Bolton Associates has relocated to 3010 Phil Fall St., Houston 77098, (713) 522-0827.

George E. Frank has been elected vice-president of **The Rapp Partners, Inc.**, Houston and Galveston.

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Hall/Architects has moved to Loop Central Three, 4828 Loop Central Drive, Suite 660, Houston 77081, (713) 669-1860.

Golemon & Rolfe Associates, Inc. has relocated to 1600 Smith Building, 36th Floor, Houston 77002, (713) 655-9988.

Harry S. Ransom has opened a new office at 111 University Drive East, Suite 220, RepublicBank A&M, Post 9972, College Station 77840, (409) 764-9575.

Jackie Lebow & Associates, Architects and Planning Consultants, has been established, with offices at 4417 Call Field Rd., Wichita Falls 76308, (817) 696-0819.

The partnership **Oteri Tisdale Dorsey**, Austin, has changed its name to **Oteri Tisdale Gayle**. DeWitt R. Gayle has been named a general partner. Bronson Dorsey is no longer affiliated with the firm.

Mark B. Headley, John Haegstrom and William M. Reeves have been named associates with **The Marmon Mok Partnership**, San Antonio.

The Oglesby Group Interior Design has relocated to 1925 San Jacinto, Dallas 75201, (214) 742-5101.

Joseph R. Halbach and Charles A. John have formed **The Halbach/John Partnership**, The Roundhouse, 3519 West Vickery Blvd., Suite 203, Fort Worth 76107, (817) 737-0725.

Sonya B. Kelley has been named vice president and managing principal in the Dallas firm **Neville Lewis Associates**.

McLarty Smith Meyer Architects has relocated to 1919 Broadway, Lubbock 79401, (806) 763-5046.

Milosav Cekic has been named director of design of **Polkinghorn/Chapman/Cline/Guy Architects**, Austin.

Jones & Kell, Inc., San Antonio, has named Avan A. Davis director of Corporate Interiors.

Charles R. Womack & Associates, Inc., Dallas, has named Mark Humphreys executive vice president.

Nancy L. Lindsay has joined **ISD Inc.**, Houston, as principal design manager.

David L. Browning, Michael R. Purcell, and Robin E. Woodworth have been named associates of **Pierce Goodwin Alexander**.

Robert S. Bradley has joined **Page**



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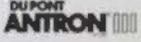
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The Cali Group, Inc., Bazan Construction, Inc., and Cali Materials have opened offices at 1513 W. Koenig Lane, Austin 78756, (512) 451-2149.

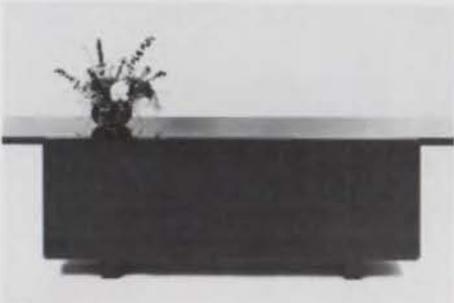
Jerry C. Williams has been named partner of **The Murphy Group, Inc.**, Houston.

Joseph Caprile, Edwin McLean Denson, George Halik, Algis Novickas and Gregory S. Williams have been named associates of **FCL Associates, Inc.**, Dallas.

Pate & Associates, Midland, has named James W. Riggen an associate.

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Alato III.

Also available from Regba-Diran are items from the "Uno" and "Tavolino" collections, featuring vibrant colors in contemporary fabrics and lacquers. The two seat sofa from the "Uno" collection is characterized by puffed cushions, wood structure and padded mattress. It is available in a three seat version and as an arm chair. The "Tavolino" coffee table is available with brass, contrasting lacquer inlays or with plain surfaces in

