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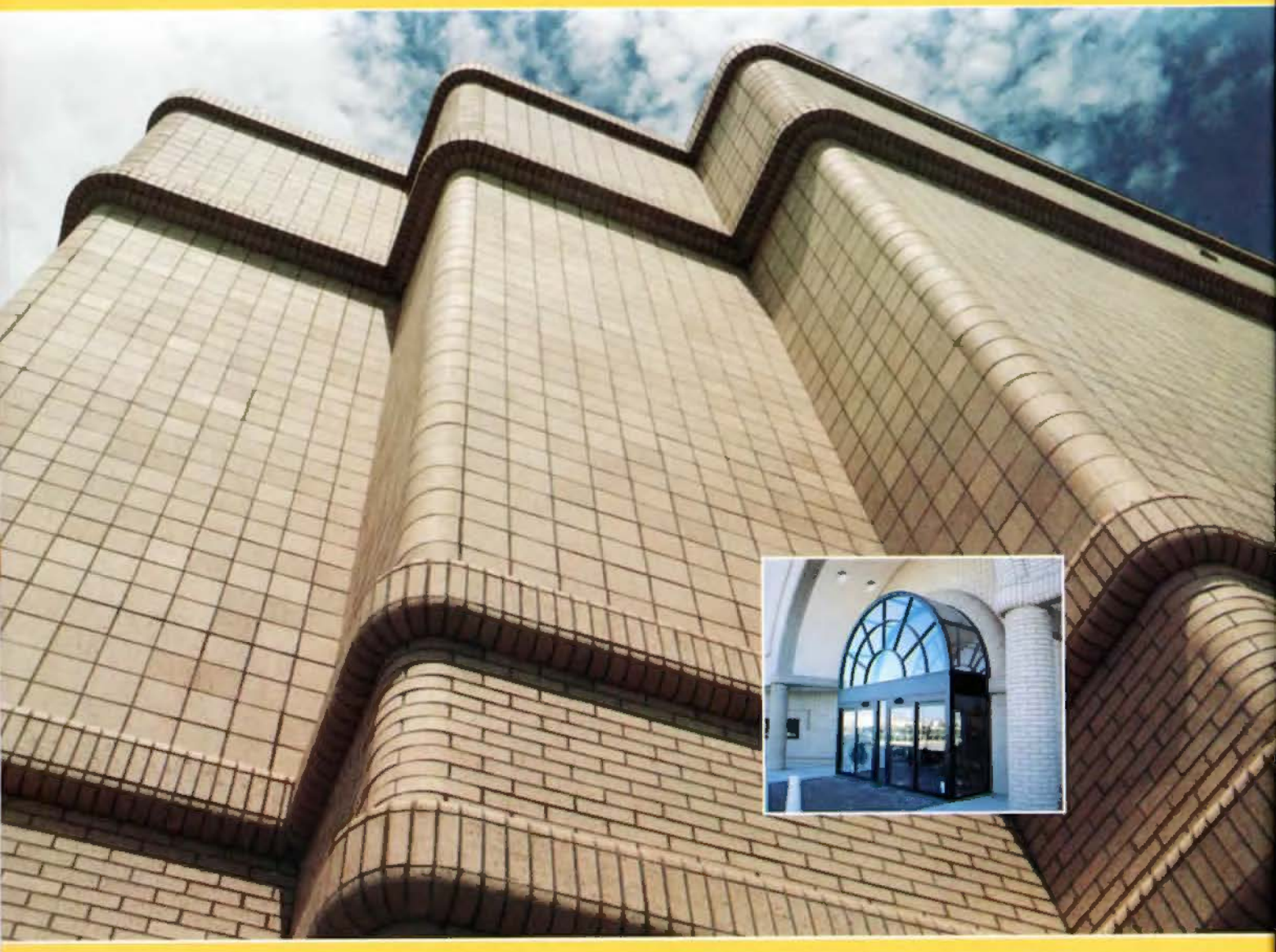

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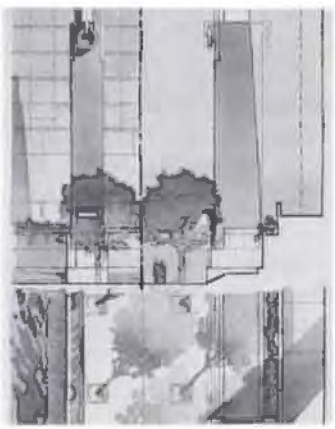

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EDITOR: The May/June *Texas Architect* arrived today and it is beautiful. Please know that we appreciate your attention to the Sesquicentennial. The stories and photographs are of very high quality as is the entire publication. Again, thank you for the quality you provide in the magazine.

Larry Todd,
Director, Texas Tourist Development Agency

EDITOR: It was a pleasure to see Kirk Hamilton and Ray Pentecost's article, "Architects in the Changing Health Market," (*Texas Architect*, Jan./Feb. '86) describing the role of the CRS Graduate School for health-care design. We've always talked about our experience at CRS in that light, but somehow it seems so much more "real" to see it in print. Thorough as Kirk and Ray's coverage was, there were several individuals whose names were inexplicably missing and I'd like them to get their "time in the tub." Among those who come to mind are:

Mike Henderson (Mollo), who was tragically killed last winter while traveling in the service of his client in Utah where he was health-care design partner with Design West.

Charles Estes, a guiding light in health-care planning and program development, who became chairman of the architecture department at his alma mater, Texas A&M. Charles also died prematurely—a great loss to his colleagues and students—all his friends.

Craig Kress, Al Woodifield and Tom Fannin—at PSP/Houston.

Dave Scoular—Director of Planning at Harris County Hospital District.

Bill Ferro—at Bernard Johnson, Inc./ Houston and Dallas.

Philip Sun—Director of Planning at Harris County Hospital District.

Jim Easter—Director of Planning at UT/MD Anderson.

Suthipan "Smitty" Smitthipong—at CRS Sirrine.

Thanks again to *Texas Architect* for an interesting focus on this aspect of architecture in Texas.

Patrick T. Higgins, Vice President Manager Health Care Facilities HOK/ Dallas

EDITOR: I wish to respond to Ray Ydoyaga's "In Progress" report on the Peachtree Plaza by Morris/Aubry, Houston, in the March/April issue.

First, Ydoyaga labels the area as "messy vitality," which is perhaps an adequate description. However, the zoning in the area mandates mixed-use projects to perpetuate one of the last remaining inner-city neighborhoods in Austin. The Peachtree Plaza does not respond to the zoning category, rather they have chosen to use their "rights" under the old ordinance and build to the maximum of their envelope. Other than that, the building contributes little to the neighborhood.

Second, the reasoning for the reduction in height (250 feet to 160 feet) is incorrect. The building does not fall in any Capitol view corridor, as argued by Ydoyaga. Rather, the height in the first two proposals was reduced due to the arguments by the North Capitol Neighborhood Association. Many of the Association's members live in Cambridge Tower and argued against the height, since it would block their views of West Austin, and the density, since it would compound, if not cause the failure of, the most congested intersection in Austin—Lavaca at Martin Luther King Jr. Blvd. Ydoyaga fails to point out that the public has a right, and in some cases a responsibility, to comment on architecture and its impact on the existing environment. Client needs aside, architects and planners have a duty to society to respond to the environment in which their projects fall. Being the former city staffer that "reviewed" the project, I do not believe the project responds to or complements the neighborhood, or as Ydoyaga calls it, "messy vitality."

Finally, arguments such as "up-grade or environment" or "transition from messy vitality" are not always correct. If Ydoyaga had looked at what else Morris/Aubry has done in this neighborhood, he could see that the "messy vitality" and an inner city neighborhood are in a rapid state of decline, and in many cases, death.

I will state that the current "Peachpitt Plaza" (as it has been lovingly described) is much better than the original. It, how-

LETTERS, *continued on page 70*

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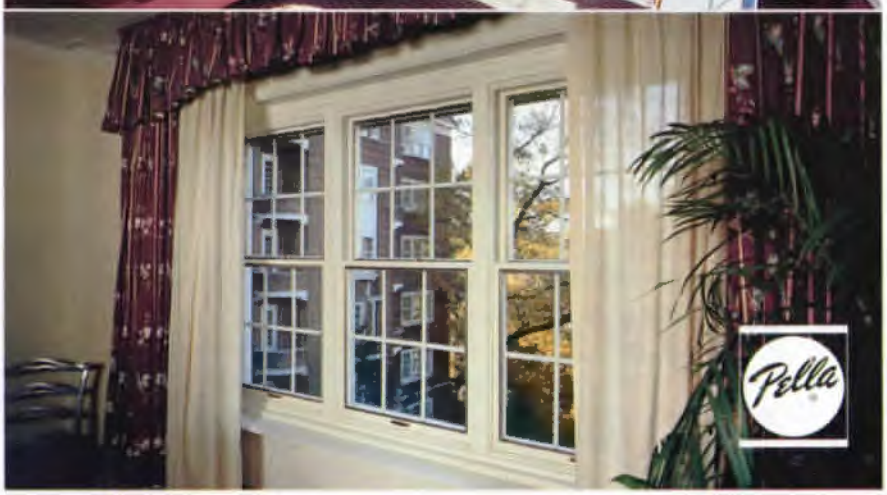

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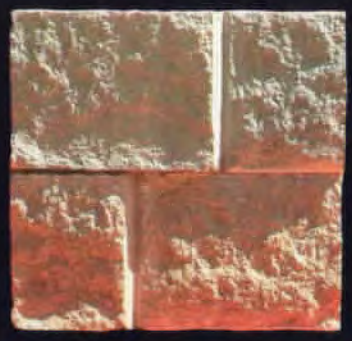

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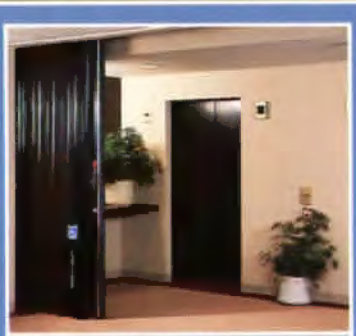

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Jeff Johnson, Architect

By David C. Baer, II

This installment of "Jeff Johnson, Architect," from a series by David C. Baer, II, appeared in the August 1956 *Texas Architect*. Back then, judging by the manly, clear-eyed Jeff, architects thought saving cities from decay required only convincing equally manly slumlords that capitalism worked best with a dose of European-style planning.

Thirty years later, we find Jeff and his easy-to-impress girlfriend more than a little campy. Cities still suffer from poorly managed growth, but we must also now contend with the effects of urban-design decisions and attitudes formed in the 1950s—the blighting blank wall, the wind-swept urban plaza, the anomic suburb. Perhaps the most disastrous relic is the public housing project/barracks, such as the one in West Dallas described by Jeffrey Karl Ochsner in his compendious feature on sources for a new understanding of urban design.

What we have now learned, Ochsner says, should have been obvious all along: America can't be treated like post-war Europe. A historical approach isn't *always* required. Houston-based architects Llewelyn-Davies Sahni, for example, helped Tenneco Realty to triple the value of parcels within the Post Oak Park development on Houston's Loop 610 by applying judicious but functionalist planning principles. Nevertheless, Ochsner's lesson holds: To work, our cities and their inhabitants must be studied and nurtured—built upon, not built over. And, as Mark Hewitt writes in his spirited discussion of Houston's landmark Sesquicentennial Park competition, designers will have to find a new sense of monumentality and urban space if the gains of today are to be raised above the level of cartooning.

—*Joel Warren Barna*

Edited by Charles E. Gallatin

DESIGNING THE MODERN FORTRESS

Truly "public" buildings may be going the way of the dinosaur, as fear of terrorism overrides conveniences such as easy access and nearby parking. Security design experts say terrorist activity, once a remote possibility relegated to distant, less-controlled corners of the globe, looms on the American horizon.

Although we are a long way from stretching a barbed-wire fence around the Alamo or building 10-foot walls around Pennzoil Place, recent terrorist activity against Americans abroad and Libyan leader Moammar Gadhafi's threat to bring his death squads to the streets of the United States have caught the attention of some business executives, who are taking steps to see that they are not targets.

Most terrorist activity is still being directed against government installations, however. This has prompted the largest-ever construction and security effort on the part of the State Department: $4.4 billion spread over five years, if authorized and fully appropriated by Congress. The recommendation is part of a comprehensive report released in June 1985 by the Secretary of State's eight-member Advisory Panel on Overseas Security, chaired at the time by retired admiral Bobby Inman, now head of the MCC computer consortium in Austin.

Adding its voice to the swelling chorus is the American Institute of Architects, represented by Washington, D.C. architect Thomas Vonier. He urged the General Services Administration to consider developing performance standards and routine security-design reviews for all public buildings. Vonier also appeared before the House Public Works and Transportation Subcommittee on Public Buildings and Grounds. "Good architecture—based on thorough, comprehensive analysis—can achieve good security, while minimizing intrusive features that detract from a building's function, character, and statement," he said.

Although not based in the U.S., one government building has negotiated the line between appearance and security, with good results. The American Embassy in Georgetown, Guyana, is one of the first U.S. embassies built to the State Department's new anti-terrorist specifications. Designed by Alan Taniguchi Associates of Austin and due to begin construction this fall, the embassy is located in a historic residential district of Georgetown—meaning that an institutional-looking structure was not desirable. Alan Taniguchi, FAIA, a former Dean of Architecture at the University of Texas at Austin, says the problem in designing the building was balancing the "soft" design aspects, such as an appealing overall appearance, with the "hard" security aspects, such as tall invasion-resistant walls, controlled entry, and fewer doors and windows.

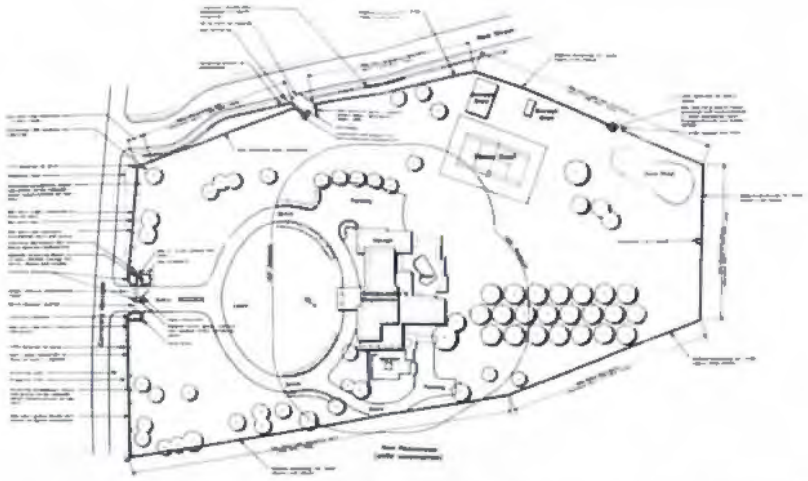
"We want to put our best foot forward in terms of our image in a foreign country by creating a friendly, inviting building. Working against that is meeting all of the security criteria. So there is a great amount of effort on the part of the architect to try and 'soften' the building." A good example of softening a hard element is the 11-foot reinforced concrete wall around the site, which is textured and decorated to look more like an intentional landscaping addition than a required barrier against car bombs.

