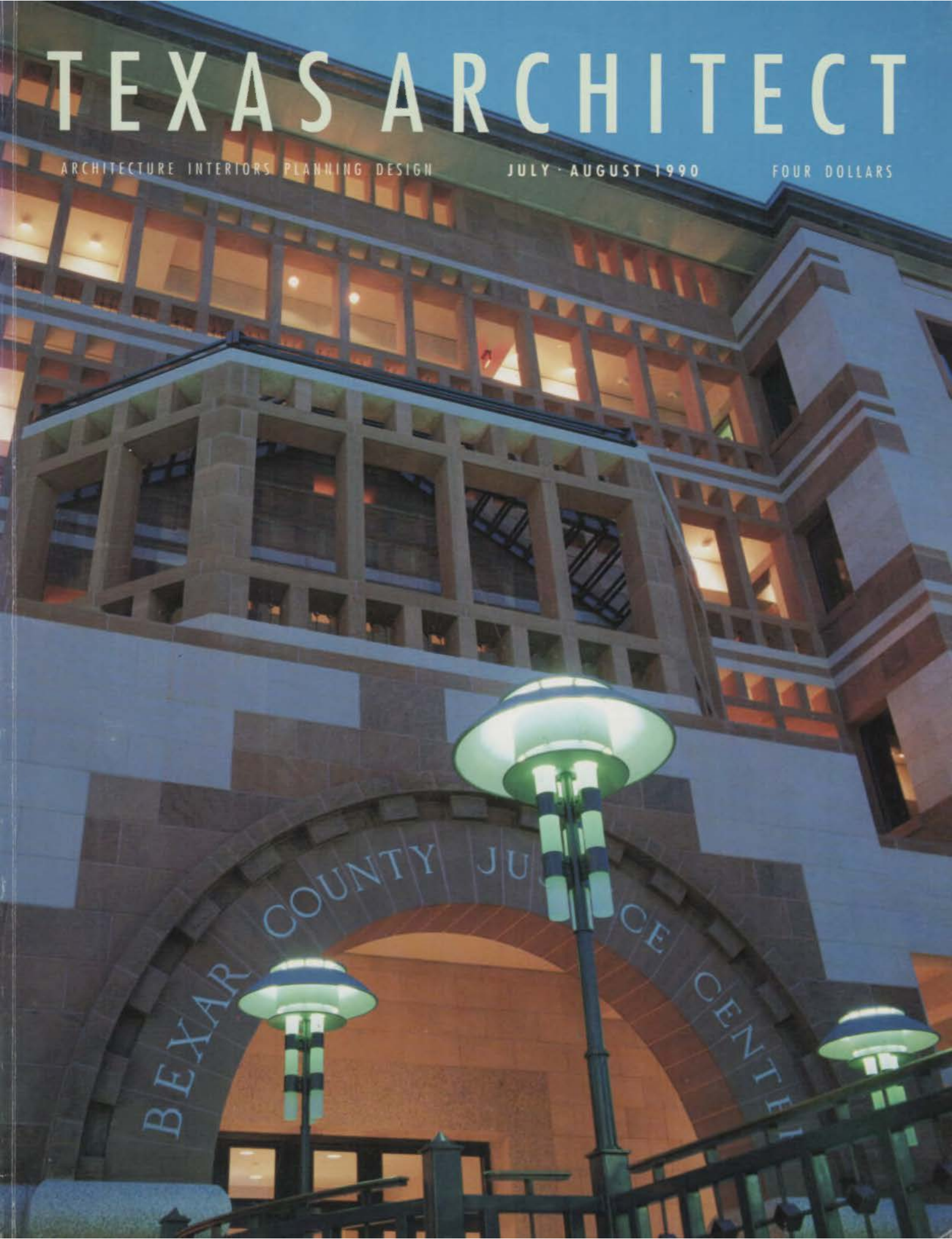


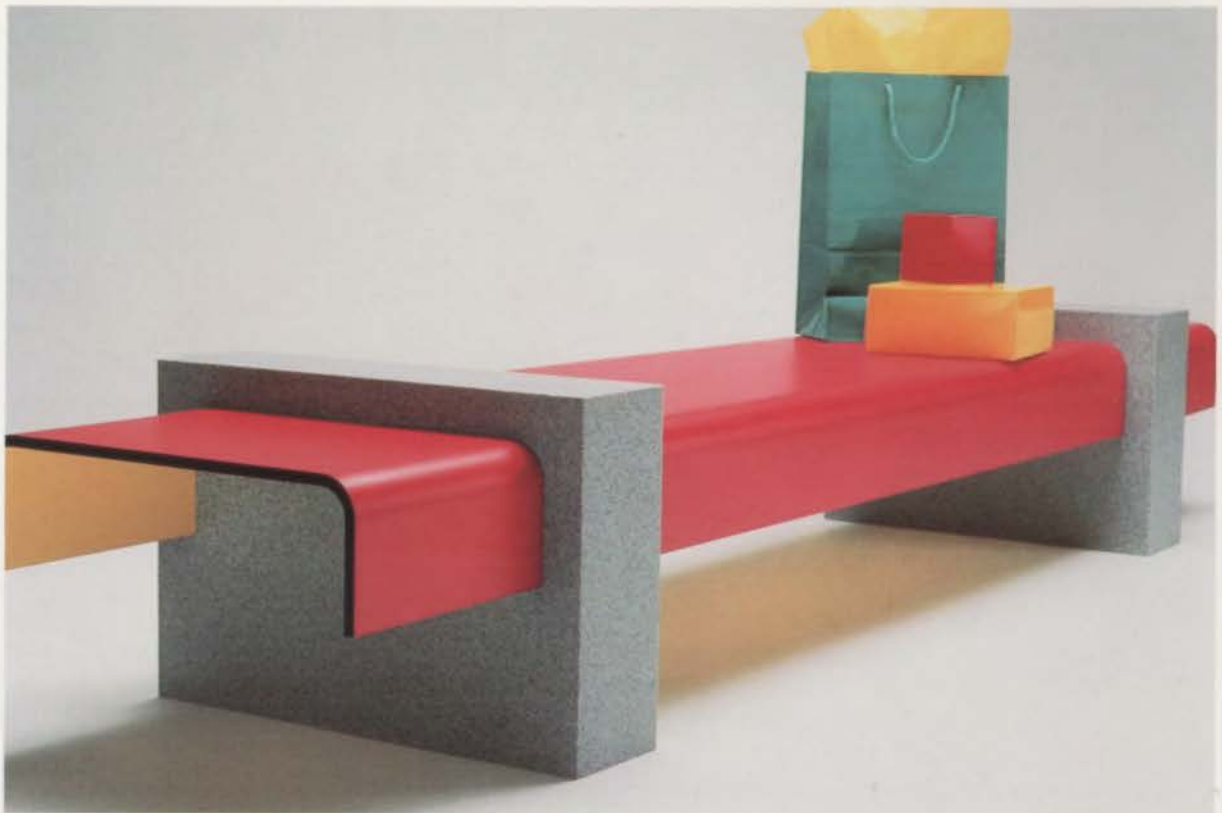
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On the cover: Bexar County Justice Center, San Antonio, photographed by Bill Kennedy

STONE WALLS, IRON BARS, TIGHT MONEY



Juveniles' Separate Shelter

Architect Julius Gribou discusses new juvenile detention centers in Austin, El Paso, and San Antonio, all designed to fit comfortably in their communities and provide an incarceration distinct from the adult model.



Doing Downtown Justice

Architecture critic David Dillon explores the dilemma presented to the architects for six new downtown jails and courts buildings across the state. With tight funding and acute space needs, architectural expression can get lost. In such an arena, any real public gesture becomes "cause for applause."



A Bullet-Proof Welcome

Architect Natalye Appel looks at two border stations, where a single building must embody the contradictory roles of welcoming visitors, yet deterring illegal immigration and drug and weapons trade.

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A Walk in Tuscany

Last summer, architect and accomplished photographer Frank Welch, FAIA, traveled on foot from Florence to Siena, and discovered a sensory archive that is present in the vineyards and countryside along the way.

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JULY/AUGUST 1990 VOLUME 40 NUMBER 4

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From crisis to crisis to crisis

THE TEXAS LEGISLATURE has spent the first summer of 1990 dealing with a crisis over equity in public-school funding. As this is being written, the Legislature is going into its sixth special session; legislators appear to have worked out a compromise with Governor Bill Clements that will, it is hoped, avoid having the funding system taken over by a court-appointed master. It is worth remembering that this is a crisis created by state officials themselves, since they failed to provide adequate funding for the omnibus education-reform package of 1984.

It is also worth remembering that the Legislature faced an analogous crisis just 10 years ago, after a federal court ruled, in the Ruiz case, that Texas prisons were overcrowded. The last 10 years have seen a remarkable boom in prison and jail building in Texas, and the Ruiz case was not the only factor behind it. There were also the state-court rulings that found county jails to be similarly overcrowded, the get-tough laws passed by the Legislature mandating stiffer sentences for drug abusers and other offenders, new federal immigration laws, and an incredible crime wave (federal statisticians found that one out of every five adult Texans was under some form of state supervision as of 1988).