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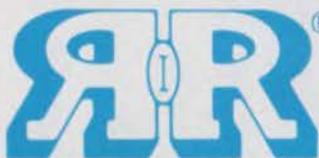
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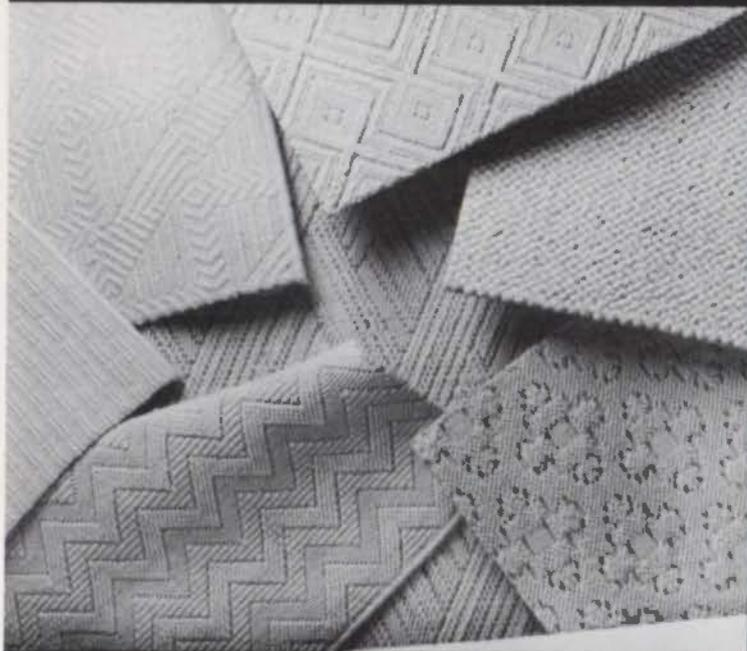
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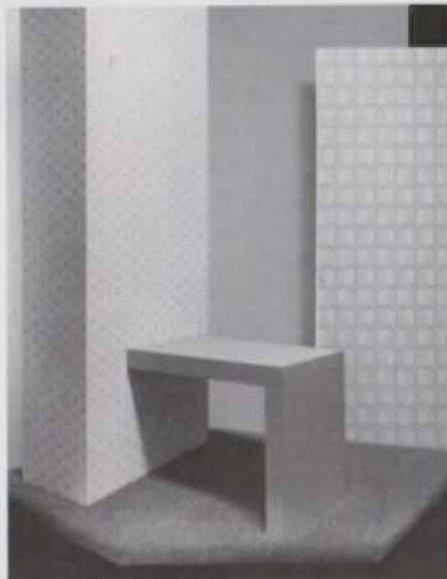
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and complement the black detailing on the new King Miranda management desk collection. Both products are available from Atelier International, Ltd., 595 Madison Ave., New York 10022, (212) 644-0400.