According to Taniguchi, a building that can resist all forms of attack will inevitably

Security features of the American embassy in Georgetown, Guyana, will be "softened" through design.

look like a pillbox. However, he describes a number of measures taken with the Georgetown embassy that did not detract from the design: the reinforced concrete wall/fence; a "sally port" in which entering vehicles are searched; redundant structural elements such as columns; and a mid-block residential location, to prevent bomb-laden trucks from making a run at the gates, among others.

The embassy staff in Georgetown is currently in an unsecured building. But Taniguchi believes the new building, although unquestionably an improvement, might present a more attractive target than the old one. "It may be like what I've heard about professional liability insurance [for architects]. If you have liability insurance you're more likely to get sued; if you have a building that looks too impenetrable you might get bombed."



An overseas ambassador's residence is modified by Security Source One to meet higher security standards.

While he believes that security aspects are an important part of design in a potentially unfriendly environment, the architect considers them a necessary evil. "To a point I guess certain precautions need to be taken and I can use architecture or design to counteract the bad effect of the security requirements. But we may get to the point where we as architects can't do anything about it through design. I guess that's when I become frustrated."

The U.S. embassy in Guyana and its security concerns are a long way from the man on the street in downtown Dallas, but Larry Self, senior vice president and managing principal of Hellmuth, Obata & Kassabaum (HOK) Dallas, says secure design is very much in the cards for American corporate structures. His firm has already done studies and made recommendations for one firm with offices in Texas, although security considerations prevent him from revealing its name.

"I think you're going to find that there are a number of corporations that have national and international connections located in Texas and the U.S. that are going to be concerned about terrorism. They are worried about terrorist attacks on them as a way to draw attention to a cause."

Self says executives he communicates with have studied the current international situation and think terrorism in the U.S. is a real threat. "I think they feel it's a piece of insurance to incorporate these anti-terrorist forms and technology into their buildings. There's just too much at stake if they don't."

Like Taniguchi, Self says the challenge is to hide the negative visual impact of security-related elements while retaining their effectiveness. Robert Messmer, an HOK security consultant, says landscaping is one area in which corporate executives can have their cake and eat it too.

"One of the cheapest and most effective ways to protect a building is to construct a secure greenbelt around it," he says. Since bombs, particularly those packed into and transported by cars, are the most frequent threat against structures and consequently to the people within, barriers are a potent tool for protection. "The way to stop [car bombs] is to keep them away from the structure. This can be done relatively easily and attractively with berms, big healthy trees, a solid wall that might only be two or three feet tall, curving roads, and lagoons or ponds. It's really very easy to create effective vehicle barriers."

Messmer, who is a senior vice president of Security Source One, a security design firm partially owned by HOK, believes an increased awareness of the need for secure design will continue as long as terrorist activity continues—a threat that he believes will remain for some time.

Terrorists destroy buildings in order to kill people, with the ultimate goal of attracting media attention for their cause. Most terrorism has been directed at Americans in foreign countries, but that could change, Messmer says. "To really make a statement, what bigger splash than to pull something off in downtown Chicago, so to speak? Gadhafi has said he would do it."

Messmer believes terrorists are pragmatic enough to strike the least-protected target, and since the government is ahead of the private sector in secure design, big home-grown American companies could be next. He points to our wide-open borders as an indication that the threat is real.

While acknowledging that no office structure can be built strong enough to resist the biggest bomb, Messmer says corporate executives, especially those involved in constructing new buildings, can do a number of things to enhance security:

- Locate important executives and business functions closer to the interior of the building, away from perimeter windows.
- Build away from downtown, in an area where there will be land available for a secure greenbelt.
- Incorporate redundant structural elements in order to prevent the whole building from being destroyed by one well-placed explosive.
- Relegate delivery and warehouse functions to a separate facility manned by trusted company employees to prevent unauthorized persons from entering disguised as deliverymen.

One of the most common security oversights is placing the parking garage under the building it serves. "What easier way to bring down a whole building than to drive in a car loaded full of explosives, park it next to a main interior column of that building, and set it off by remote control?"

says Messmer.

Unfortunately, security measures often mean increased inconvenience for employees, who must park farther away or go through more levels of checks to reach their offices in the mornings. Messmer believes the safety is worth the trouble, and thinks executives will feel the same way. "You weigh that against your own life or even some peace of mind and the thinking person is going to be willing to give [the extra effort]. I certainly am."

—Charles E. Gallatin

BUDGET CUTS FORCE LAYOFFS AT THC

Federal and state budget cuts have forced officials of the Texas Historical Commission (THC) to cut the state agency's historic-preservation work force by 13 employees in 1986. More cuts next year could require nine more employees to be laid off, threatening a number of programs that help preserve historic buildings. The cuts make the work of architects trying to restore or modify historic structures much more difficult, the agency's head says.

The THC layoffs of several architects, researchers, and clerical workers have affected programs under which the agency administers federal historic-preservation regulations passed since 1966. Through these programs, THC has reviewed national-historic-district applications and projects eligible for rehabilitation tax credits and worked to preserve historic federal buildings in Texas. Also affected are the state historic-preservation grant program and the Main Street program. These programs have been the most effective in providing incentives and support for historic-preservation work in Texas since the mid-1960s, according to THC director Curtis Tunnell.

"We'll lay off a third of the employees we started the year with before December," Tunnell says. "The cuts mean we may lose ground in historic preservation that's been hard won over the decades."

THC's budget problems started in 1980. Reagan administration officials, opposed to federal funding of state historic-preservation efforts, "zeroed-out" historic-preservation appropriations in the budget of the U.S. Interior Department. Congress, over administration objections, restored funding to the affected programs, and has continued to do so, although at reduced levels. For the current fiscal year, which runs from October 1985 through September 1986, Congress appropriated $20 million for all 50 states. Texas was to have received $480,000. In January 1986, however, Interior Department officials announced that only 21 percent of the appropriated funds would be expended, with the rest to be rescinded, as part of efforts to cut the federal deficit.

For the THC, which started this fiscal year with an operating budget of nearly $2 million in state and federal funds and 64 full-time employees, the cut meant that, at the end of February, 13 employees were laid off (although two were later hired back part time using state funds).

The funding battle continued, and in May Congress directed administration officials to spend the funds they were holding back. But restoration of the federal funding coincided with the state-level fiscal crisis in Texas. Because of decreasing oil prices and state revenues, Gov.

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Mark White directed all state agencies to trim expenditures by 13 percent for the rest of the state's fiscal year (which runs from September to October). The cut in state funds balanced out most of the restored federal funding, according to Tunnell.

In addition, Tunnell says, the THC budget for fiscal 1987 is expected to be 13 percent lower than this year's budget. That, coupled with an anticipated cutoff of federal funding for next year due to the Gramm-Rudman budget-balancing law, would reduce the agency work force for the next fiscal year, which begins in October 1986, to around 44; about 33 percent less than in fiscal 1986.

"We've done what we can to minimize the impact of the cuts on the most important programs," Tunnell says. "We've cut janitorial service at our offices, as well as travel, subscriptions, and other things."

But the cuts have been felt in a number of the agency's most visible programs.

"We have felt immediate direct effects here," says Marty Craddock, executive director of the Historical Preservation Council for Tarrant County. "For the past five years, funded in part by the THC, we have been doing a survey of the historic properties in Tarrant County. Covering 803 square miles, it's the largest survey of its kind in the state. It has been very important in generating awareness of historic preservation in our area. THC's contribution has been cut. That hurts directly."

Indirect effects on local preservation efforts, Craddock says, will probably follow as THC staff cutbacks produce delays in reviews required under federal law—delays that may discourage or frighten away those otherwise willing to invest in preservation.

"The investment tax credit for historic preservation set up by Congress in 1981 has been the most important factor in rebuilding declining areas of Fort Worth," says Craddock. More than $45 million in rehabilitation to national-register properties have been completed in Fort Worth under the tax-credit program, she says. "Timely THC review has been crucial to the process. Developers who need to get a project approved and under way so they can get a client moved in don't want to wait. The cutoffs are causing costly delays."

Says Janet Francis, president of the San Antonio Conservation Society, "We call on the THC often for help when an old

building is threatened, and now it's sometimes months before they can respond. The problem is, we usually need help within a few days."

Graham Luhn, a practicing preservation architect in Houston who serves on the THC's State Review Board, says, "Over the years we've built up interest in historic preservation. It seems like we'll be pulling the rug out from under all that. It's a shame it's happening in the Sesquicentennial year."

—Joel Warren Barna

DALLAS CHAPTER NAMES DESIGN-AWARDS WINNERS

Sixteen projects, selected from 102 entries, have been honored for design excellence in the Dallas Chapter/AIA's 1986 design awards. Jurors for the competition were: Sarah Harkness, FAIA, vice president The Architect's Collaborative, Cambridge, Mass.; E. Fay Jones, FAIA, former dean of the University of Arkansas School of Architecture; and Charles W. Moore, FAIA, O'Neil Ford Professor at UT Austin's School of Architecture. The jurors said they noticed an obvious absence of trends in this year's entries, which ranged from historic preservation to residential remodeling, commercial architecture, and interiors. The jurors called the pluralism of the Dallas design climate "healthy, and an encouraging sign." Awards were presented in three categories: honor awards, merit awards, and citations.

Honor Awards:

- Lohmann Vacation House, Yucatan, by George C.T. Woo, Woo James Harwick Peck
- Summer Cottage, Nantucket, Mass., by Mullen Architects
- Remodeling and additions to resi dence of Mrs. Melvin Gertz, by Thomas & Booziotis

Merit Awards

- Greenville/Martel Commercial Strip,

Balthazar Korab Ltd

Lohman Vacation House, Yucatan, by George C.T. Woo of Woo James Harwick Peck

Summer Cottage, Nantucket, Mass., by Mullen Architects

Dallas, by Good, Haas & Fulton
• Pittman Residence, Houston, by Frank Welch & Associates
• The Cafe Diner/Lounge, Arlington, by Caldwell-Haddad-Skaggs, Inc.
• Armstrong Townhouses, Dallas, by Morrison-Seifert
• 3311 Oak Lawn, Dallas, by Shepherd and Partners
• 2811 McKinney, Dallas, by Morrison-Seifert
• Bryan Place Condominiums, Dallas, by Charles R. Womack & Associates

Citation Awards
• Westbriar, Fort Worth, by Needham-McCaffrey Associates
• Shamoon Residence, Dallas, by Frank Welch & Associates
• Fire Station #11, Dallas, by Hatfield Halcomb
• 1200 Ross Ave. Garage, by Harwood

Remodeling and additions to Gertz residence, by Thomas & Booziotis

K. Smith and Partners

• USAA Federal Savings Bank and Financial Services Center, San Antonio, by Harwood K. Smith and Partners

• Core Laboratories Branch Laboratory, Corpus Christi, by The Oglesby Group

Lindalyn Adams, President of the Dallas County Historical Foundation, David Dillon, architecture critic of the *Dallas Morning News*, and Walter J. Humann, chairman of the executive committee of Hunt Oil Company, were awarded 1986 Community Citations of Honor.

—JWB

"OLD RED" RESTORED, RETURNED TO ACTIVE USE

Already known for the richness and variety of historic buildings gracing its streets, Galveston has recently added one more jewel to its collection: the Ashbel Smith Building, located on the campus of the University of Texas Medical Branch. After two years and a $6.4-million investment, the ornate old building is back in business.

Originally designed by Nicholas J. Clayton and nicknamed "Old Red" because of its colorful facade of red pressed brick and red Texas granite and sandstone, the building has always been the heart of the medical school. Members of the Board of Regents in 1881 directed that the school should be of "undisputed quality," and Clayton heeded their direction. Before designing the Romanesque structure, he traveled to medical colleges in Boston, New York, Philadelphia, and Baltimore to gather the most up-to-date ideas on construction, layout, and medical equipment.

Built at a cost of $125,000, including equipment, the building opened for classes in October 1891, with 13 faculty members and 23 students. It had not been open a full decade when the disastrous hurricane of Sept. 8, 1900 swept across the island, ripping the roof and dome off the building but leaving the walls intact. It took more than a hurricane to stop the school, however. Less than two months later, fall classes began at the medical school, and the Regents began their session by appro-

Courtesy University of Texas Medical Branch

After two years and $6.4 million, the UTMB Ashbel Smith Building is back in business.

priating more than enough funds for its full repair.

Time accomplished what a hurricane in all its fury could not do. As years passed Old Red became diminished by the complex of towering structures that grew up around it, slowly falling into a state of disrepair. The Board of Regents scheduled the building for demolition in 1969, until faculty, students, and staff organized a protest. The threat of demolition hung over the building throughout the 1970s, until enough financial and community support was mustered so that in 1978 the Regents voted to rehabilitate the structure, preserving a "historical treasure" for future generations. The restoration, supervised by Crain/Anderson, Inc. of Houston, was completed and dedicated early this year.

Today Old Red is the oldest existing medical-school building west of the Mississippi River and one of only three in the nation to have housed an entire medical school. The structure is not a museum, however; it is once again an active part of the school, providing much-needed space for offices such as development and alumni affairs, department of anatomy, and the anatomical laboratory.

—CEG

ARCHITECTS, COUNTY SETTLE JAIL DISPUTE

Travis County and two Austin architectural firms recently reached an out-of-court settlement of more than $2 million in a dispute over the new Travis County Jail in Austin, which was four years behind schedule and $12 million over budget before it was ever officially ready for use.

The Austin joint venture firms, Barnes Landes Goodman Youngblood and Jessen Associates (now Jessen, Inc.), were named in a suit filed by the county in August 1983, which included the contractor and the company that installed the electronic locks used in jail (see *TA*, May/

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June 1984). The county filed the suit after inspectors examining the completed facility were able to repeatedly trip the lock mechanisms with small kitchen magnets attached to Popsicle sticks.

According to the terms of the settlement, the insurance company for Jessen and Associates will pay $1 million and the insurance company for BLGY will pay $803,000. In addition BLGY will pay $160,000 in 10 installments beginning March 1, 1989. Those payments, combined with interest and the payments of both firms' insurance companies, will total $2,072,000.

County officials have indicated that a settlement as high as $5 million could have been required, but that the architectural firms' insurance companies would not have been able to pay that amount. As a result the county elected to settle out of court for a smaller sum. Martha Dickie, an attorney with Minton, Burton, Foster and Collins, the law firm representing the county, said the architects could not pay much more. "We probably got as much money out of them as we could, on as fair a terms as they could handle," she said.

Lamar Youngblood, a principal with BLGY, said the decision to settle was a difficult one. "If you settle, it appears you are admitting some fault. On the other hand the situation has been in litigation for over three years.... The amount of time and money expended gets to be more of a burden than you can carry. Finally it becomes just a prudent business decision.

"We still do not feel we were at fault, and the settlement so states."

We still do not feel that we were at fault, and the document of settlement so states, but the public doesn't get to see that."

Youngblood said the suit has had a negative effect on the firm, but that business is improving. He says the situation will improve even more after the county's suit against the contractor, J.S. Evans Construction Co., Inc., is settled. That aspect of the case is scheduled to be tried Sept. 2.