As the projects in this issue show, the late 1980s have seen construction of new justice facilities at just about every governmental level. Dallas Morning News architecture critic David Dillon writes about a number of the most significant recent downtown jails and justice centers, measuring them against the tradition of Texas courthouse architecture. Architect Julius Gribou of College Station evaluates new juvenile justice centers, with their complex and changing programmatic requirements, in Austin, El Paso, and San Antonio. And Natalie Appel writes about two prototypical federal stations along the U.S.-Mexico border, which are designed to be present both a welcoming and an excluding aspect.

With these, and construction of a number of for-profit jails for the state and several counties, the official crisis of the Texas prison system has ended: U.S. Judge William Wayne Justice recently dismissed the special master overseeing compliance in the Ruiz case.

But underneath, strange problems remain. For example, sleight of hand played a role in the state's solution to prison overcrowding: state prisons officials set quotas for the number of convicted felons they would accept from county jails, forcing the counties to house them until prison populations fell. In early June, a Texas court ruled that state officials had to reimburse counties, to the tune of hundreds of millions of dollars, for housing these prisoners. And surprise: this threatened to derail the compromise on education funding that has occupied lawmakers most of the summer.

Strangest of all, however, is the emergence of a new problem: prison *undercrowding*. State officials estimate that 8,000 new beds in prisons, jails, parole detention centers, halfway houses, and other facilities will have been added by the end of 1990. All of a sudden jailers in some areas are having to scramble for prisoners to incarcerate. In South Texas, some counties are contracting for prisoners from Houston and as far away as Washington, D.C.

This trend has Allan Polunsky, a member of the Texas Board of Criminal Justice, which oversees the state prison system, worried that the prison-and-jail building boom will be "like the real estate boom and bust of the [early] 1980s," leading to yet another crisis later in the decade.