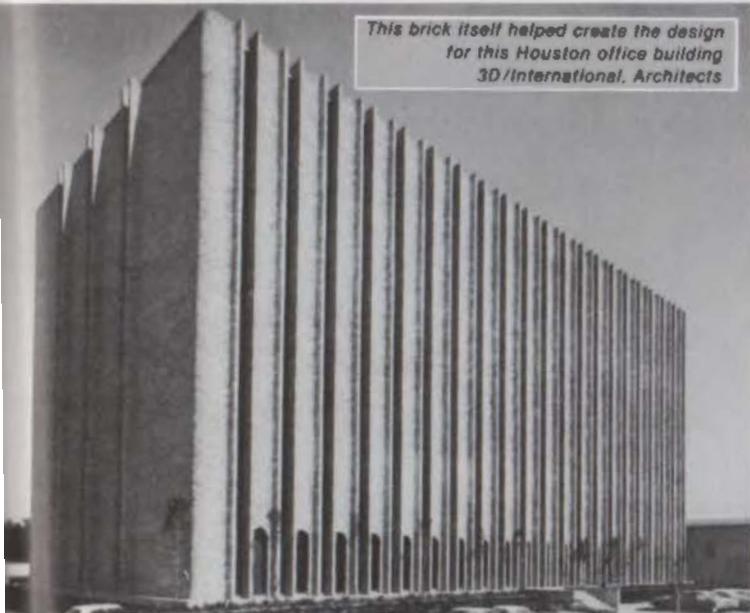
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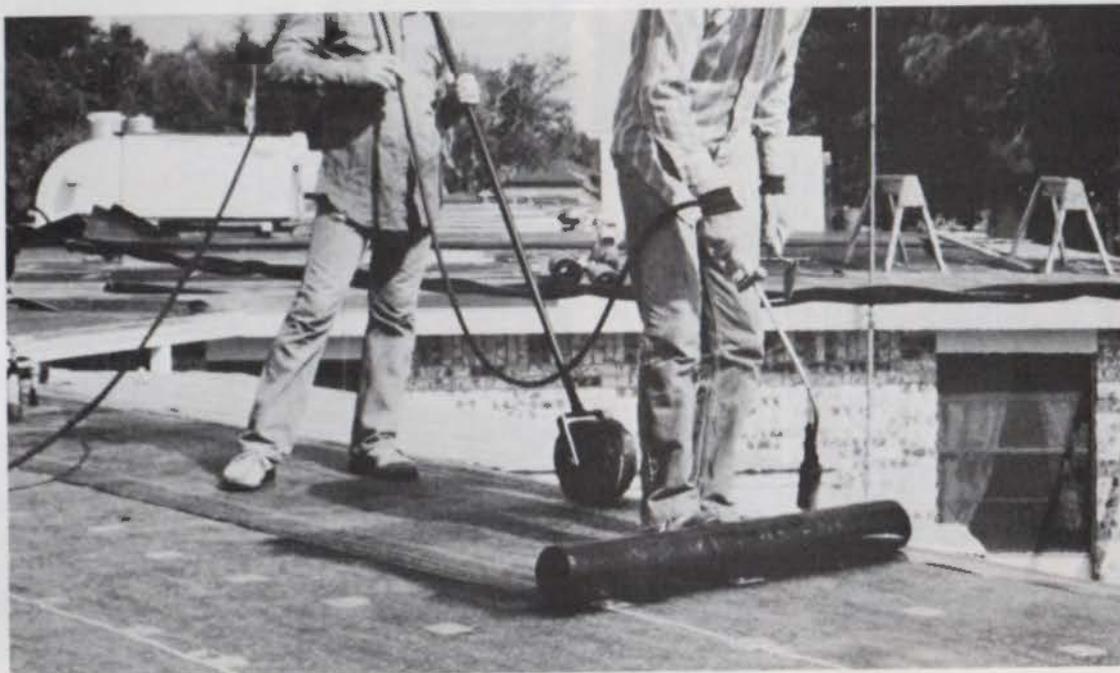
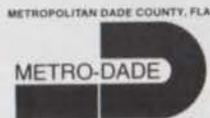
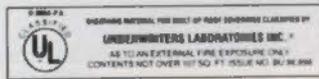


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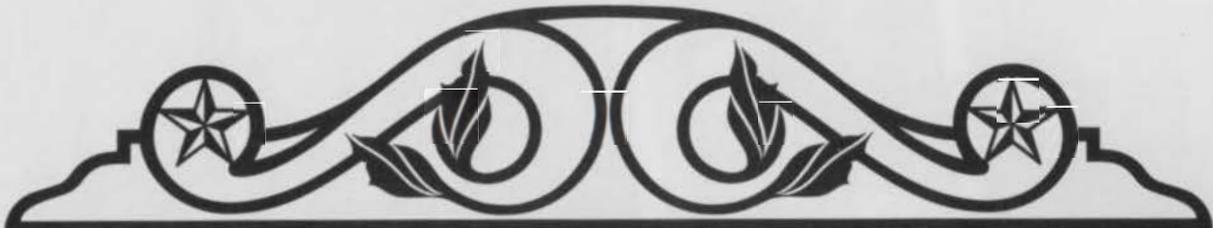


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Just as the sun follows the moon, do those who believe in adaptive reuse correspondingly place their trust in reincarnation? Certainly we have proven that good buildings and good design can live forever, but only a few believe old souls come back to inhabit new humanoid housing. While the thought is similar, it is different.

There is a reason for the lack of re-adaptability of the human frame—it just wears out eventually, beaten to death by the forces of the society in which we live—and so, dust to dust!

No amount of diet consciousness, fitness fever, plastic nips and tucks, hair implants, false teeth, spectacles, open heart surgery, pacemakers, silicon injections, steroids, prosthetic parts, or any combination thereof can guarantee anything but cosmetic postponement of the inevitable demise of "the bod." Buildings are merely subjected to normal wear and tear and the forces of nature. People, on the other hand, are subjected to interaction with other people. Therein lies the Achilles heel of "the bod" and its lack of adaptive reuse. The common name of the causal culprit is stress.