—CEG

UT CONFERENCE ON THE NEW REGIONALISM

Architect and historian Kenneth Frampton said it best: "If you can't tie theoretical discussions to practice, they tend to float away."

The remark, made during the symposium on "New Regionalism: Tradition, Adaptation, Invention," pointed up the tantalizing quality of the two-day conference sponsored in April by the Center for the Study of American Architecture at the University of Texas in Austin. The conference's participants produced a number of interesting, even startling insights, only to let them drift off.

The performers in any symposium are obliged first to extend the territory and then to redraw the boundaries of the proposition under discussion. At the New Regionalism conference almost everybody was expansionist. The participants included Frampton and Robert A.M. Stern, FAIA, of New York; Antoine Predock of Albuquerque; Ricardo Legorreta of Mexico City; Frank Welch, FAIA, of Dallas; John Casbarian of Houston;

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Elizabeth Plater-Zyberk of Miami; and Wayne Attoe, Sinclair Black, FAIA, Hal Box, FAIA, Charles W. Moore, FAIA, and Lawrence Speck of the UT faculty. There was nobody to give the progression an end point, to bring it all back home.

Which is not to say that the conference was without dramatic incident. First up was Stern, dean of the Columbia School of Architecture, head of Columbia's own Temple Hoyne Buell Center for the Study of American Architecture, and host of the recent eight-part PBS television series "Pride of Place." He placed the regions of 20th-century American regionalism within the context of an overriding "universal" language rooted in Classicism, which binds the nation's institutions together and provides the background that the regional variations need to make sense. "Tradition is the standard against which the everyday is measured," Stern said. "There are no *regions*, only localized traditions."

New Mexico architect Antoine Predock provided a stark contrast to Stern, tossing out a selection of his own recent projects that roiled up the calm wellspring of Stern's regionalism like a truckload of jalapeno-flavored Fizzies.

Antoine Predock

Robert A.M. Stern

Daniel W. Schmidt

He didn't like being called a regionalist, Predock said, "That means you can't work out of state." Predock's own work, he said, draws on the "desert surrealism" of the West, on the line between "low-rider culture" and "the Albuquerque country club—the zone of the white shoes and the white belt." It is based on a climate and a landscape dominated in our cultural consciousness by Georgia O'Keefe and "cattle mutilations perpetrated by UFOs."

"It's not something I like to talk about," Predock said, sadly shaking his head—and perhaps pulling his audience's collective leg. "But it's an undeniable fact of life in the West."

Other disagreements surfaced on the first day. UT professor Howard Davis argued that Stern was wrong to insist on

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tradition as a basis for a New Regionalism. What was needed for a successful regional style, Davis said (echoing an argument he had advanced in a *TA* March/April '86 article), was attention to site and climate and the use of compatible local materials. Anything else, Davis said, ended up leading to sterile image-making.

Not so, said Stern. Architects are beginning to see again what their predecessors before the 19th century knew: "You could just build buildings, and you put on the facades, and the facades have to do ... with the public realm. And then you have another responsibility behind those facades, for the life within."

Stern added, providing one of the symposium's best moments, "We must not be embarrassed to say that we are in a way very high-class set designers .... The drama of city life, in most of the 20th century, both in the public and private realm, has been sorely lacking in our professional way of production and I think very much missed by the vast majority of the public."

Frampton argued, in his presentation, that a new regionalism offered hope of overcoming the "hyper-consumptive drives of our overrated neo-technological civilization" as well as the pernicious influence of multi-national corporations on architectural design. "As far as architecture is concerned, there is evidently precious little chance today that large-scale undertakings will yield works of cultural significance," Frampton said. He

"We must not be embarrassed to say that we are in a way very high-class set designers."—Robert A.M. Stern

even mentioned Karl Marx. Nobody would bite, however: beyond a few scornful remarks from Stern, Frampton went all but unanswered.

A number of questions from the audience also drew little or no response. How is regionalism different from contextualism or vernacularism? What is regionalism the opposite of? When is it appropriate to abandon regionalism for a universalist architectural language? Is regionalism now, as it has been in the past, a means for a local elite to separate itself from a rapidly growing outside middle class? Can regionalism simply be a unified palette of materials or colors?

Instead, regionalism's frontiers were expanded. UT professor Lawrence Speck, head of the Center for the Study of American Architecture, presented regionalism as a universal source of inventiveness that could be found in such wide-ranging expressions as jazz music, Hagia Sophia in Istanbul, the paintings of Paul Gauguin, and the Kimbell Museum in Fort Worth.

Charles Moore followed Speck, describing his projects with fairy-tale and cooking analogies. Goldilocks and the three bears, reminded Moore that, "Regionalism seems to lie somewhere between universalism, which is too big and we don't want it, and personal, individual 'innovative-ism,' which is too small and we don't like that. We go to the middle, which is sort of regional."

With regionalism defined as omnipresent in history and in the most whimsical

NEWS, *continued on page 64*

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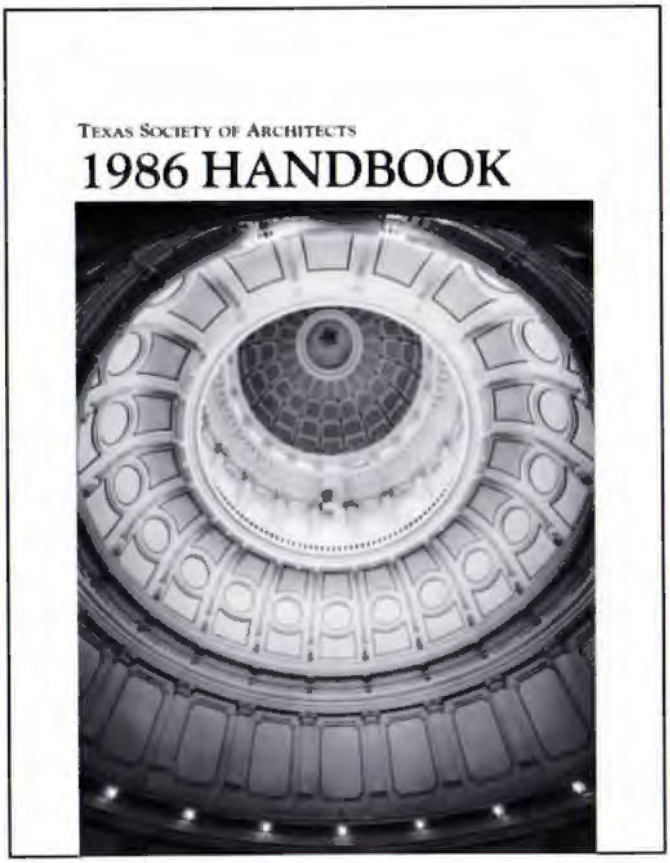

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Photographs this page by Greg Hursley

The plaza at Southwestern Bell Texas Headquarters Complex, Dallas, was designed by JPJ Architects, Dallas, in 1984.

URBAN DESIGN

In *An Introduction to Urban Design*, Jonathan Barnett defines our theme in this way:

"Urban design is the generally accepted name for the process of giving physical design direction to urban growth, conservation, and change. It is understood to include landscape as well as buildings, both preservation and new construction, and rural areas as well as cities." A new term for this broad group of subjects has been sought, Barnett says, but none has replaced *urban design*. "After all," he writes, "Buick is not all that good a name for a motorcar, but it acquired the right meaning through usage."

The term urban design is applied differently all across the country, as conditions and problems vary. In Philadelphia, urban design involves preserving a centuries-old city center. In Texas, on the other hand, urban design primarily involves guiding the growth that—inevitably—will again flood into the state after the current slump. More than that, it means searching for ways to build coherence into cities that have grown more around the strips and suburbs of the freeway than around the armatures of historical form. Robert Venturi quotes philosopher Henri Bergson on the strip: Disorder is only "an order that we cannot see." That may be; certainly any approach to urban design in Texas must involve the disordered forms we have inherited. Designers can't clear the landscape to erect cities based on models from Europe and the East Coast. Trying to do so would be to ignore the reality of the economic and social forces expressed in, and quietly maintaining, current urban forms. Working within the Texas context makes the search for cohesion and appropriateness that much more difficult, from Mason to Galveston, from Dallas to Houston. The projects and proposals that follow represent steps in, not the end point of, the search.

THE PAST IN OUR FUTURE: NEW URBAN DESIGN IN TEXAS

By Jeffrey Karl Ochsner

Skillful, appropriate urban design is needed more than ever in Texas. The success of many Texas cities in attracting new investment and generating significant growth over the past generation has created tremendous demand for limited urban space. Unfortunately, this demand has revealed an often unrecognized effect: The winners in a purely economic contest for urban space are almost always drawn from a narrow range of uses. The diversity that contributes so much to the life of the city can be lost. As a result, urban areas could lose the very elements that attracted new investment and growth.

EMERGING APPROACHES/ SHIFTING ATTITUDES

Since the late 1970s, some Texas business and civic leaders, recognizing the need to defend diverse city uses and places, have begun to consider ways for preserving, enhancing, or regenerating the character of urban centers and neighborhoods. Fortunately, this attention to urban quality has coincided with the emergence of new attitudes and theoretical approaches to urban design. Research and experience are leading to a deeper understanding of the formal character and the actual use of successful urban space. This has been accompanied by a fuller recognition of the inherent value of historic structures and districts, preservation, and urban revitalization. These trends represent a fundamental shift from the urban-design and development approaches of the recent past.

The nature of this shift can perhaps be best demonstrated by a single benchmark project: The Master Plan for Battery Park City in Lower Manhattan, designed in 1969 and completely redesigned a decade later.

Originally, the Battery Park City project was to be a linear megastructure with attached housing and offices along a retail-and-circulation spine—a world unto itself, like a ship tethered to Manhattan, an alien object without formal relationship to the adjacent city. In retrospect, we can see the megastructure concept as a relic of the '60s era of massive multi-block projects, planned new communities, and the like.

By 1973, this plan already seemed both too inflexible and too costly. In 1979, the original plan was completely replaced. The new master plan, by Cooper-Eckstut Associates, shows a much more traditional approach. Extensions of the adjacent Manhattan street grid replace the multi-level service spine as the chief organizing element for the project. The urban-design controls and architectural guidelines respect surrounding conditions, and the land is broken up into traditional parcels with street frontage to allow incremental development, flexibility, and adaptability. Overall, the 1979 plan demonstrates a wish to build upon all the strengths of the traditional city—its streets and blocks, its prevalent building forms, its density, its transportation network.

FORMAL CONCEPTS

The vision of the city proposed by the masters of modern architecture—the "Ville Radieuse" with its widely spread towers set in parks—while never fully realized, nevertheless deeply influenced generations of planners and architects. Today this utopian vision seems inappropriate. In its place we find a growing appreciation for the traditional formal characteristics of the city. This reevaluation has been expressed most polemically by the European architects Leon and Rob Krier, who argue that modern cities have lost all sense of traditional urban space. Rob Krier has developed a morphology of urban space and argued that the basic elements of the city are but two: the street and the square. While Krier's theory draws on models from pre-industrial Europe, it has led designers to consider buildings not just on their own but in terms of the urban spaces created.

At the same time, American historians and theorists such as John W. Reps, author of *Cities of the American West: A History of Frontier Urban Planning*, have focused on the origins of American town plans in European traditions and on the modifications of those traditions by

uniquely American environmental, technical, and financial circumstances.

Other scholars have analyzed how city plans have in the past provided a structure for urban development and how this structure might be reinterpreted today. For example, Denise Scott Brown developed an analysis of the Republic Square District of Austin, which she presented at a 1984 UT-sponsored symposium and later published in *Center*. Scott Brown showed the development of Austin building types as they related to the underlying lot-and-block pattern that in turn derived from the original Austin street-grid plan.

According to Scott Brown, the typical Austin block, a 276-foot square divided by a central service alley, was initially developed in the 19th century, with one- and two-story buildings facing the east-west streets, following the original lot layouts. Later, backs of lots were occasionally used for larger buildings; still later, larger buildings were constructed over multiple lots. These variations on the pattern continued to favor a strong pedestrian orientation on the east-west streets (except on Congress Avenue, where the original lot layout favored north-south pedestrian movement). The pattern is still evident in downtown Austin, particularly on East Sixth Street. In the 1960s, however, whole blocks were redeveloped and a new pattern emerged, without commercial street frontage or street-level retail uses, weakening the city's pedestrian environment.

From this analysis, Scott Brown proposed an optimal pattern for future development: office towers facing the east-west streets with ground-level retail and parking below. Access to the towers would be at mid-block locations to encourage pedestrian activity along the street. Service and auto access would be from the north-south streets at the traditional location of the service alleys.

Scott Brown also noted a difference in the traditional treatment of civic buildings in Austin. Generally, these were placed symmetrically at the center of a block, surrounded by trees, and approached by stairs leading to an axially located main entrance. She recommended that future civic buildings revive this traditional character.

STREET WALL AND PAVILION

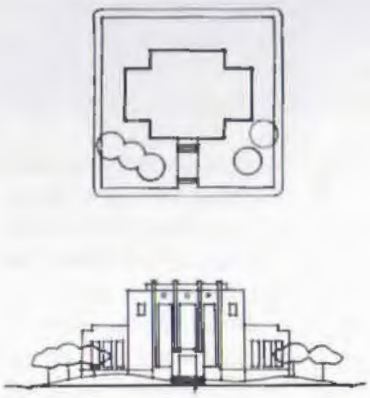
In noting this contrast between "pavilion buildings" set in the landscape for public and civic structures, and "street-wall buildings" for commercial structures, Scott Brown touched upon a pattern apparent all across Texas and the Southwest. The contrast between the individual public building set in the landscape and the

ABOVE: By 1973, the Battery Park City plan had broken down into pods. The most recent plan, BELOW, by Cooper-Eckstut Associates, extends the Manhattan Street grid.

BELOW: These sketches are from Denise Scott Brown's analysis of downtown Austin building patterns.

Traditional storefront and street

Traditional office building or department store



Circulation patterns

Civic building at midblock

Greg Hursley

The center of Waxahachie shows the street-wall and pavilion building pattern found in many county-seat towns.

street-hugging structures of the commercial realm is particularly notable in Texas county seats, but even in the smallest Texas towns where public buildings were constructed, this order of public and private building guided design, at least until 1945. This typology of public and private formed a generally unspoken but widely understood language, a language that remains embedded in the early plats and surveys of Texas settlements.

Thus, in exploring how to build in Texas today, urban designers can seek to recover the original order—the organization of lots and blocks, of alleys and street fronts, of public and private—and use it to create new structures that more closely parallel and reinforce the traditional organization of the public realm of the city.

A particularly good summary of the trend in urban design is found in the 1981 report, *Downtown Orlando: Streetscape Design Guidelines*, by Wallace, Roberts and Todd with Herbert/Halback, Inc., which describes urban land as composed of streets and other public spaces and of residual parcels open to development. The public life of the city, the report says, takes place primarily in the outdoor space made up of the streets and associated open spaces. Buildings play a critical role in defining these open spaces: their form, scale, and relationship to the streets and other open spaces create the quality of the urban environment. As the report summarizes the argument, freestanding buildings, surrounded by open space (as found in many postwar Texas cities) are "objects in space." While monumental, these detached structures often generate left-over or negative space, for which there is little use in the city. A series of buildings set back on all sides from the street will not only cause a street to lose its spatial definition, but the plazas so created will often be meaningless and amorphous. In contrast, buildings that enclose or define outdoor spaces are called "space-makers," and the outdoor spaces they create become positive elements in the city.