Joel Warren Barna

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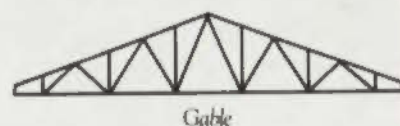
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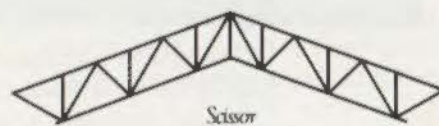
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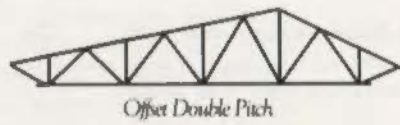
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The 1938 Public Library, designed by Joseph R. Pelich, has stood on a prominent downtown site marking the business district's southwestern sector.

Roy Don Tilley

Historic library to fall? 8

FORT WORTH Preservationists fought valiantly, but appear to have lost a 1938 library.

Federal Reserve breaks ground 8

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AUSTIN Despite hesitation by the Legislature, the Capitol's restoration seems secure.

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HOUSTON/LUBBOCK Balfour succeeds Kennon at Rice, while Drummond exits Texas Tech.

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STATEWIDE The best in hospital design

A house, a mall, and a jail 24

EL PASO Chapter-award winners span a diverse range in just three projects.

New Deal-era library demolition imminent

FORT WORTH

PRESERVATIONISTS MAY have lost a battle to preserve the 1938 Fort Worth Public Library from becoming yet another downtown parking lot.

The library, designed in a classical moderne style by Joseph R. Pelich for its triangular site, should be the "crown jewel" of local preservation efforts, says Tom Reynolds, chairman of the city's Historical and Cultural Landmark Commission. It holds a remarkable collection of well-preserved art-deco furnishings. And it anchors one of the last nearly intact downtown historic blocks, which will likely be further endangered if the library is lost, preservationists say.

With the owners holding out for \$1.1 million in cash, the Landmark Commission first imposed a 90-day demoli-

tion-permit delay, then asked the city council to adopt a historical and cultural overlay for the library, giving it landmark designation and buying it an additional 180 days.

The city's legal advisors, however, blocked the request; the owners on June 7 announced plans to sell off the building's furnishings.

The recently-organized Preservation Task Force, a coalition of preservation leaders, architects, city planners, developers, and contractors, had worked to find a buyer during the commission's 90-day grace period. A possible use by the city was scuttled by a looming budgetary shortfall. Deals with the Oil Information Library and a proposed Fort Worth Heritage Center also fell through.

The lesson of the impending loss is that the 90-day demolition delay, set up by a year-old city preservation ordinance, simply doesn't allow enough time, according to Marty Craddock, director of the Historic Preservation Council of Tarrant County. She and Reynolds urge extending the delay to at least 180 days and allowing for an emergency designation for historic buildings.

Steeled by the setback, the new Preservation Task Force suggests that activism may help stop future historic losses.

Barbara L. Koerble



Design architect Kohn Pedersen Fox gave the new Dallas Fed a limestone skin and fenestration that recall 1950s Texas buildings.

Federal bank's image owes debt to '50s

DALLAS

GROUND HAS BEEN BROKEN on a new 764,000-square-foot headquarters for the Federal Reserve Bank of Dallas on a site across the Woodall Rogers Freeway from I.M. Pei's 1989 Meyerson Symphony Center.

Sikes, Jennings, Kelly & Brewer, Inc., of Houston is design team leader and prime architect for the project; Kohn Pedersen Fox Associates of New York is design architect; John S. Chase, FAIA, of

Houston is associate architect; Kohn Pederson Fox Conway, Inc., of New York is interior design architect. General contractor for the project is Austin Commercial, Inc. Landscaping is by The SWA Group.

"This building was designed from the inside out," Robert H. Boykin, president and chairman of the Dallas Fed, said at the groundbreaking. The building's wide base houses intake facilities for the thousands of checks handled each day. Upper floors house cafeteria, meeting rooms, and other public areas, while employee offices occupy a corner tower.

The Dallas Fed currently occupies a building designed by Graham Anderson Probst and White of Chicago, built in 1921.

Joel Warren Barna

Capitol restoration escapes Legislature

AUSTIN

ONCE PROPOSED to lose over \$100 million of its \$154-million budget, the State Capitol restoration and addition escaped the climactic sixth Special Legislative Session with funding intact.

Lawmakers laboring through four special sessions had shifted monies from the project (see "News," *TA* Jan/Feb, Nov/Dec 1989) for education reform funding. The cuts would have postponed restoration for at least a year. But when the school-finance package and accompanying funding measure were signed by Governor Bill Clements June 7, there was no mention of the Capitol.

Rendering by Jones Record



"The State Preservation Board really did want [the project to proceed]," says Architect of the Capitol Allen McCree, FALA: "Their support was there." On

the board are Governor Clements, Lieutenant Governor Bill Hobby, and Speaker of the House Gib Lewis.

Excavation should be finished in December, says McCree, when construction contracts will be awarded for the restoration and addition. The exterior will be restored while the addition is being built. On the addition's completion in January 1992, the Capitol will be emptied for interior restoration to be finished by fall 1994. *Ray Don Tilley*

Rice, Texas Tech see deanship changes

HOUSTON/LUBBOCK

SUMMER HAS BROUGHT leadership changes to two architecture schools.

The void left by the death of Rice School of Architecture dean Paul Kennon in January was filled in May with the elevation of Acting Dean Alan Balfour to dean.