Those of us who are urbans seemingly suffer the most from stress. Only in our natural habitat, the city, can one be so extensively battered by the extremes of elation and depression, filth and elegance, crime and culture, activity and boredom, and good and evil. The city embraces them all in copious quantities.

But it ain't all bad, beloved! Life in the fast lane of our burgeoning Texas urbanity can be exhilarating—even if it is body-debilitating. The sheer choice of things to do with a weekend is overwhelming.

Take the Dallas Grand Prix—an incredible urban experi-

ence—for example. (If you think a Grand Prix is a Pontiac, stop reading here.) For \$160 you can buy the use of a bleacher seat and a pit pass to watch the "beautiful people" arrive by private helicopter (making stretch Caddy limos at the Cowboy games look downright tacky.) We're talking about Jean-Claude and Marlene, Frederico and Lola, and Chi Chi and Hermoine in their Ferrari coveralls—sipping champagne in the fluttering white tent of the Monte Carlo Pavilion in the lee of the Livestock Coliseum as Keke, Elio, Rene, Niki, Nigel, Piercarlo, Jaques, Alian, and Francois flip by in their Formula 1 buzz bombs at 200 mph. Ah magnifique!

The "ugly people" were there too. In many ways it was like being at a three-day wet T-shirt contest. Stressful? How can you call three days of 104 degree heat, the smell of scorched rubber and backfire belches, and screams of the Formula 1 banshees stressful?

It is not manadory to attend Formula 1 races in the city life, but one is *required* to read the newspapers.

It is the newspaper that wraps you in the security blanket of its headlines: "Ex-school Official, 8 Others Plead Guilty in Sherman Drug Case," "Woman Sets Fire to Self in Porno Store," "Bomb Victim Posed as Building Contractor," "Comal and Guadalupe Rivers Scheduled to Dry Up Next Week," and "Supreme Court Considers Homosexuality" (all 9 of them?).

Top that off with the daily shooting and stabbing reports, David Dillon's prediction that "Turtle Creek is strangling," having your car air conditioning crater, and losing three new shirts in a laundry fire. One begins to wonder about the desirability of reincarnation.



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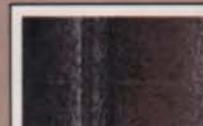
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FOURTH WARD SLEEPING BEAUTY

Edited by Ray Ydoyaga



Ken Breitch, Texas Historical Commission

The Fourth Ward, once a prosperous neighborhood, has become a pocket of poverty.

TEXAS HISTORICAL COMMISSION APPROVES HISTORIC DESIGNATION FOR HOUSTON'S FOURTH WARD

In a controversial action, the State Board of Review of the Texas Historical Commission approved the nomination of a 40-square-block area in Houston's Fourth Ward to the National Register of Historic Places as a national historic district. The nomination was strongly opposed by Efraim Garcia, Houston's Director of Planning and Development, who fought the nomination as both unwarranted and undesirable in its probable influence on

the city's plans for redevelopment of the area.

The Fourth Ward was initially settled as Freedman's Town, a community founded by blacks after emancipation. The area once extended as far east as Louisiana Street in downtown Houston, but following the construction of Interstate Highway 45 through the area in the 1950s and 1960s, the section east of the freeway was redeveloped as part of the Allen Center and Cullen Center complexes. Antioch Baptist Church, now surrounded by high-rise structures, is all that remains of the east end of Freedman's Town.

The west section of Freedman's Town

languished, cut off from downtown by I-45 and from Buffalo Bayou by the Allen Parkway Village public housing project. The once prosperous neighborhood gradually became a pocket of poverty with about 96 percent of the property in absentee ownership.

Interest in the area began to grow in the early 1980s when proposals to raze Allen Parkway Village and to redevelop its site began to be discussed. Since then, the Houston Housing Authority has voted to demolish Allen Parkway Village and has initiated the long process necessary to proceed with demolition and redevelopment. The prospect of redevelopment of the Allen Parkway Village site