SOCIAL CONCEPTS

New views of the city's formal aspects have been closely related to a new understanding of the social workings of the city as well. Indeed, the last two decades have been marked by significant research on how people actually use urban space.

In 1960, Jane Jacobs in *The Death and Life of Great American Cities* first pointed out the social impacts of form in urban space. And, beginning in the early 1970s, William H. Whyte, author of *The Social Life of Small Urban Spaces*, revolutionized our understanding of how people make use of urban space.

Whyte found that what people said about using urban space differed dramatically from how they actually behaved. In interviews, people claimed that they would avoid congestion and would seek quiet, uncrowded places in the city. But observations made using time-lapse photography showed that people gravitated to places frequented by other people and avoided empty, quiet places. Indeed, people in plazas and parks apparently preferred to sit right in or near major circulation paths.

The reason for this may relate, at least in part, to perceptions of security. Cities are different from small towns in that most of the people one meets are likely to be strangers. A key to a successful urban place will be that in it one feels safe among strangers. The number of eyes on a street—a kind of "natural surveillance"—resulting from the combination of people on a street and people in nearby buildings seems to make the difference.

THE ROLE OF RETAIL

Whyte also found that activities in nearby buildings, particularly on the ground floors of buildings opening onto the street, were critical to street life. Stores and shops, as well as eating places, particularly those open at night, engender activity in the adjacent streets. These uses in a building give people a reason to use the sidewalks and the proprietors have a vested interest in the safety and security of their patrons. Where buildings are occupied by banks, insurance companies, and like enterprises on the ground floor—used only seven to nine hours a day, with no close ties to the street—the streets have much less life.

Whyte's work also demonstrated that the phenomenon of blank walls—often a legacy of the massive-scaled urban projects of the 1960s and 1970s—can devastate streets. Large blank walls, perhaps because of the lack of security they imply, virtually eliminate pedestrian activity from the adjacent sidewalk and greatly reduce it on the opposite side of the street as well.

Finally, Whyte found that the plazas around newer buildings were active in direct proportion to the amenities provided—particularly the amount of sitting space. If the plazas in a city are to be used they must have seating with shade, greenery, and, if possible, water. Ideally, plazas should have adjacent restaurants or cafes. In addition, plazas should be near to and visible from both street and sidewalk, so they can beckon to passers-by. People in public spaces are active participants in the drama of urban life. In cities, people-watching is the chief form of entertainment.

Paul Hester

The cafe in the ground floor of Morningside Court in Houston, designed by Barry Moore Architects, Houston, shows the role of restaurants in activating adjacent street space.

Robert Ames Cook

TOP: Venturi, Rauch and Scott Brown's plan for Galveston's Strand area aimed to make it, "not a museum but a real place that enhances the life of Galveston's citizens." ABOVE: The streetscape of Market Square in the West End District of Dallas has been enhanced by the Houston-based SWA Group. The West End Marketplace, a "festival retail" center, is being adapted for reuse by the Dallas office of Ceria & Coupel (USA), Inc.

Whyte's research has had extensive impact. In several cities ordinances have incorporated the results of this research. Some cities now require restaurants and retail space on the ground floors of new buildings; others require seating and other amenities in new plazas.

PRESERVATION AND REVITALIZATION

Besides changed formal attitudes and new understanding of social use of space, the third recent force affecting urban design has been preservation. Historic structures and districts have come to be recognized as significant assets. Preservationists once fought alone to protect historic resources for their own sake; others have now come to see historic structures and districts as important resources in generating new activity in cities and towns.

It is more difficult to encourage diversity in urban centers composed primarily of new buildings than in areas with a mix of buildings of varying ages. Where there are only new buildings, only those enterprises that can support the higher cost of new construction will be encouraged—well-established, high-turnover, or standardized businesses. Many businesses that contribute to city diversity, however, may not be highly profitable. Restaurants, shops, boutiques, galleries, and many other possibilities can promote wide-ranging activity, but often only in the cheaper spaces found in older buildings. Preservation pays, not just for preservationists, but for anyone who seeks diversity of activity in urban areas and neighborhoods.

PRESERVATION AND URBAN DESIGN IN GALVESTON AND DALLAS

Perhaps the best example in Texas of a successful revitalization effort based on historic preservation is found in Galveston's Strand National Historic Landmark (District). Just one block from the wharves on Galveston Bay, The Strand was the "Wall Street of the Southwest," the commercial heart of late-19th-century Galveston. The hurricane of 1900 destroyed much of the city, but left The Strand relatively intact. Early in this century, Galveston went into eclipse. However, stagnation also meant preservation. In the early 1970s, a movement developed to revitalize The Strand (by then primarily a warehouse district) as the historic center of Galveston.

In 1975, the firm of Venturi and Rauch (now Venturi, Rauch and Scott Brown) was commissioned by the Galveston Historical Foundation to prepare a plan to guide the restoration and revitalization of the area. The resulting document, *Action Plan for The Strand*, served as a guide throughout almost a decade of revitalization achieved through restoration of the historic buildings on the street. The plan included not only recommendations for physical improvements, but also a discussion of economic feasibility and opportunities, financing, promotion, and phasing of rehabilitation. Overall, the plan proposed authentic restoration of the street facades, but suggested that a "Williamsburg"-like authenticity would be too costly and would restrict private development too much. Thus, the use of historical imagery "artistically and symbolically" was recommended. The intent was that The Strand become "not a museum, but a real place that enhances the life of Galveston's citizens and dramatizes the experience of its visitors."

The success of The Strand revitalization program led in 1982 to the commissioning of the San Antonio-based firm of Ford, Powell & Carson to plan for expanding revitalization efforts. FPC's 1983 *Action Plan for The Strand II* has guided revitalization into adjacent streets and areas. Continuing downtown revitalization efforts are now spreading into the old Galveston retail core several blocks south of The Strand District.

In Central Dallas, the West End District is another example of preservation and revitalization as a significant component in an urban strategy. The city staff's 1982 *Dallas Central Business District: Concept Plan* recommended action for all of downtown Dallas and called for preservation of individual historic structures as well as rehabilitation and revitalization of the West End, a district of early 20th-century warehouses and industrial buildings. The structures in the district are protected by ordinance; zoning limits building in the area to 100 feet in height and requires compatible materials, colors, and site coverage for new construction. Market Street, the primary pedestrian link in the West End, has been enhanced with brick-paved sidewalks, appropriate lighting, and other pedestrian-oriented amenities designed by SWA Group, Houston. That the district can support a varied mix is shown by the adaptive reuse that has already taken place: turn-of-the-century warehouses have been converted into shops, offices, restaurants, and even a theater. The vitality of the district stems in part from this variety.

MAIN STREET AND SMALL-TOWN URBANISM

Preservation as a key element of urban-design strategy has been adopted in smaller Texas communities as well. Through the efforts of the Main Street Office of the Texas Historical Commis-

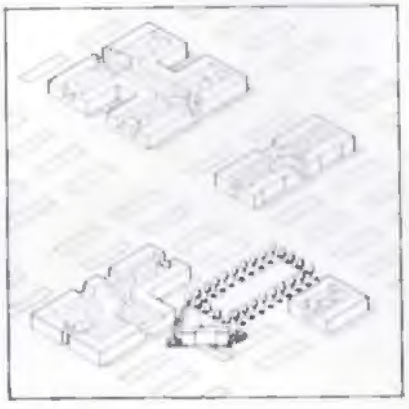
sion, "Main Street" programs have been set up in almost 40 towns, including Brenham, Corsicana, Goliad, and Waxahachie. Locally funded, the programs provide for a trained "Main Street" director, who serves as an economic manager for the revitalization of the town's historic core, bringing business and civic leaders together to attract new business and investment while fostering preservation. The strength of the program lies in the fact that revitalization and historic preservation reinforce each other.

The problems of Texas Main Street communities and other small towns in Texas are similar to those of other communities across the country, where creative approaches to urban preservation, revitalization, public improvements, private investment, and financing have been found. Venturi, Rauch and Scott Brown's 1979 study for Jim Thorpe, a Pennsylvania community with a population of only 5400, provides a prototype for the kinds of planning and urban design that might be considered. The essence of the Jim Thorpe plan was to help this small, bypassed industrial town to establish a new economic identity based on providing unique goods and services to a broad region rather than staples to a local hinterland. The architecture and history of the town were recognized as having potential appeal to a range of visitors drawn to the region for outdoor recreational activities. VRSB suggested ways to use the assets of the downtown historic district to the benefit of the residents. The critical issue in Jim Thorpe, as in all small towns with historic centers, was to preserve and develop what the community found best about its own heritage and to avoid obliteration by cheap "honky-tonk" or ersatz "Victorianizing/Colonializing" development. The Jim Thorpe plan specifically dealt with commercial opportunities in serving first the local and the regional population, and then catering to seasonal visitors. The recommended approach to implementation included public-private cooperation and small-scale affordable improvements over a number of years, resulting in small incremental rather than monumental capital expenditures.

The Central Texas town of Mason, population 2,400, although it has not mounted a full-scale "Main Street" program, has been working with Austin-based architect Kim Williams to foster the same synergy between business and preservation. Local leaders and town-square business owners were eager to explore tourism and retirement housing as ways to expand Mason's economy beyond its troubled bases in oil and agriculture and to reverse the deterioration of the

VRSB's plan for the lower historic district of Jim Thorpe, PA

The Williams Company, Austin-based architects, designed this low-cost landscaped gateway as part of the community-wide plan for Mason.



ABOVE: Plans to transform the West Dallas housing projects from "big brother's barracks" into a neighborhood were developed by a team including Peterson/Littenberg Architects, Carter & Burgess, Real Estate Research Corporation, and Selzer Associates/Selzer-Volk-Borne.

town's historic buildings. The Williams Company completed a master plan for community revitalization, focusing on preservation within the town's historic district.

Even though Mason started with an extraordinarily small budget, most of the work on the plan and individual projects will be completed by 1987. Experience amply demonstrates the central role preservation and adaptive reuse can play in urban-design strategies for communities of any size.

New approaches toward the formal character of cities, new understanding of the social uses of urban space, and the recognition of the importance of preservation combined with commercial revitalization can be seen applied in a variety of ways in a series of new projects. The following case studies suggest some of the possibilities.

THE OAK LAWN PLAN, DALLAS

Oak Lawn is a collection of neighborhoods, shopping, commercial, and office districts, and green spaces just north of the Dallas Central Business District. Housing, built between 1900 and 1935, contributes to the charm of the area, with its small-scale, attractive streetscapes. The area's attractiveness and its proximity to downtown Dallas made it subject to intense development pressures. Many in the area, including residents and business interests, felt these pressures might destroy those very assets that made the area unique, and that attracted development initially.

Oak Lawn Forum, an advocacy group made up of representatives of the different interest groups (both residents and developers) formed in 1982. Forum members, working with city officials and staff, and A.J. Diamond Planners Ltd., consultants, sought to allow continued development, but to direct it to preserve the area's special character.

The Oak Lawn Plan presents an approach to urban design based on conserving and building on the best aspects of the pre-existing neighborhood. The urban-design plan is embodied in a series of special ordinances, adopted by the city in 1985, which effectively control future growth and development in the area. As developed by the group, the Oak Lawn Plan sought stabilization of residential neighborhoods, protection and improvements for the special retail districts, control and reduction of parking, preservation and enhancement of the streetscape, maintenance of a safe, attractive and effective pedestrian environment, and creation of a special "overlay district" to recognize that the unique character of the area could not be addressed by city-wide planning and zoning standards.

The special retail district provisions, in particular, reflect the new understanding of urban

form and social life. Along the designated retail streets, new buildings must be built to the street line and must include retail, restaurant, or related activity at ground level. Above two or three stories, setbacks are required, assuring continuous street frontage, which supports pedestrian scale and pedestrian activity. Compare this to the previous ordinance, which required setbacks at ground level and allowed front-yard parking, both inimical to street life. The plan requires office-building materials and form to be compatible with adjacent residential neighborhoods: highly mirrored glass, for example, is disallowed for new construction. Other provisions encourage parking below grade, require above-ground parking garages to be hidden, and require screening of at-grade parking. Finally, the new guidelines also require landscape and streetscape improvements with new construction. Perhaps the most remarkable aspect of the Oak Lawn Plan is its success in realizing the goals of divergent and often competitive interests.

THE LAKE WEST MASTER PLAN, DALLAS

Whereas the Oak Lawn Plan sought to protect what was good about a successful Dallas neighborhood by guiding future development, the Lake West Master Plan involves making significant changes in existing built fabric, the West Dallas housing projects, to create a more traditional urban district.

The West Dallas housing projects, 3,500 row-house apartments 3.5 miles west of downtown, were created between 1950 and 1954. Built in three "superblocks," the projects have remained relatively isolated from the surrounding city for 30 years. By 1980, the project was deteriorating from age, decreased funding, tenant abuse, and poor management.

In July 1983, the Dallas Chapter/AIA, the Institute for Urban Studies at the University of Texas at Arlington, and the Dallas Housing Authority co-sponsored a three-day design charette to explore possibilities for the West Dallas projects. The design team, after assessing the condition of the projects, and interviewing residents and business and civic leaders, developed a series of recommendations and proposals. These included changing the appearance of the buildings and grounds, breaking the three projects into smaller, more definable areas, creating a mix of housing for different income groups, allowing the tenants to personalize their units, changing the street pattern to create more parking (to give each resident a street address, and to provide more continuity with the surrounding areas of the city) and establishing a "town center" to serve shopping, civic and social-support needs for residents of the surrounding community as well as of the projects.

In September 1983, the Dallas Housing Authority contracted with the West Dallas Design Team, including Peterson/Littenberg Architects (architecture and urban design), Carter & Burgess (planning and engineering), Real Estate Research Corporation (financial and market evaluation), and Selzer Associates/Selzer-Volk-Borne (community liaison), to create a master plan for the reconstruction of the West Dallas projects based on the charette recommendations.

The resulting Lake West Master Plan is a complex document that addresses existing conditions (both social and physical), housing markets, site development, and needed physical improvements. These recommendations were generated at three scales: the master-plan scale, the sub-neighborhood scale, and the block-and-yard scale. The document also set forth an implementation process.

The overall goal of the plan is to reintegrate the three separate portions of the West Dallas projects, both with each other and with the surrounding community. This is to be achieved by revision of the housing fabric and by promotion of the physical continuities through and beyond the area. Within the framework, the intent is to establish a more traditional neighborhood environment.