Balfour came to Rice as associate dean in 1989, reviving a position last held by Kennon in the late 1960s. He was formerly director of programs in architecture at Georgia Institute of Technology, where he created a graduate program.

Balfour says his "central concern is to improve the relationship between school and practice" and to make at Rice a program "of great distinction." The diversity of his background has prepared Balfour for the task of creating a "bridge between the academy and the profession." After graduating from Edinburgh and Princeton, he practiced with firms in London and New York and later conducted research on urban policy and the impact of new technologies for Arthur D. Little, Inc. He taught at MIT before moving to Georgia.

Dean Balfour will continue to develop and implement ideas that he and Kennon initiated last semester, many of which focus on outreach to the practi-

tioner: expanding the preceptorship program, creating a foreign study program, reviving the "Architecture at Rice" publication series, and bringing major figures from around the world to lecture and teach. Balfour says he especially wants to create an active relationship between Rice alumni and Houston architects as a resource for the cultivation of "scholarship that relates to practice."

In Lubbock, R. Wayne Drummond, dean of the Texas Tech College of Architecture for the last three years, announced June 5 he will begin Aug. 1 as dean of the University of Florida College of Architecture. Drummond cited Florida's mature program with 1,800 students in five separate academic programs, the university's new president and provost, and a chance to return to Southern connections as reasons for his departure. "We have made a significant amount of progress [at Texas Tech] in curriculum development, faculty/student ratios that allow for concentration on scholarship and research, staff and physical support facilities, and a new focus on graduate programs."

Before coming to Texas Tech, Drummond served tenures at Auburn, Clemson, and Kansas, and practiced in the Middle East for two years. He also did his graduate work at Rice.

Named as interim dean is long-time senior professor Willard Robinson. A search committee is being formed to find a permanent dean. *Gerald Moorhead and Ray Don Tilley*

"News," continued on page 12

Of Note

Historic UT gym faces demolition

An unlikely coalition of UT Austin students and faculty in dance, physical therapy, and architecture have organized to save Anna Hiss Gymnasium (below) from possible demolition to make room for a planned molecular biology building.

President William Cunningham is considering four site studies from which one will be recommended to UT Regents. All use land adjacent to or including Anna Hiss Gym, reflecting the need for proximity to other life-sciences facilities. The best configuration, says physicist Austin Gleeson of the faculty building advisory committee that has worked with the Dallas



firm Harper Kemp Clutts & Parker, Inc., on preliminary site studies, would raze the gym.

Opponents tout not just architectural significance—it was designed by Herbert M. Greene, LoRoche & Dahl Architects and completed in 1931—but the gym's pool, the only one on campus heated for therapy, and its spring-floor dance studio. Anna Hiss Gym would be the first structure built in the campus's Mediterranean style to be razed.

Dallas library wins flooring award

A Dallas children's library (see *TA* Sep/Oct 1989) by F&S Partners has won a national ASID design award and the Public Spaces category of DuPont's annual Antran Awards.

Moorhead to scout for Record

TA Contributing Editor Gerald Moorhead has been named Texas correspondent to a national panel formed by *Architectural Record* to scout for architectural news.

July/August quote:

"Houston now offers an up side that should reward a redeployment of our capital here from Washington and New York," says Abraham Wallach of First Capital Management, New York, which plans to build a 50-story office tower and two 30-story apartment buildings in the Galleria area.

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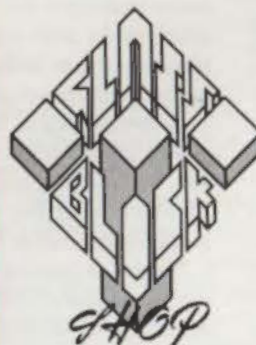
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Calendar

Man-Made America

PBS will air a portrait of J.B. Jackson, a leading authority on landscape studies who says landscape is not scenery but an organization of manmade spaces. Check local listings, July 11

Southern Home Awards

Southern Living will recognize outstanding residential design in six categories in its 1991 competition. 800/366-4712 ext. 6359, entry deadline: July 31

Galveston's Moody Gardens

Phase III of this 20-year, multimillion-dollar project of the Moody Foundation will be the subject of a Sack Lunch Seminar with Don Springer, principal-in-charge for Morris* Architects. Decorative Center of Houston (713/961-9292), Aug. 9

1990 Concrete Buildings Awards

New or remodeled buildings using cast-in-place concrete, concrete masonry, or precast concrete completed from Sept. 1988 to Sept. 1990 are eligible. Portland Cement Association (708/966-6200), entry deadline: Sept. 28

1990 TSA Design Awards

The 36th annual competition calls for general design and interior architecture projects. Texas Society of Architects (512/478-7386), entry deadline: Oct. 4



Environment 1

This competition asks students to design a South Pole research station that minimizes environmental impact, meets research needs, maximizes scientists' comfort, and utilizes state-of-the-art architectural technology. American Institute of Architecture Students (202/626-7472), registration closes Oct. 22

U.S. Spanish Missionary Heritage

Scholars in archeology, architecture, and history will discuss this topic in a nationwide symposium this fall. San Antonio Missions National Historical Park, 2202 Roosevelt Ave., San Antonio 78210, Nov. 8-10

Open call for architectural details

Michael Carey Inc. asks architects and designers for new works in jewelry, metalwork, textiles, lighting, and furniture. The gallery features functional art in shops in Austin and New York. 512/499-8707



Pavilion opens to crowds, frogs' joy

THE WOODLANDS

THE CYNTHIA WOODS MITCHELL Pavilion in The Woodlands opened in May, following the tradition of outdoor summer musical getaways like Tanglewood, Wolf Trap, and Ravinia. A performing arts facility has always been in the Woodlands master plan, but the new pavilion is intended to serve the entire Houston region from May to October.

The Mitchell Pavilion is a three-peaked, 88-foot-high, Teflon-coated fabric structure, seating 3,000 people under cover and an additional 7,000 on a grassy amphitheater. The structure was designed by Sustaita Architects of Houston and Horst Berger Partners. The fabric roof fans out from a conventionally built loft house. An acoustic system by the Joiner Rose Group and L.D. Systems projects performances beyond the tent into the landscape.

The inaugural performance Apr. 27 began under rolling blue storm clouds. Thunder and lightning were in chorus with the Star Spangled Banner, but the sleepy Rachmaninoff *Piano Concerto No. 3* could not compete. After the first movement, the orchestra halted temporarily. Reassuring applause from the damp crowd encouraged the musicians, even though the sound was often drowned out by the natural cacophony.

The storm passed during intermission and the rousing Tchaikovsky *Symphony No. 4* warmed the remaining listeners. The joys and vicissitudes of outdoor performing were further revealed as a low scraping noise filled the air; not a speaker problem but energized frogs. Peter Ilich would have been amused.

Billed as the summer home for the Houston Symphony, the pavilion is not a concert hall; rock and country music will fare better. No wonder the Boston Pops plays the boistrous crowd-pleasing music that it does.

Gerald Moorhead

"News," continued on page 14



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NEWS



Honor Awards: Goldsmith Hall (left) and the Dealey Library Hall of State (below); 25-year award: TI Semiconductor Building (bottom).



Top chapter awards go to renovations

DALLAS

THE DALLAS CHAPTER/AIA announced the winners of its 1990 Design Awards in May. Jurors Val Glitsch, Henry Smith-Miller, and Rosemary D. Grimshaw selected 12 award-winning projects from 89 submissions.

The jury gave its two Honor Awards to renovation projects by Thomas & Booziotis, Architects: the George B. Dealey Library Hall of State at the State Fair Grounds in Dallas, and a renovation and addition to Goldsmith Hall at UT Austin (a 1989 TSA winner; see *T/A* Nov/Dec 1989, Jan/Feb 1990).

"News," continued on page 16





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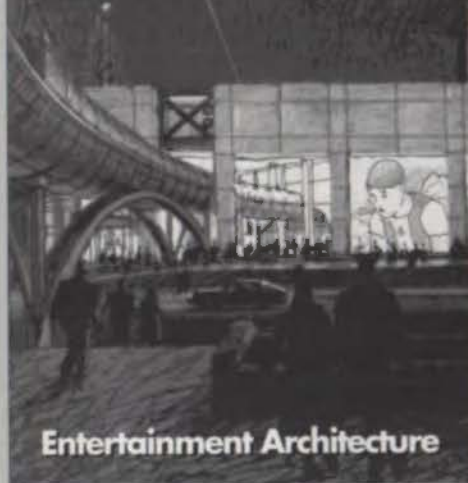
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In the Next Issue:

1 2 3 4 5 6 7 8 9 10 11 12

September/October



Entertainment Architecture

Tourism now plays a major role in employment and income statewide, and the facilities that support tourism—and entertain local residents—have become important economic generators. These projects combine shopping, diversion, even a vision of a happier future, with an influence that reaches far beyond their gates.

Architecture for Entertainment

University of Houston architecture professor Bruce Webb will gather together a number of the state's new venues for diversion—waterparks, entertainment malls, festival marketplaces, and more—and discuss the peculiarities in each that make for interesting architecture and a new societal expression.

2nd Annual Graphics Competition

We will present a colorful portfolio of the winning entries in our reprise of the first competition held last year. The palette spans architects' finest two-dimensional work in renderings, sketches, and even book and poster design.

Lessons of the Anasazi

Dallas architect and TA contributing editor Larry Good, FALA, will track the discoveries made on a trip to the ruins of the surprisingly advanced Anasazi people in the Four Corners region.

NEWS • INTERIORS • SURVEY

In the November/December issue:

Export Architecture

A sampling of the billions of dollars worth of work that has been or is being executed outside Texas and abroad by Texas architects.

TEXAS ARCHITECT
ARCHITECTURE INTERIORS PLANNING DESIGN

NEWS



Merit Awards: Grace Lutheran Church (above); State-Thomas Area Plan (right); Vroom Residence (below); Carrollton City Hall (below right)



"News," continued from page 14

Merit Awards were presented to The Oglesby Group, Inc., for the Carrollton City Hall; Cunningham Architects for the Grace Lutheran Church in Carrollton; RTKL Associates, Inc., for the State-Thomas Area Plan in Dallas; and John W. Mullen, III, for the Vroom Residence in Dallas.

Citation Awards were given for six projects: Cunningham Architects for "Now and Then," an exhibition at the Dallas Museum of Art (see "News," *TA* Mar/Apr 1989); The Oglesby Group, Inc., for the El Centro College basement renovation in Dallas; Good, Fulton & Farrell, Inc., for their new Dallas office



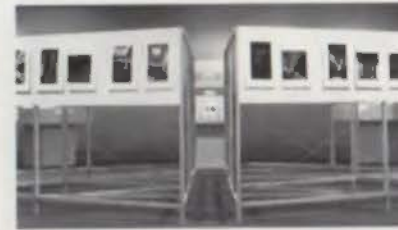
Four of six Citation Award winners: El Centro College basement renovation (above); Exhibit of Omniplan Architects (above right); Pali Momi Medical Center (right); House near Rockwall (far right)

interior; HKS Inc., for the Pali Momi Medical Center in Aiea, Hawaii; John W. Mullen, III, for a house near Rockwall; and Omniplan Architects, for an exhibit of the firm's work at the UT Arlington School of Architecture.