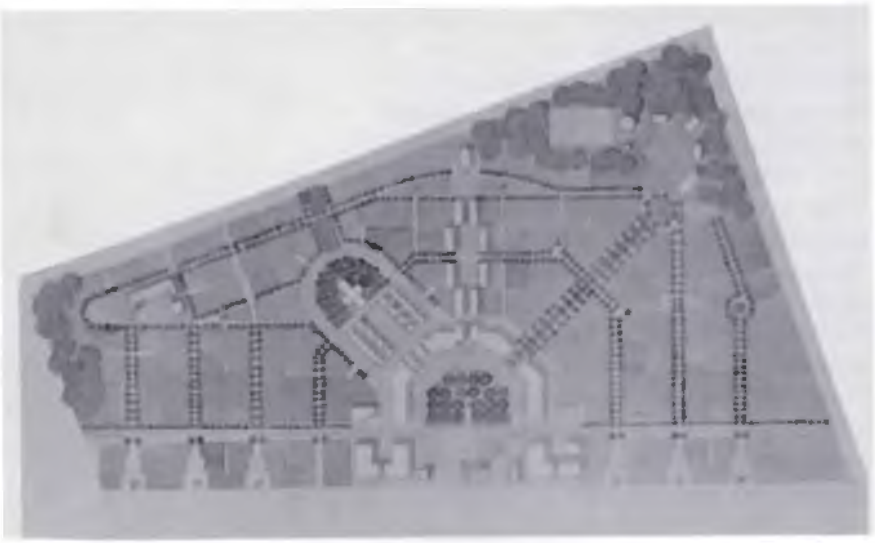
One of the more interesting parts of the plan is the analysis of successful housing and commercial development throughout Dallas in terms of visual appearance, scale, relationships of parts, and amenities. These analyses serve to provide models for the development of various areas of the Lake West Plan.

In general, the Lake West Master Plan is based on the creation of a stronger sense of place, first within the full project (particularly by creating the town center), and then hierarchically within each of the sub-neighborhoods and each of the blocks and lots.

THE TOWN OF SEASIDE

In the plan for Seaside, FL, new attitudes in urban design find expression in a totally new project. Located on about 80 acres on the coast of the Florida panhandle, Seaside is a new Gulf Coast vacation resort community that will eventually include about 350 dwellings, 100-200 units of lodging, a retail center, a conference facility, and a recreation complex, developed by Robert S. Davis. The Master Plan and Zoning Code of Seaside were designed between 1978 and 1983 by the office of Andres Duany and Elizabeth Plater-Zyberk, with Leon Krier as special consultant.

The developer and architects sought to turn



TOP and ABOVE: The master plan for Seaside, by architects Andres Duany and Elizabeth Plater-Zyberk, reflects a traditional American urbanism.

from typical contemporary real estate development practice and to see Seaside as a small town in the context of traditional American urbanism. Thus, the project was planned as a commercial and civic center with outlying residential areas. The retail center was conceived as a commercial district, the conference center is to double as the town hall, and other civic and institutional buildings such as a chapel, fire station, and post office were also included in the master plan.

In developing the Seaside plan, Duany and Plater-Zyberk studied various towns in the American South. Convinced that the variety they sought could not be generated by a single architect, they invited a variety of architects, whose work has shown sympathy with the regional vernaculars, to design the public buildings of Seaside. The residential structures will be built by the individual "citizen/purchasers" working within the provisions of the Master Plan and Zoning Code. The plan will lead, incrementally, to the creation of an environment similar to a small pre-1940s southern town.

The Seaside Master Plan and Zoning Code embodies a complete system of urban public spaces, streets, open space, and building forms. It presents a clear example of urban design in that it governs the design of the town without dictating the specific features or designs for individual buildings. The concentric pedestrian network and street system provide a structure for the community: most of the streets terminate at the beach and a majority of the buildings have an ocean view. The streets also continue the pattern of those in the adjacent Seagrove development. The town center shows a high degree of organization and geometric order, but the buildings and spaces are more loosely organized toward the fringes, just as they would be in a small town. Parking is typically on-street with head-in parking in the town center and parallel parking in residential areas. Parking within the residential lots is tightly controlled to prevent discontinuities in the street frontage. The lots are generally smaller toward the town center to create a higher density. The residential areas will include a variety of house types. Boundaries between the zoning types are placed in mid-block locations rather than along streets, allowing the streets and squares to become coherent spatial entities framed by consistent building types. The spatial definition of each street is strengthened by requiring a minimum percentage of each lot frontage to be built out and requiring picket fences for lots with deep front yards.

The success of the Master Plan and Zoning Code for Seaside is becoming evident as the town develops. The town's coherent character,

carefully crafted streets and places, and compatible architectural features raise it above typical resort developments and have attracted a wide range of residents and visitors.

DIRECTIONS FOR THE FUTURE

In turning to urban design to protect and enhance our cities, towns, and neighborhoods, we recognize that attractive urban spaces and districts are assets to be protected. Development and redevelopment in cities and towns will continue to be incremental—that is, on a building-by-building basis. Establishing urban design controls provides greater security for both current and future investment, because each owner and each developer can understand that his building is part of a continuous urban context and the character and continuity of that context will not be radically altered by future, incompatible development.

Each city is unique. It is this "uniqueness of place" that emerging approaches in urban design seek to discover, protect, regenerate, or create. In contrast to Modernism, which once projected rebuilding cities "from zero," these new approaches seek to discover what is best about our cities and towns and to reinforce, revitalize and build upon those features. In so doing, we can create more-liveable cities with urban places that join diverse uses in mutual support. Such diversity can draw people together, offer each of us a share in a true civic life, and reclaim our cities for civility. ▬

Jeffrey Karl Ochsner, a frequent contributor to Texas Architect, *is principal of Ochsner Associates in Houston. He is the author of* H.H. Richardson: Complete Architectural Works, *published by M.I.T. Press in 1982.*

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Cityplace towers will flank the North Central Expressway.

FOUR DALLAS PROJECTS

By Charles E. Gallatin

EXPOSITION PLAZA, Exposition Avenue and Canton Street

Commissioned by the City of Dallas and the Greater Dallas Sesquicentennial Committee as their flagship project, Exposition Plaza encompasses a five-acre site formed by the intersection of two major boulevards midway between Fair Park and the Central Business District. Architect for Exposition Plaza is James Pratt Architects of Dallas; consultants include Boyd & Heiderich, landscape architect; Datum Structures, Inc., structural engineers; Albert Halff & Associates, mechanical/electrical/civil engineers; and Douglass Baker, illumination. Completion is scheduled for September 1986.

The Plaza is comprised of four distinct sub-plazas, one at each corner of the intersection. Significant features include:

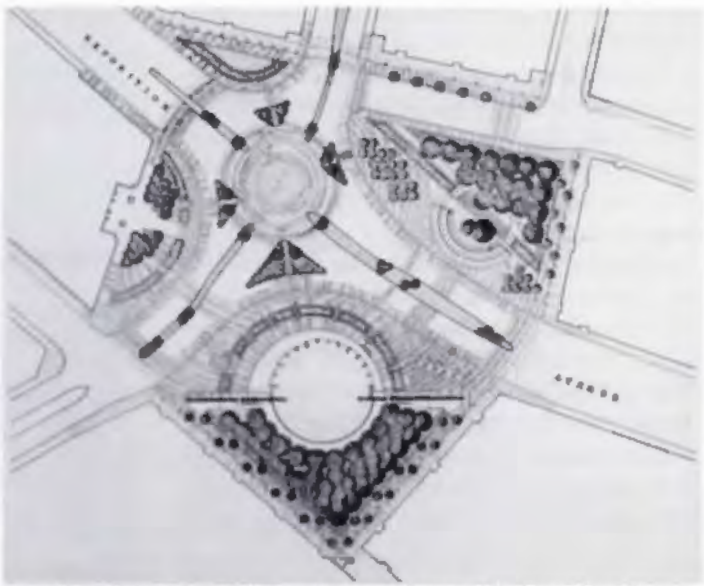
- A 130-foot diameter raised pool, with water cascading over a granite weir into another pool eight feet below;
- A water cannon comprised of 12 fountain jets arching water 130 feet from a lower pool to an upper pool;
- Two 12-foot-high, 120-foot-long walls of solid-stock Texas granite framing the upper pool;
- Six 80-foot-high flagpoles clad in sculptured bronze shrouds by local Texas artisans, each carrying one of the six flags of Texas.

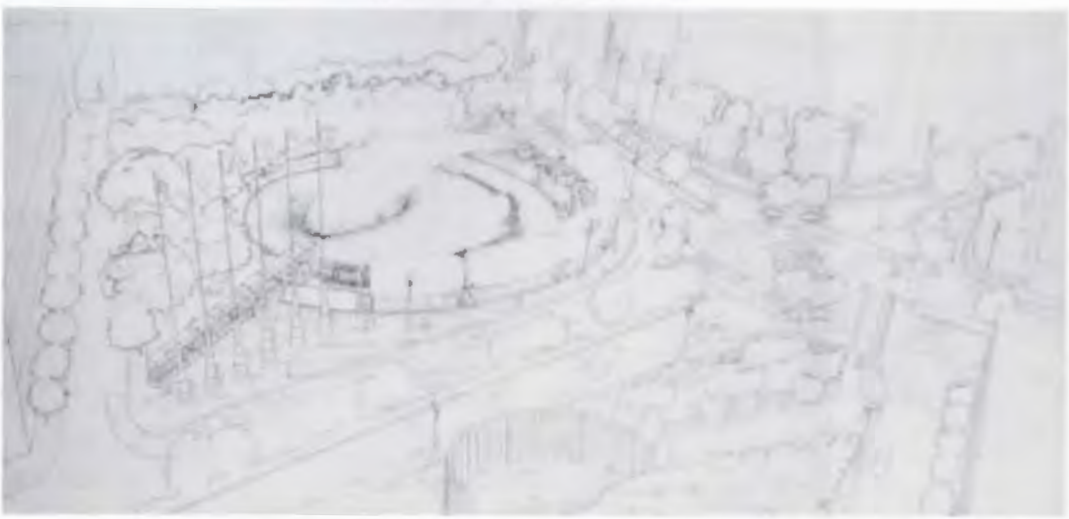
CITYPLACE, North Central Expressway near Blackburn Avenue

Two miles north of downtown Dallas is Cityplace, at 150 acres the largest private redevelopment ever undertaken in the city. When completed, the project will contain over 18 million square feet of office, retail, hotel, and residential space. Architect for Cityplace is Cossutta & Associates of New York; consultants include Vincent Ponte of Montreal, urban planning, and Travers Associates of New Jersey, transportation. HCB Contractors of Dallas is general contractor.

The focal point of the development, twin 42-story office towers flanking the North Central Expressway, are under construction. The mirror-image, granite-clad towers, each containing 1.3 million square feet of space, are connected by a walkway over the expressway. The Southland Corporation, the developer of the project, will occupy the east tower. The first phase, called Cityplace Center, is expected to cost approximately $540 million and be ready for occupancy in 1988. Other features of Cityplace will include:

- Six six- and seven-story buildings totaling 1.3 million square feet;
- A tree-lined public mall from Peak Street on the east to Travis Street on the west formed by widening of Haskell and Blackburn Avenues.





Exposition Plaza Plan, ABOVE; and an overall view of the Exposition Plaza, pools, and adjoining plazas, BELOW

STATE-THOMAS, adjacent to the Dallas Central Business District

The State-Thomas Area Plan was commissioned by a coalition of property owners to guide the rezoning of a 100-acre planned development district adjacent to the Dallas CBD. The study area encompasses a city-designated historic district of Victorian houses as well as substantially vacant land with a mixture of retail, office, and medium-density residential zoning. Architect for State-Thomas is RTKL Associates, Inc., Dallas.

The project provides an opportunity to create a dense residential neighborhood within walking distance of downtown. Three subzones with distinctly different building constraints were defined: Historic District, Freeway Frontage, and Interior Neighborhood. Special height and setback provisions have been devised to create a sympathetic transition between each area.

Guidelines defining specific design elements were prepared to encourage the creation of typical urban-corridor streets. They include: wider sidewalks, a street tree-planting program, a build-to line rule requiring facades along at least 75 percent of lot frontage, and the integration of neighborhood-supporting retail uses at street level to promote an active pedestrian environment. A shallow but flexible setback provision allows preservation of mature street trees.

The planned development ordinance was approved by the Dallas City Council early this year. The first phase of the development, an 11-acre site for mid-rise rental units, is currently being designed.

Model view of State-Thomas Area Plan showing relation to downtown Dallas, ABOVE; and a section view through courtyard, LEFT

DALLAS ARTS DISTRICT, downtown Dallas

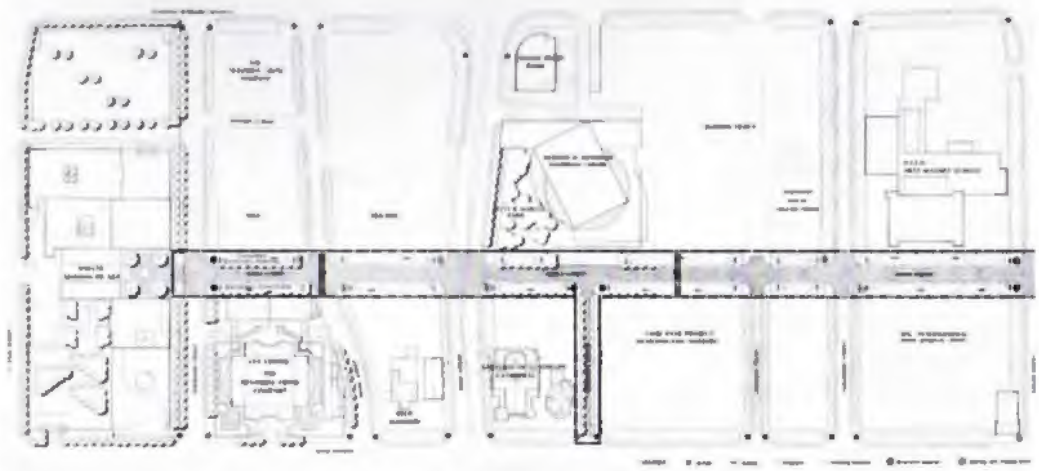
The Dallas Arts District (see *TA* Jan/Feb '85) is a 17-block section of downtown Dallas that will combine privately developed buildings and publicly financed amenities to create an attractive pedestrian environment offering a variety of activities during the day and into the evening. Architect for the Dallas Arts District is Sasaki Associates, Inc., Dallas.

Development of the Arts District will continue for the next 20 years, during which is planned $2.6 billion in investment for office, commercial, residential, cultural, and parking facilities, including an estimated $21 million in public open-space improvements.

The land-use concept and district-wide design establish Flora Street as the central focus of activity. In two phases, the street will become a main 2,000-foot-long boulevard. Sidewalks will be widened, trees planted, and street furniture will be placed in the area.

Flora bridges three theme areas which surround each of the major art institutions in the district. Comprehensive pedestrian and transit networks will establish connections within the district as well as its surrounding areas.

Master Plan for the Dallas Arts District



A ROOM OF AGREEMENT

By Joel Warren Barna

"The street is a room of agreement ... dedicated by each ... owner to the city in exchange for common services."—Louis Kahn

The following pages document both change and continuity in Houston. The old photograph of downtown, looking south along Main Street, was taken in 1927 by Joseph Litterst. The old photograph of the corner of Richmond Avenue and Dunlavy Street (OVERLEAF) was taken in 1924 by Frank Schlueter. The new photographs of the same places, by Paul Hester and Bengy Sebesta, date from May 1986; they were taken with the Cirkut camera Schlueter used and printed in what had been Litterst's 60-socket light box.