The chapter also presented a 25-year award for outstanding and lasting architecture to the Texas Instruments Semiconductor Building in Dallas, designed by O'Neil Ford and Richard S. Colley with associate architects Arch B. Swank and Sam B. Zisman and shell consultant Felix Candela, completed in 1958.

Architects and clients were honored at an awards banquet June 16. **LKN**

"News," continued on page 19



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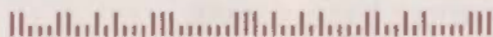
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For 35 years, TSA Design Awards winners have had one thing in common: First, they entered.

1988 General Design Winners: **Texas Commerce Tower**, Dallas, by Skidmore, Owings & Merrill, Houston. **Fair Oaks Bank**, Fair Oaks, by Lake/Flato Architects, Inc., San Antonio. **George R. Brown Convention Center**, Houston, by Convention Center Architects & Engineers, Houston. **Covenant Presbyterian Church**, Houston, by Tapley/Luhse Architects, Houston. **Addition to the Church of Reconciliation**, San Antonio, by Frank Welch & Associates, Inc., Dallas. **Tremont House**, Galveston, by Ford, Powell & Carson, Inc., San Antonio. **Armstrong**

Avenue Townhouses, Dallas, by Lionel Morrison/OMNIPLAN, Dallas. **Schulte Ranch**, Round Top, by Connady, Jackson & Ryan, Architects, Inc. **Matthews Ranch House**, Burnet County, by Lawrence W. Speck Associates, Austin. **Schlumberger, Austin Systems Center**, by Barratone/Jackson Joint Venture, Austin. **1988 Interior Architecture Winners:** **Enron Corp.**, Houston, by Genzler & Associates/Architects, Houston. **Baker & Botts**, Washington, D.C., by Skidmore, Owings & Merrill, Houston. **MBank**, Dallas, by 3D/International, Houston. **Herman Miller Showroom**, Dallas, by Taft Architects, Houston. **Tele-Image**, Irving, by Pierce

Goodwin Alexander, Dallas. **1989 General Design Winners:** **Canyon Lake House**, **Canyon Lake**, by Lake/Flato Architects, San Antonio. **South Burke Ranch Headquarters**, Zavala County, by Lake/Flato Architects, San Antonio. **Power House**, Dallas, by Cunningham Architects, Dallas. **Frost Motor Bank and Plaza**, San Antonio, by Jones & Kell, Inc., San Antonio. **Restoration of the Denton County Courthouse**, Denton, by Ward Bogard & Associates, Inc., Fort Worth. **Goldsmith Hall Addition and Restoration**, University of Texas at Austin, by Thomas & Boopatis Architects & Charter Newton, Associated Architects, Dallas and Austin.

Bayshore on the Boulevard, Tampa, Fla., by Compendium, Houston. **Travis Street Condominiums**, Dallas, by Lionel Morrison/OMNIPLAN, Dallas. **Robert Shaw ECHO Village**, Austin, by Tom Hatch Architects, Austin. **House on Sunny Slope**, Austin, by Lawrence W. Speck Associates, Austin. **House Behind a Wall**, Dallas, by Max Levy Architects, Dallas. **1989 Interior Architecture Winner:** **Exhibition at University of Texas at Arlington School of Architecture and Environmental Design**, Arlington, by Cunningham Architects, Dallas.

Then they won.



Committee notes best health-care design

STATEWIDE

Top left: Texoma Outpatient Pavilion; **Right, top to bottom:** EDS Health and Fitness Center; **Gonzaba Medical Group Clinic; The Body Shop; Baylor's magnetic imaging suite; ambulatory care at Methodist Hospital's Smith and Scurlock Towers**

JUDGES for the 1990 Design Awards presented by TSA's Architecture for Health Committee chose eight winners from among over 50 projects entered. The judges were architect James Diaz, of Kaplan McLaughlin Diaz, San Francisco; Robin Orr, of Planetree, a consumer health-care organization in San Francisco; and Joel Barna, *TA* editor.

An award for outpatient architecture went to the Texoma Medical Center Outpatient Pavilion in Denison. Designed by Watkins Carter Hamilton Architects, Inc., Bellaire, the 40,000-square-foot pavilion houses the cancer treatment center, the Texoma Heart Center, and an outpatient surgical center. Also among outpatient care was the Gonzaba Medical Group Clinic in San Antonio. The design, by Marmon Barclay Souter Foster Hays, San Antonio, converted the historic Pan American Restaurant by Ayres & Ayres into a clinic and outpatient surgical unit.

An interiors award went to the Enron Corp's Body Shop in Houston, by Gensler and Associates/Architects, Houston. The space includes an aerobics area, exercise machines, dressing areas, and a juice and vegetable bar.

Baylor University Medical Center's magnetic imaging suite in Dallas won an award for medical specialty design. It was designed by Healthcare Environment Design, Dallas, to put patients at ease by concealing high-tech equipment.

An award for health-and-wellness architecture went to Electronic Data Systems' Health and Fitness Center in Plano. HKS Inc., Dallas, designed the center to reflect the client's "no-frills" fitness program.

The Ben Taub Replacement Hospital in Houston (see *TA* May/June 1990) won an award for hospital architecture. Designed by the Houston joint venture of

"News," continued on page 22



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Right: Ben Taub Replacement Hospital; far right: Texoma Medical Center's Smith Women and Children's Center



"News," continued

Llewelyn-Davies Sahni, Inc., and CRSS, Inc., the 550-bed facility met budget and time constraints while expressing the county hospital district's commitment to indigent care. Also noted for hospital architecture was the Texoma Medical Center Smith Women and Children's Center in Denison, by Watkins Carter Hamilton. This addition to the 250-bed

hospital expanded an obstetrics program and provided a non-institutional feel.

The Ambulatory Care Project in Smith and Scurlock Towers at Methodist Hospital in Houston by Philo Architects, Houston, won an outpatient citation.

The awards were presented June 5 at the Texas Hospital Association's annual convention in San Antonio. **LKN**

"News," continued on page 24



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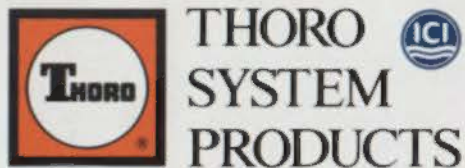


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EL PASO

Right: view of hanger area at Eagle's Nest; far right: the Popular store.

THE EL PASO CHAPTER/AIA earlier this year honored three architectural firms for their designs. Awards were presented to Mervin Moore for the Enrique H. Peña Juvenile Justice Center, to Garland & Hilles Architects for Eagle's Nest, a private residence, and to Fouts Gomez Architects for the Popular store in Sunland Park Mall.

Located in a residential area adjacent to the Texas State Center for Mental Health and Mental Retardation, the Enrique H. Peña Juvenile Justice Center (see also "Juveniles' Separate Shelter," this issue) consolidates all the services of the El Paso County Juvenile Probation Department. Moore's design incorporates natural light, masonry walls, landscaping, and soft colors to create a complex that meets the security requirements of a detention facility, blends into the surrounding environment, and

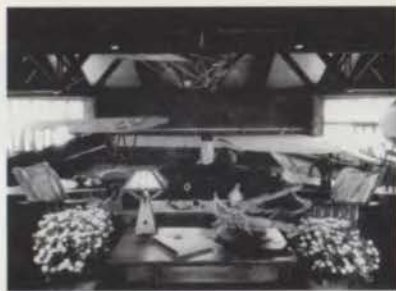
ensures that the dignity of staff and juvenile offenders is maintained. The complex included detention housing, indoor and outdoor recreation areas, classrooms, administrative offices, and facilities for laundry and dining.

Eagle's Nest, the home of El Paso lawyer Malcolm McGregor, was designed by architect David Hilles to house both the owner and his collection of vintage airplanes. The hanger/house, built in Cielo Durado, a "fly-in" residential community, features a four-foot drop from the living room to the parking area for the planes—a 1936 open cockpit Stearman Trainer, a Piper Super Cub, and a Cessna 180. Nearby is McGregor's treasure: a rare Beechcraft stagger wing. Hilles made the 35-foot-high interior more liveable by placing a balcony just off of the living room and by defining smaller spaces with large, rectangular

hanging light fixtures. Hilles, a longtime friend of McGregor, says he enjoyed the challenge of combining planes and people.

The Popular Dry Goods Company, an El Paso-based chain of department stores, opened its newest store as one of four anchors in Sunland Park Mall. Architect Jose Gomez says that the building was designed to continue the themes of natural lighting and tentlike shapes set by the mall (see *TA* Nov/Dec 1989). The store is placed at a 45-degree angle to the mall complex, and a narrow skylight runs the length of the junction. Tent shapes are echoed in the triangular glass towers accenting the store's corner entrances.

Five Houston architects made up the competition jury: Bob Fillpot (chairman), Kenneth Bentsen, FAIA, Frank Douglas, FAIA, Gerald Moorhead, and Mark VanderVoort. **LKN**