Louis Kahn said, "The street is a room of agreement . . . dedicated by each . . . owner to the city in exchange for common services." These photographs depict the fundamental agreement Kahn describes, which is at once commonplace and astonishing: the acceptance of private boundaries to create a public realm.

Reading across the photographs in space from downtown to neighborhood, they show elaborations of this agreement. There is the division of once-blank coastal plain into economic zones, one to be transformed into a three-dimensional diagram of property values, the other made into a neighborhood of more-or-less equally spaced, equally sized, equally costly houses—almost enough for a community.

Reading across the photographs in time shows a different kind of agreement. There is the encroachment of the downtown onto the residential streets that once filled almost half the downtown's present area. And there is the transformation of the neighborhood along Richmond into the banks of a giant channelized "bayou" for moving people to the city's outer reaches. As Kahn said, "Through-streets, since the advent of the automobile, have entirely lost their room quality." Urban design, Kahn concluded, must "start from the realization of this loss . . . to reinstate the street where people live, shop, and work as the room out of commonality." ▬▬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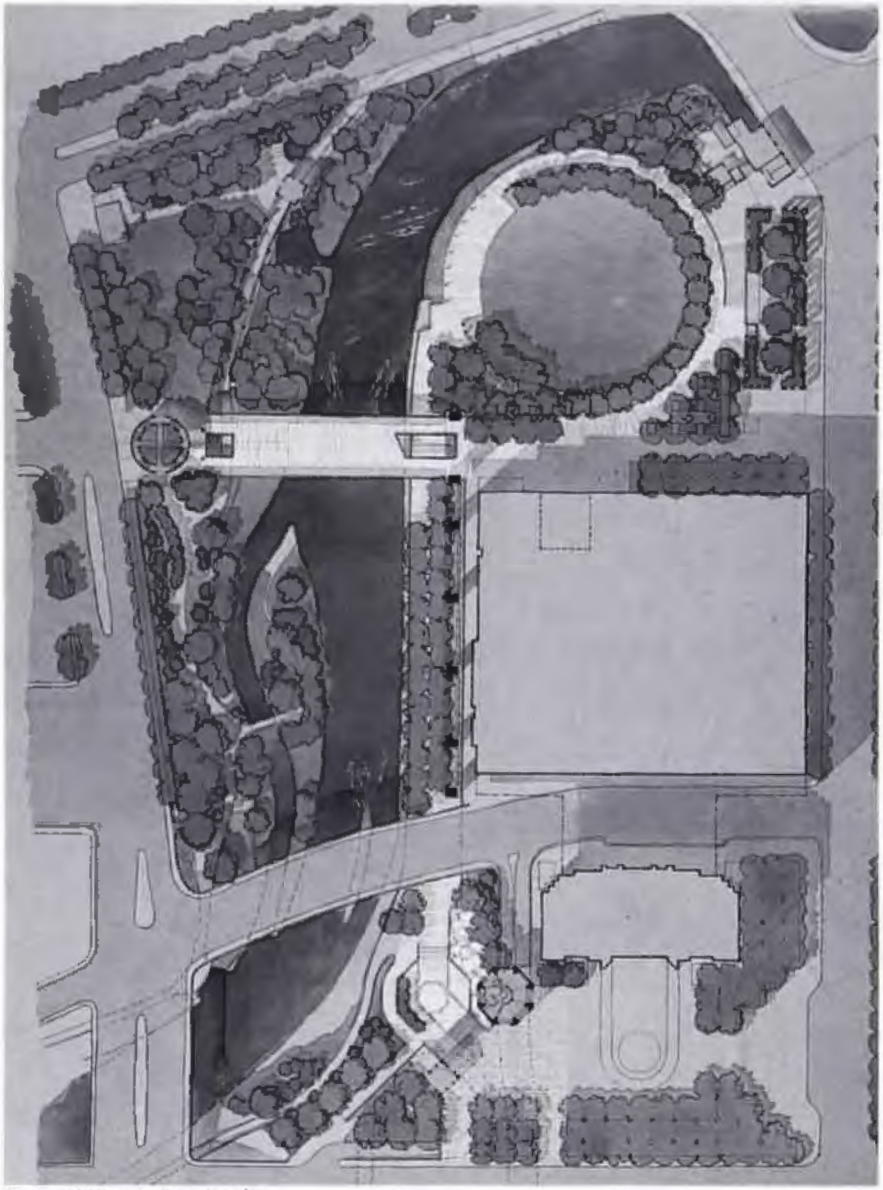
A NECESSARY MONUMENT: HOUSTON'S SESQUICENTENNIAL PARK COMPETITION

By Mark Hewitt

Talented local designers took Houston's first-ever public design competition.

In his powerful theoretical statement on urban form, *The Architecture of the City*, architect and theorist Aldo Rossi says that the "primary" elements of cities are the lingering, form-giving features—landscape, architectural monuments, and urban systems—that shape the city's character as artifact. Rome's seven hills, Venice's canals, and Lucca's Piazza del Mercato, formed around an ancient amphitheater, are potent examples of such elements. While it may be hard to compare American cities with European cities that evolved over centuries, form-giving armatures do exist in our great metropolises. Chicago's overlapping Loop and river canal are perhaps the most important primary elements in that relatively young, commercially driven city. New York has Central Park, probably the largest public "piazza" in the country. San Antonio has the Riverwalk.



Team HOU's winning site plan

And Houston? Well, Houston has its lazily meandering Buffalo Bayou, bisecting the great Loop 610, with an elbow skewing the Allen brother's original city grid. Buffalo Bayou is not only formally but historically the city's most significant "primary" element.

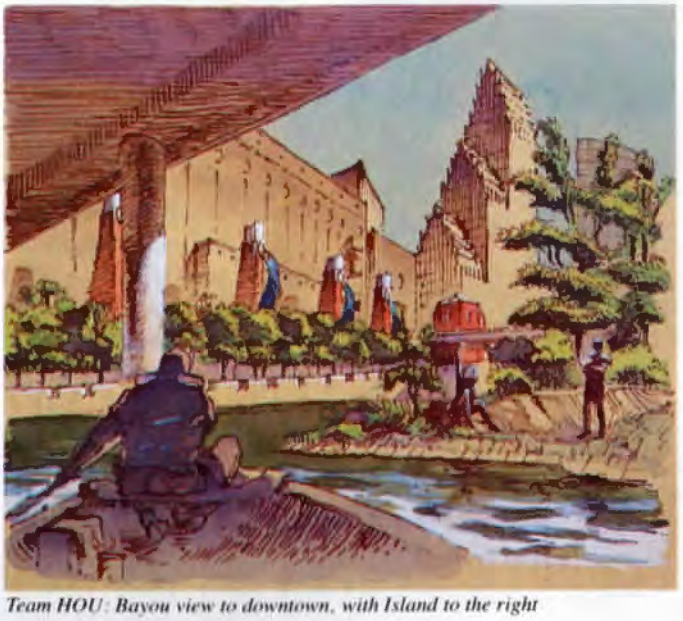
Yet for all its importance, the bayou has hardly fared well in Houston history. From primordial times to 1836, it may have been a lovely, moss-covered stream. Certainly no one remembers it that way. A vital waterway in the city's early years, it was lined with dingy commercial shanties and warehouses. Transformed into the Houston Ship Channel, it became a concrete-lined toxic sewer: swimmers could expect to live less than 30 minutes. Recently, however, it has engendered a bit more concern—from environmentalists and planning groups like the Bayou Task Force, which last year published a major study, and from parks groups who have tried (largely in vain) to make it a greensward of public park space uniting the city from east to west.

Perhaps it was only natural for city leaders involved in planning for the great unpronounceable event of 1986 to look to the bayou as a target for a public project to celebrate 150 years of Houston and Texas history. The idea of creating a park and urban monument near both Allen's landing and the Jones Plaza cultural hub came from a "blue-ribbon" group of concerned Houstonians under the joint sponsorship of Central Houston, Inc., headed by Robert Eury, and the Rice Design Alliance, whose president, Raymond Brochstein, along with Rice University School of Architecture Dean O. Jack Mitch-

Team HOU: view to Sesquicentennial Drum

Team HOU: view from Drum to Bicentennial Garden

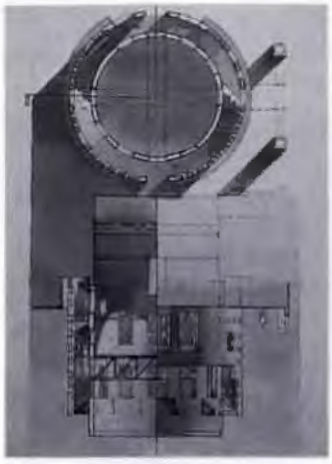
Team HOU: Park entry from Wortham Plaza



Team HOU: Bayou view to downtown, with Island to the right

ell, joined Eury in planning the venture. With city support, the group took the unprecedented step of funding and organizing a national competition for a "Sesquicentennial Park" on the bayou, in an area near the new Wortham Theatre complex bounded by Bagby, Smith, Franklin, and Texas streets. Surprisingly, this was the first public design competition ever undertaken in Houston.

What the competition sponsors asked for from designers was intriguingly paradoxical: both public park and commemorative monument, both a theatrical space for civic events and an informal recreational area along the edge of the city, both a setting for viewing the dramatic, Oz-like skyline and a major design statement in itself. An extensive program document, prepared with the aid of competition adviser Theodore Liebman, architect from New York, gave the competitors enough specifics without ever overtly stating required elements or architectural spaces. The sponsors were looking for new ideas for a park that would become "a symbol of Houston." They hoped to provide Houston, a city possessing little distinguished civic architecture and precious little park land, with a monument needed to symbolize 150 years of achievement and history, a design to guide future endeavors in "civic art"—a term popular during the turn-of-the-century American Renaissance and gaining new significance today. Like the visionary schemes of that era (including the Hare & Hare plans for a Houston civic center, published in 1929) the Sesquicentennial Park project offered a promise of larger civic improvements along the bayou and in the downtown center. Central



Plan and section of Team HOU's Buffalo Monument, TOP, and Sesquicentennial Drum, BOTTOM

Houston Inc.'s Eury compared the park project to the first in "a string of emeralds," which would eventually grace a stretch of bayou. For this vision, whether eventually realized or not, the sponsors of the competition deserve high praise and hearty thanks.

Unfortunately, the extent and location of the competition site along the S-curve in the bayou behind the Wortham Theatre complex (denounced in the RDA-sponsored *Cite* magazine even before its completion) seriously militated against the kind of significant urban design that the program urged. Allen's Landing, much in need of attention, and the most symbol-rife site in the downtown area, was passed over by the competition's planners because it would eventually become a privately funded marketplace development, according to Eury. Whether other political and economic forces prevented the sponsors from obtaining a larger and more workable piece of the bayou, with fewer difficult constraints, the public will never know. We will have to live, as the designers did, with a kind of backyard park tenuously connected to the city's most important civic spaces—Jones Plaza, Allen's Landing, Sam Houston Park, and the City Hall complex. Site problems, in addition to the tight $9.5-million budget, may well have discouraged some design firms from entering a competition that otherwise promised excellent publicity and offered a distinguished jury of nationally recognized figures. These included William Pederson of Kohn, Pederson & Fox, Diana Balmori of Cesar Pelli and Associates, and Bernardo Fort-Brescia of Arquitectonica.

In December 1985, five finalists chosen from the first stage of the competition were announced, out of 119 entries. That no more of the 14,000 firms invited actually entered was somewhat disappointing, but such is the state of the profession's view of open national competitions these days—many architects stay away simply as a matter of principle.

With a single exception, the roster of finalists was surprisingly fresh and free of big names, giving credibility to the belief that open competitions often do introduce new talent and promote radically innovative solutions. Only two non-Houston firms made the list: Victor Caliandro Architects of New York, and Roberts Associates/Dean Abbott of San Francisco (Robert Sena, principal-in-charge). Two of the Houston-based finalists were certainly not familiar names among the city's large group of successful designers. One consisted of a trio of under-30 architects, Guy Hagstette, John Lemr, and Robert Liner, who subsequently called themselves "Team HOU." The other Houston-based team, under the title of SIR, included Bruce Webb and Shafik I. Rifaat, both University of Houston professors, with co-designers Tom Minor and Suthisak Vilasdechanon. (SIR entered under the auspices of Kirksey-Meyers Architects, although the firm was not involved in the design.)

The last finalist, and certainly the team with the most local and national recognition, was Charles Moore Architects of Austin and Charles Tapley Associates, Inc. of Houston, working with consultant Drexel Turner. The Tapley office, involved over the past 15 years in the development of a Buffalo Bayou park system, recently completed a demonstration project along 1,800 feet of the bayou west of Sabine Street. Charles Moore's designs for Hermann Park, produced through the Urban Innovations Group in Los Angeles and exhibited at Rice University in 1983, rank in scale and quality among the most significant urban design projects ever proposed in Houston. They remain, at present, on the drawing board.

Each of the five finalists received a cash award of $10,000 and proceeded with development of their designs for a second-phase submission.

As in any competition, interesting work was overlooked by the jury, which had in its charge to keep a close eye on the budget. Honorable mentions went to the designs of New York's Lebbeus Woods with the team of Giuliano Fiorenzoli, David Kreigel, and Warren Gran; to Martin B. Axe and Mark Cronander, working under the auspices of UH professor Robert E. Griffin; to the student design team of Philip Mahla and Martin Sapetto; to Interplan Architects of Houston; and to Austin landscape architects Richardson-Verdoorn, Inc.

Houston's William F. Stern & Associates, with garden designer Deborah Nevins, produced one of the most elegant park schemes. Jeffrey Karl Ochsner Associates submitted a cubic open room/monument inscribed with documents from the early days of the city and Texas Republic, which showed as much symbolic promise as any of the prize-winning schemes.

Three of the first-stage finalists' submissions showed a similarity of approach to the difficult problem of creating a park-cum-monument in land ringed by concrete viaducts and massive blank walls of the Wortham Theater along the low-lying bayou bed. In the SIR, Caliandro, and Team HOU schemes, a large public space was located to the north (back) side of the theater (called a "common," "outdoor amphitheater," or "lagoon"). Each treated the bayou along the west edge as an embankment park with a bridge

connection to the public space, and contained some sort of monumental architectural element (a drum, "poet's tower," or circle of flagpoles) connecting the two arms of the design. While the SIR scheme was probably conceptually the strongest of this group, and of the five finalists as a whole, it can be said that all three shared a sort of generic Post-Modernist vocabulary and a concern with formal issues over symbolic ones. The Moore/Tapley scheme, by contrast, was a typically jocular, riotously picturesque jumble of pagoda-like elements, monumental steers and buffaloes, water elements, and cozy public spaces without any particular focus. Its slightly "theme-park" imagery aside, it offered the strongest suggestion of a park with enough symbolic meaning to really commemorate the Sesquicentennial in the tradition of great American monuments of the past. The final scheme, by Roberts Associates, eschewed formal architectural elements and offered only an "art wall" and the cliché of a monumental Texas flag as a symbol in a landscaped park. One wonders why the jury accorded it a place with four more-professionally presented and tightly conceived projects.

During the second stage of the competition, which called for a complete "design development" submission from each finalist, the five teams were given an intensive one-day tour and a "client" conference with flood-management and ecological consultants and all the city groups that would need to have input into the park's design. According to professional adviser Theodore Liebman, this opportunity for client contact and immersion in the project during the second stage was an unusual and extremely useful part of the competition process, which other open competitions might learn from. Indeed, the designs submitted in the second stage showed that several competitors made extensive revisions and improvements as a consequence of their contact with the "clients," as well as with the other finalists.

If the results of the first stage were surprising, the announcement of the winner on April 11 must have sent shock waves through the Houston architectural community. The jury, which Liebman called "right on target with the issues" in its choice of Team HOU, picked the dark horse over several ostensibly stronger and more experienced teams. Not since Yale architecture student Maya Lin won the controversial Vietnam Veterans Memorial competition has a relatively unknown team won such a major architectural commission. Downtown Houston Inc.'s Eury says the project will be under construction before the end of 1986.

It must be said that the winning submission showed an enormous effort and input of creative energy on the part of its authors, who, as underdogs, may have felt the urge to work harder. The spectacular watercolor drawings they produced clearly outshone those of their more-experienced competitors, evoking the character of their design with uncommon clarity and vivacity. Their scheme was strengthened and enriched considerably over the initial design. The second-phase design featured a set of six classically derived "historic pylons" along the side of the Wortham Theater (a device apparently influenced by the Moore/Tapley pylon-like steers), and a "Sesquicentennial Drum" as a viewing platform and flood marker, which in turn recalled the drum proposed in the initial SIR submission. Additionally, the scheme featured an "Ice House" concession stand and a rather anomalous octagonal gate building flanking the theater entrance containing a fountain/statue of the "white buffalo" for which the bayou is supposedly named—echoing Drexel Turner's proposed monument for Allen's Landing, published in the Fall 1985 issue of *Cite* magazine. Although the winning design showed conceptual simplicity by stressing a loop-like pathway system anchored in the circular "common" at the north, several of the added symbolic elements seem strained. The tall, thin pylons, for instance, will make rather poor vehicles for extensive historical descriptions, and the idea of placing the

Model of the Moore/Tapley/Turner team's proposal shows the stylized "steers" along the Wortham Theater wall, a waterfall, a ship's prow, and other mock-heroic elements. This proposal won third place.


Circulation
street level
lower level
connection between levels
Lighting
Section
dining
solidion
storage

monumental statue of the buffalo inside an octagonal building jammed against the side of the Wortham shows a conflict of intentions. The statue could easily stand on its own as a gateway to the park and as a foil to the water garden.

Absorbing ideas from other competitors was not unique to Team HOU: the second SIR scheme boasted a set of fountains along the Wortham's wall that looked a bit Moore-ish and had its own four pylons, whereas the Moore/Tapley scheme was considerably toned down and adopted a circular lagoon in roughly the same shape as the Team HOU "common." The Caliandro scheme remained the most simple and restrained, but it too seemed to borrow some elements of the original Team HOU design. The differences between these four schemes, in effect, became relatively minor in the second-stage submission. Indeed, it would be difficult to argue that the jury, once it had decided not to go with merely a green park (the Roberts scheme), did not pick the best of the four, or at least the scheme with the most interesting and varied features. Probably the only unique thing about the winning design was its retention of the Preston Street Bridge, built in 1915, as a key design element. Second and third place, with their prizes of $10,000 and $5,000, went to SIR and Moore/Tapley, respectively.

Any criticism and analysis of the winning Team HOU design, with its hybrid of architectural, monumental, and landscape elements culled from the latest kit of Post-Modernist influences, is thus at least partly applicable to all four of the stronger designs. All were attempting to draw from the current canon of forms for monumental architecture. In the winning design can be seen bits of Lutyens, Pelli, Rossi, Stirling, Venturi, Moore, even Jorge Silvetti, whose provocative tower and piazza interventions for a Sicilian town graced the cover of the *Progressive Architecture* design-awards issue in 1984—all the "right" influences, to be sure, or at least ones that young architects attend to. The Houston Sesquicentennial Park will have the same "cutting edge," up-to-date quality that graced so many of the city's skyscrapers during the building boom. It will also certainly have many pleasant spaces for people to congregate and play in, and it will draw Buffalo Bayou and Wortham Theater into the life of downtown Houston.

But what of the values of permanence, unity, and typicality that great monuments are called on to evoke, and what of the critical preservation of Buffalo Bayou as a "primary element" in Houston's form? Can a park with a few attractive set pieces provide a model for the further development of the waterway's edges? And do such elements as the octagonal water garden with a white buffalo, six 70-foot pylons, and "Bicentennial Plinth" make the kind of ineffably coherent symbolic statements offered by such revered monuments as the Lincoln Memorial, Cass Gilbert's Scott Fountain in Detroit, or Bernard Maybeck's Palace of Fine Arts in San Francisco? These questions will be answered in time by public and critical assessment. But American architects—including those 119 teams involved in the Houston competition—have yet to fully come to grips with the crisis in American monumental public architecture and urban design, a crisis brought on by Modernism's renunciation of the symbolic and monumental aspects of buildings. Because of this, architects in America have had no clear models for monuments, memorials, or even significant civic parks for nearly 40 years. The Houston competition, for all its positive aspects, merely emphasizes this confused state of affairs. The revival of civic art in America is only beginning, and its first tentative steps, although welcome, have hardly challenged the achievements of the recent past. As architects recognize that there are necessary monuments that will come to form and define our cities, we may again see works that deserve a place beside the enduring milestones of American civic architecture.

Architect Mark Hewitt, a frequent contributor to Texas Architect, *is assistant professor of architecture and historic preservation at Columbia University. He taught at Rice University's School of Architecture from 1982 to 1985, and headed the* Cite *magazine editorial board. His book* The American Country House, 1890 to 1940 *will be published in 1987 by Yale University Press.*

OPPOSITE PAGE: Team SIR won second place for a proposal featuring a "Sesquicentennial Museum Plaza," an outdoor theater, and pylon-fountains.

BELOW: The fourth-place proposal by Victor Caliandro Architects of New York, which won $2,500, was the most simple and restrained.

NEWS, *continued from page 32*

applications, a feeling of ill-defined consensus set in, broken only when someone in the audience asked the panelists if they could themselves be called regionalists. Looking right and left, the panelists waited to see who would talk first.

Stern said, "I don't even like the term."

Speck said, "There is a difference between identifying an issue and applying a label. I don't want to be labeled a Classicist or a Modernist or a Regionalist."

Just when it seemed that no one would speak up for the topic of the symposium, Moore said, "I'll be a Regionalist"—drawing a round of applause. And Stern added, "The question is a very serious one, because there is somehow a belief . . . that we can recapture in our society . . . that kind of homogeneous place, a town or some entity like that, that . . . existed before industrialization, not to mention before the complexities of our migratory culture. You're not going to have that. But you can have localized, *highly* localized things that do have continuity."

In the end, the most memorable points were raised by Elizabeth Plater-Zyberk and UT professor Wayne Attoe.

Plater-Zyberk described the work of her firm in South Florida, showing how attention to a new regionalism re-establishes urban values by attempting to "short-circuit regional patterns" and "criticizing current planning practice, which I hesitate to call a tradition, while proposing an alternative tradition specific to place." Attoe, in a presentation on the recent design competition for a new municipal center in Phoenix, established a link for regionalism in "the embodiment of social content and values" and a new respect for clients and users.

These presentations, both tied to practice, stay in the memory while much of the rest of the proceedings float away.

—JWB

TEXAS HISTORICAL COMMISSION HONORS THREE ARCHITECTS

Three Texas architects have been honored by the Texas Historical Commission for their work involving the preservation of Texas' architectural heritage.

Robert Jackson of Robert T. Jackson Architects, Austin, was honored for the restoration and adaptive reuse of the James H. Robertson Building in Austin. Located in the city's historic downtown area, the building was erected in 1893 for Robertson, a law partner of Texas Governor James Hogg. The renovation was completed in January 1985.

Kim Alan Williams of The Williams Company of Austin was recognized for the book, *The Randall County Courthouse of 1909: A Preservation Analysis*. The report is a detailed analysis of the courthouse in Canyon, which was recently threatened with demolition. The report explains the history of the structure and provides alternate plans for its redevelopment.

Wayne Bell, FAIA, of Bell & Hoffman of Austin, received the Texas Award for Historic Preservation for "outstanding contributions to architectural preservation." The award is designed to honor those Texans who have made significant contributions toward preserving Texas archaeology, architecture, culture, or history.

—CEG

Paul Hester

The University of Houston celebrates a new School of Architecture building by Philip Johnson.

UH BUILDING OPENS OFFICIALLY

Seeming to delight in the latest uproar, Philip Johnson came for the official opening of the new College of Architecture building at the University of Houston-University Park May 16, a few weeks before turning 80.

The new building, by John Burgee Architects with Philip Johnson (Morris/Aubry, Houston, associated architects), provokes many responses. The press and public seem to approve of the skylit atrium and even the temple-topped, breathtakingly monumental exterior, derived from Claude-Nicholas Ledoux's project of 1773-79 for a House of Education at Chaux. State, local, and university officials praised the building's place-making power. Dean William Jenkins emphasized the riches the new building provides. Compared to the architecture school's previous quarters, it affords vast rain-free work space and a cornucopia of new equipment.

Some faculty members, however, dislike the building's historicism. Over champagne and canapes, while Johnson signed autographs on the podium, some complained about window placement and the characterless, cheap look of the studio areas. A *Cite* magazine review pointed out that first-floor stair landings are threateningly low and that the new auditorium has poor sight lines.

If Johnson heard any such complaints, however, he wasn't bothered. Proclaimed an honorary Houston citizen, Johnson said, "I am truly moved. I've never been made a

citizen before. Now I can get work as a local architect."

—*JWB*

IN PROGRESS

SENIOR NCO ACADEMY, FORT BLISS; FOUTS GOMEZ ARCHITECTS, EL PASO

Darst-Ireland Photography

The U.S. Army's Senior NCO Academy near El Paso

The unusual design of the U.S. Army's Senior NCO Academy, set in the arid desert near El Paso, manages to blend harmoniously with its environment while protecting those who use the facility from the harshness of the climate. The circular pattern adds to the feel of an "oasis" in the desert.

The campus is divided into four major blocks which face a simply landscaped courtyard. The buildings in each block are for the administration, library, auditorium, and classroom functions, and are all connected by an open colonnaded walkway which faces the open, grass-covered central courtyard. The courtyard can be reached from four directions by fan-shaped accesses that run between the buildings.

The low-slung buildings, numerous paths, and pedestrian amenities give the complex a distinct human scale despite its 174,470 square feet of covered space.

The building embodies ideas in regional design like those practiced by Frank Lloyd Wright at Taliesen. Strong geometric lines are used in keeping with the image of military tradition and discipline. Interior spaces are oriented for protection from the dry desert wind and sun; low, wide, covered walkways contribute to the human scale while protecting pedestrians, and white concrete louvers reflect the sunlight into interior spaces. Use of natural light is predominant in all four buildings, eliminating the use of artificial light during the day in all but the lecture halls.

One of only two such Army facilities in the world (the other is in Frankfurt, Germany), the Academy is scheduled for completion in the summer of 1987.

SCHOOLS

The American Institute of Architects and the AIA Foundation have awarded about $200,000 in scholarships to 243 undergraduate students, 26 of whom are in Texas. The annual scholarships, which range from $500 to $2,000 each, assist promising students in accredited first-professional-degree programs in the U.S. and Canada. Students whose need was not as great but who performed well academically were awarded certificates. The students and schools they are attending are: **Rice University,** Jerald S. Harmon, $500; and Elizabeth J. Wastler, $500. **Texas A&M,** Ann L. Barolak, certificate; David B. Bridge, $1,000; Matthew W. Budge, $500; Mary L. Estes, $500; Cheryl R. Johnson, $500; Donald F. Marquardt, $500; Margaret M. Sprug, $500; and Charles G. Woodcock, $500. **Texas Tech University,** Stanley H. Weiser, $500; and Kelly D. Yates, $500. **The University of Texas at Arlington,** Jeanne M. Erickson, $1,000; Yoke Peng Liew, $500; Ahmad M. Soueid, $1,000; and Clifford M. Welch, $500. **The University of Texas at Austin,** Joseph V. DeSousa, $1,500; Robert W. Harding, $500; Louis O. Kimball, $500; Mark E. Lind, $1,000; Susan E. McComb, $1,000; Rene D. Quinlan, $2,000; Walter M. Rawley, $1,000; and Hsiao-Ling Ting, $1,000. **University of Houston,** Shelton T. Ensley, $1,000; and Gail R. Hook, $1,000.

EVENTS

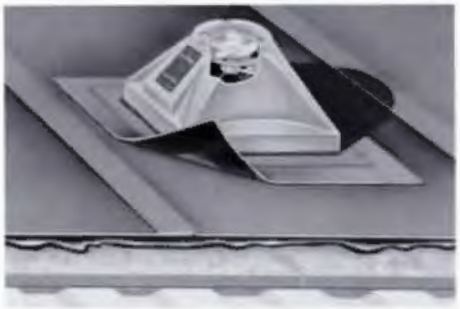
Through August 10, 1986: "Sitings: Aycock, Fleischner, Miss, Trakas," is 51 drawings by four sculptors that are either related to specific sites and built works or reveal attitudes about spaces, scales, and the relationship of things on site. Drawings range in size from one-foot to eight-feet square. At the Dallas Museum of Art, Tuesday through Saturday, 10 a.m. to 5 p.m., Thursday, 10 a.m. to 9 p.m., and Sunday, 12-5 p.m. Admission is free.

Through Sept. 7: "The Texas Landscape, 1900-1986," a sesquicentennial

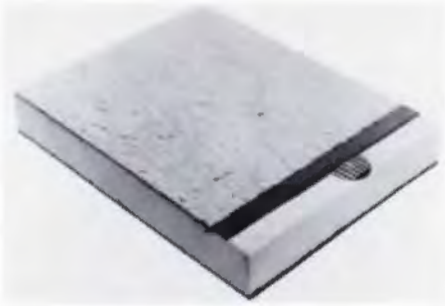
exhibition that will focus on the changing perceptions of the Texas landscape through some 80 examples of painting, sculpture, and photography. A panel discussion, multi-image slide-tape, and exhibition tour are also available. At The Museum of Fine Arts, Houston, Tuesday through Saturday, 10 a.m. to 5 p.m., Thursday evenings, 5-9 p.m., and Sunday, 12:15-6 p.m.

PRODUCTS

Huntington/Pacific Ceramics, Inc., is now offering glazed "Mini-Brick," a red-bodied, low-maintenance 7/16-inch brick. Made from high-specification Alberhill clays, the rich glazes of the product provide dramatic effects and an aesthetic elegance for floors, walls, entryways, and accent strips. The brick is installed like tile and comes in eight different colors. For more information circle number 75 on the reader inquiry card.



A new, solar-powered roof vent utilizing a photovoltaic electric fan to draw out moisture from insulation has been introduced by **Dunlop Construction Products**. The "Solar Vac" requires no wiring or external power source. Tests show the unit capable of removing 817,000 cubic feet of moist air per year during daylight hours. A passive roof vent draws out only 208 cubic feet a year operating passively for 24 hours a day. For more information circle number 76 on the reader inquiry card.



Pleko Therm System is a tough, seamless exterior wall-coating system manufactured by **Pleko Products** for application on new and existing low- and high-rise buildings. It consists of a polymer-based coating over one-inch to four-inch-thick expanded polystyrene strengthened by a fiberglass mesh, providing a lightweight, crack-resistant surface that is virtually maintenance free. For more information circle number 77 on the reader inquiry card.

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LETTERS, *continued from page 6*

ever, fails to respond to the needs of the surrounding neighborhood. More unfortunately, perhaps, the Plaza represents Morris/Aubry's contribution to the City of Austin's neighborhoods—transition to pure office projects. I could argue all day about the lack of intelligence and destruction of "urban fabric" that this project represents with regards to urban growth. However, all blame for the neighborhood trouble should not be attached to this compromise project.

Joe R. Wyman-Young
Land Concepts, Inc., Austin

EDITOR: Upon receipt of the January-February 1986 *Texas Architect*, I was dismayed and disappointed at the article bearing my byline and titled "From I House to Down-Home Grecian." Editing has resulted in a major alteration of my intended explanation of traditional elements in early Texas buildings. In addition, several errors and unfounded comments have crept into the text.

Please permit me to clarify several points.

The title "From I House to Down-Home Grecian" confuses my original chronology tracing building traditions which moved west from the Atlantic Tidewater with Anglo settlers. In the American colonies, the I house developed as a vernacular version of the sophisticated Georgian model of British Palladian influence. As settlers moved west into forested regions, they built more primitive log shelters, yet maintained the Georgian ideal through the tradition of central halls and symmetrical facades.

In Texas, this development was reversed. The first Anglo settlers in East Texas began with log structures, but often continued these Georgian traditions in their shelters. As sawmills provided more sophisticated materials, the I house was then proliferated in Texas. Finally during a wave of "Grecian" popularity, prosperity at last permitted some colonists on the frontier to apply milled ornament. Tradition had come full circle: in Texas, Greek Revival elements were derived from pattern books just as Georgian elements had been copied from such publications by previous generations in the Atlantic Tidewater.

Therefore, the central-hall dogtrot is a 19th-Century Texas simplification of the 18th-Century *Georgian*, not "Greek Revival" as stated. America cannot claim Greek Revival as one of its architectural styles in the 18th Century.

The Gaines House of c. 1820 is not "a more studied connection" to the traditional Georgian origins. It is simply a fortunate survivor of the earliest Anglo presence in what is now Texas, revealing the Georgian traditions of a central hall and symmetrical facade arrangement.

The Braches Home (not "Branches Houses" as the caption reads) is an example of the application of ornament and a porch to the basic I house.

Timber framing members of the Mitchell House are of hand-*hewn*, not hand-sawn, oak. This indicates that as late as 1856 Texans still didn't buy all their building materials from a lumber mill.

The illustrated floor plan of the Barnes House was not credited as a drawing from the Historic American Buildings Survey. The plan was unfortunately not printed large enough to clearly show the 1842 single-pen log house within the walls of its 1858 (this date was omitted) Greek Revival configuration.

Drayton Hall of 1738 in North Carolina was mentioned only to show the existence of an early pattern-book precedent for the vernacular porch. It was most certainly not "a model that many Texans admired." The point is that porch *tradition* might have had some early origin with Drayton Hall.

The recent surveys of early vernacular houses in Virginia and Tennessee were cited to show that outside of Texas, one-half of those houses remaining are of the central-hall type. We can only *assume* that a similar proportion holds for Texas.

A central theme of the article was to show that vernacular and traditional houses should be examined by their *structures* instead of their veneers of *ornament*. The pioneering of this method should be credited to cultural geographers Fred Kniffen and Henry Glassie.

I regret the confusion and inaccuracies of the article. The TSA Historic Resources Committee suggested this series to educate new and old Texans about the rich architectural heritage of the state. I hope that subsequent historical articles in *Texas Architect* can accomplish this purpose.

Jim Steely
Texas Historical Commission

EDITOR: Most architects live out their professional careers without the slightest hint of the sort of recognition afforded to the talented and/or chosen few by publication in *Texas Architect*. Then by some fluke comes the chance of a lifetime—but alas, no recognition.

On pages 64 and 65 of the July-August '85 issue, photographs of Wonderland in San Antonio were published in conjunction with an article by Douglas Harvey. I was the architect of record for the original Wonderland construction and all additions and renovations for about 15 years thereafter—but alas, no credit was mentioned in the captions or the article.

Jim Collier
Krause & Collier - Architects, Dallas

CORRECTIONS

• Karl Kamrath, FAIA of Houston, who was there, called to say that it was not O'Neil Ford who compared Houston's Shamrock Hotel to a jukebox (*TA* May/June'86), but Frank Lloyd Wright. On first seeing the Shamrock's rooftop sign, Kamrath recalls, Wright said "I can understand the 'sham,' but where's the 'rock?'"

• On p. 124 of the May/June '86 issue, the photograph of the El Paso Natural Gas Building in El Paso was incorrectly credited. The building was designed by Carroll and Daeuble, El Paso, and constructed in 1952.

• The photograph of the Albert Maverick Building in San Antonio on p. 93 of the May/June '86 issue was taken by Allen Freeman.

Because of errors in information we received, credits for two projects recently published in *Texas Architect* were incorrect.

• Architect of the Lasater House, published in March/April '86, was Ford, Powell & Carson, San Antonio; Chris Carson, partner-in-charge; Ted Flato, project designer.

• The Chapel of the Incarnation at the University of Dallas in Irving, published in May/June '86, was designed by Landry & Landry, Dallas, and Ford, Powell & Carson, San Antonio.

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HOUSE 1/4

By Thomas M. Colbert

I suspected that it might be difficult working for three women and their man friend. Lord knows, it's hard enough getting the house you want built with only one client, but this pack was really too much. That's why I turned my mind away from it all—away from the noise and quarreling—toward a more abstract realm. Such a realm, I decided, has to avoid being based on the precepts of program, construction, or site. It must be pure; purified by having nothing to do with anything outside of itself, or possibly anything at all. But how could I begin in a literal utopia? Where could my first move come from?

It was the abyss. A dark blackness enveloped me, reflecting the essential vacuity, the vanity of my art. There was, of course, no place to begin. But then it dawned on me. If there was nowhere to begin, anywhere would do. I could do anything! The world was under my thumb, as long as I denied it a formative influence on my work.

From there the project started out well enough. I took a simple three-dimensional grid with an arbitrary exterior volume of one by one by two-thirds as my starting point. This volume was divided into central and flanking areas; the division articulated by a zonal transposition of vertical and horizontal surfaces and voids. The three resulting spaces were knitted together by cross-axial window alignment, modular repetition and continuity of vertical and horizontal (structural and flooring) elements, as well as by the introduction of diagonal fenestration that ties opposite elevational grid lines to one another. The knitting together of space and geometry was furthered by the reversal from elevation to plan of enclosing trellis work. This material was used on a diagonal to highlight its role as an imaginative and experiential cross-referencing device. Each of these gestures was articulated by and recorded in the application of pilasters and in other surface manipulations.

The house was elevated on four rusticated concrete cubes. This gesture separated the realm of conceptual manipulation from the profane world of practical necessity and the too-complex processes of nature, highlighting the abstract character of the composition.

Up to this point, every move, every gesture on my part was accounted for in a logically developed series of nine generative diagrams. I call them the Transylvania diagrams. My approach seemed valid. But then came the program, and with it the tyranny of the clients. It was to be a small house with imaginary living and cooking areas, and it had to have an inside, an outside, and a place to sit. Furthermore, it had to be finished in time for Christmas and it had to come in under budget. This was when the compromises started.

At first the process of encounter with the real world wasn't too painful. The size of the house was established by the dimension of available building materials and by the size of the clients. In fact, the upper and lower ends of the fenestration diagonal corresponded exactly to the heights of the smallest and largest clients; the other two falling roughly in between in height. The thought of them as absentee caryatids amused me until I realized it was really the architect whose subjugation was at hand.

In order to shed water, the roof had to be sloped. I justified the slicing off of this piece of the building as an elaboration of end-wall geometry, and as a wrapping gesture connected to the diagonal of the front elevation. Fortunately, that front diagonal of fenestration corresponded to the clients' requirement of a "little kitchen window and a big living room window at the front." The process became more and more debased as the clients became angry with each other, with the limits of their budget, and with me. The kitchen wasn't big enough, there should be shelves, there should be more places for company to sit and a view of the garbage man, the house should be moved to another part of the site, the difference between inside and outside should be more emphatic, etc.

A ruin records the architect's subjugation.

I did my best to satisfy them, while not necessarily revealing my inner motives. The inside of the house I painted dark gray because it was here that the design was most compromised and where it needed to be the most intimate. The outside is white to distinguish its form in the landscape and to suggest the notion of purity. The shelves inside are painted gray so they will disappear into the dark interior volume, as though not there. But the sitting and cooking bench is crimson, in commemoration of the blood it drained from the conceptual clarity of composition and the design processes underlying it.

This is a long, sad tale, one which has been much compressed, as the tale of a very small house should be. To conclude it, I have to explain my unexpected satisfaction with the ruin of my intentions—and a ruin it is. The house is not half the way I would have had it. At every step my work was interfered with and abused. "This is no good." "That costs too much." "Can't you make it just a little bigger?" You know the story. It's not that I mind giving people what pleases them. It's just that the processes that generate design are so much more important.

My satisfaction with the work lies in the fact that a ruin does exist. My ruin exists. That is, the record of my thought is set in built form in no matter how compromised a manner. The record is there. The history and narrative are there, bloodied but unbowed. I keep wondering, though: Is it architecture?

Architect Thomas M. Colbert teaches at the University of Houston College of Architecture.

For Hugh Newell Jacobsen, FAIA, architect, author and winner of over 80 design awards, EXCELLENCE BY DESIGN is a way of life. Jacobsen will explore the concept—what it means in theory and in practice—in the keynote address of TSA's 47th Annual Meeting, October 30-November 2 in Dallas.

EXCELLENCE BY DESIGN will be barely underway, however, when Jacobsen's opening remarks conclude. Throughout the Annual Meeting, expect EXCELLENCE in exhibits, EXCELLENCE in entertainment, and EXCELLENCE in education.

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Publishers' Clearinghouse—How to Get Published: tips from magazine publishers and editors Larry Paul Fuller, Joel Barna, Rebecca O'Dell, and Brux Austin on such items as press kits, editorial calendars, and project selection.

Theatrics in Architectural Design. Peter Wolfe, a nationally reknowned theatrical set designer will explain dramatic architectural environments from a non-architect's point of view.

Techniques for Successful Negotiation. Marketing consultant Steve Wintner, architect Paul Terrill, Jr., and owner's representative David Moreno will present a mock contract negotiation and explain how each point is usually settled.

Markets Beyond Texas. Real estate market analysts Deborah S. Kops and Ron Witten analyze the architectural market in other areas of the U.S., and what building types are hot in each.

Liability: What others are doing. Rather than bemoan the well-documented state of professional liability insurance, BPIC insurance representative Pat McLaughlin and architect Bill Workman will present a case study—an industry overview and how one firm deals with the problem.

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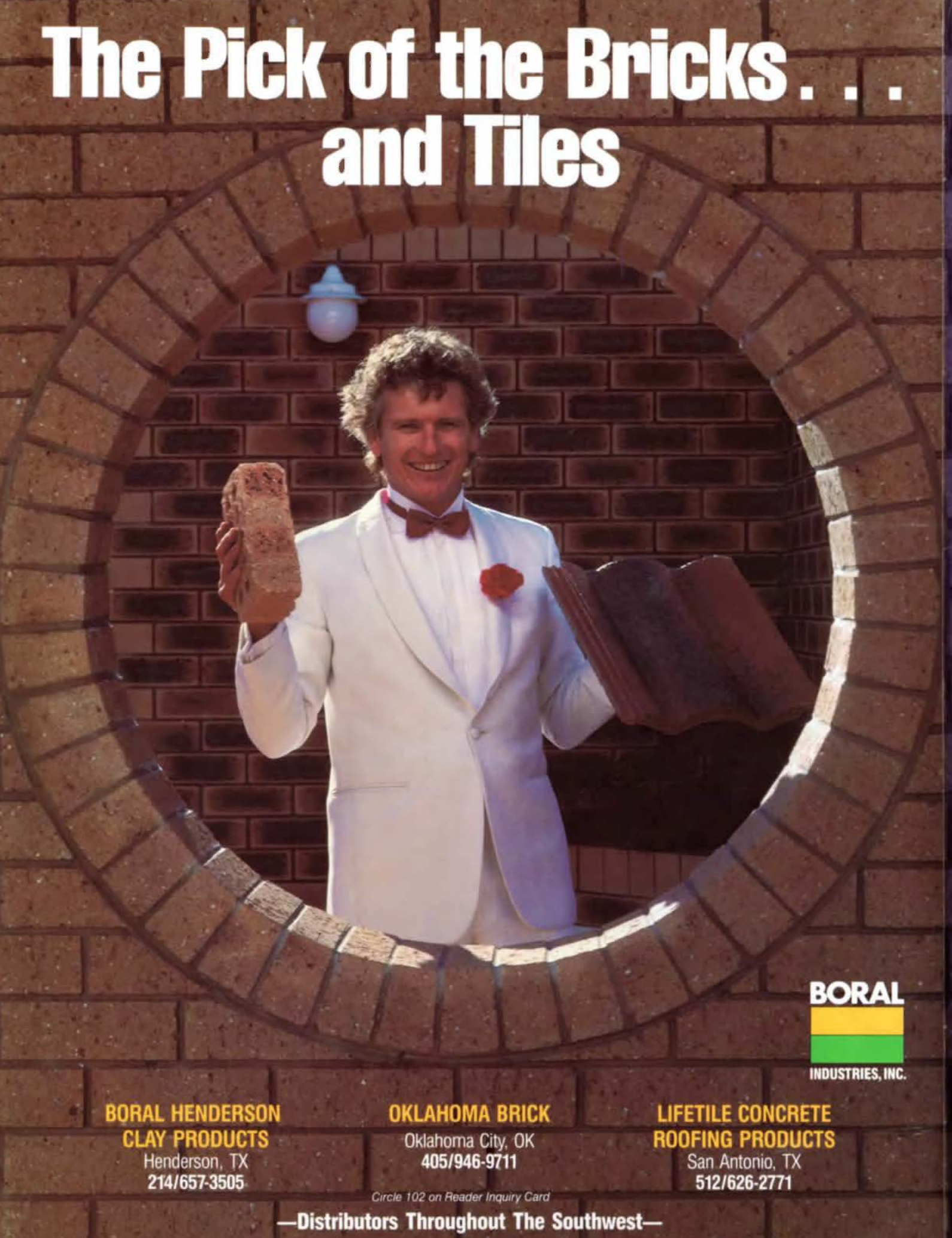

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