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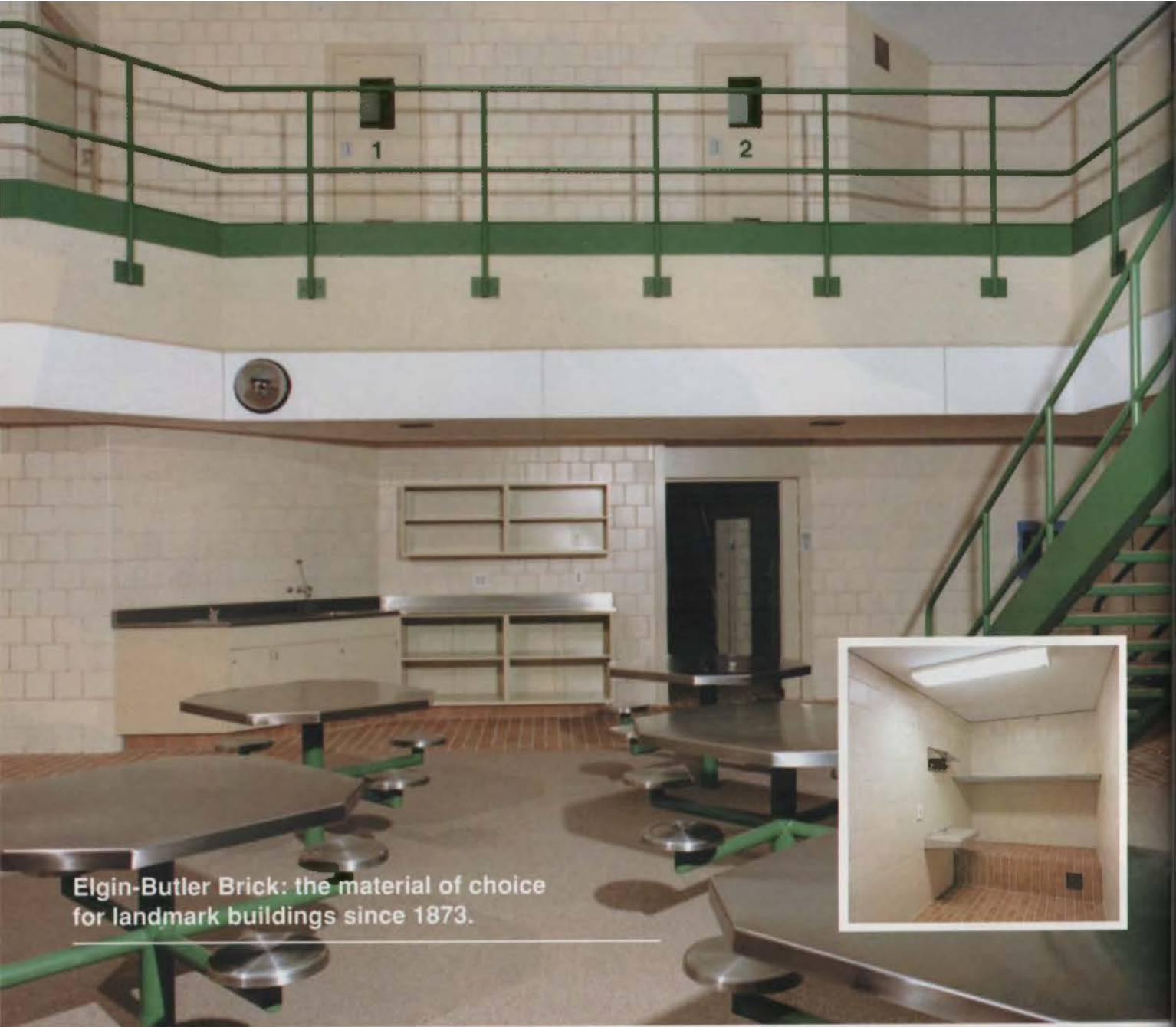
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ECONOMICS (Mandatory) The budget for the project must be strictly adhered to. However, we desire to obtain the maximum value for its investment, achieving as many of the programmatic requirements—and as high a quality product—as can be afforded. Thus, economy is essential in both initial construction and operating costs, but not at the sacrifice of quality. **OPERATIONAL EFFICIENCY (Mandatory)** It is essential that the facility be designed for efficient operation. This can be achieved in several ways. **Efficient Flow and Layout (Mandatory/Important)** Through efficient layout, communications are eased and movement minimized. Maximize ease of flow for vehicles and pedestrians. Separate the flow of commercial traffic [if any], pedestrians and other vehicles wherever possible. **Minimize Stalling Requirements (Important)** Minimize the necessity of staff giving verbal directions and answering repetitive questions by providing a well planned and designed signage system. **Efficient Building Management and Operations (Important)** In addition to being functionally efficient, the building itself should be simple and efficient to operate and maintain. Systems and materials should require little maintenance. Those portions of systems which do require regular maintenance or are subject to more frequent repair should be easily accessible, with adequate space provided for their removal and replacement. **CONTROL, SECURITY AND SAFETY (Mandatory)** Paramount goals involve security and safety. **Visual Surveillance (Mandatory)**. **Physical Control (Mandatory)**. **Fire and Life Safety (Mandatory)** Protection from fire, fumes and explosions is mandatory for occupants, contents and structures. Essential strategies include appropriate separations, exits, smoke and fume control, and emergency lighting. **TIMING (Mandatory/Important)** The facility must be planned to accommodate [what may be] critical timing requirements. **Accommodate Long Term Development (Important)**. **ENERGY AND ENVIRONMENT** Respond to Local Climate (Mandatory/Important) Maximize Daylight and Natural Ventilation (Desirable) Adequate light must be provided; higher levels in search and lab areas, medium in offices, lower in circulation and waiting areas. However, some recent daylighting installations have experienced problems, especially with glare. **Low Water Consumption (Desirable)**. **IMAGE AND ESTHETICS (Desirable)** The image of the building must be appropriate to its mission. **Welcoming, but Formal (Desirable)** The facility should say "welcome," reaching out to those who use it. At the same time it should be dignified, serious and up-to-date, reflecting on its official status and serious functions. **An Image Appropriate to the Local Community, Yet Distinctive (Desirable)** The new building's image should relate to and reinforce the best aspects of the local and regional architecture and environment. **Clarity of Movement Should Be Communicated by the Form (Desirable)**. **Planned and Integrated Signage (Desirable)**. **Landscaping and Site Development (Desirable)**. **Unobtrusive Security (Desirable)**. **Respect Existing Historical Structure (Desirable)**. **USER PERCEPTION AND WAYFINDING (Desirable)** Avoid Harsh Contrasts (Desirable). Facilitate Verbal Communications (Desirable). **WORKPLACE QUALITY (Desirable)**.

STONE WALLS, IRON BARS, TIGHT MONEY

ARCHITECTS of jails, prisons, courts, border stations, and other facilities for the justice system must deal with programs and budgets under which the public role of the built object is lost in a maze of technical requirements and spending constraints. As the projects on the following pages show, making architecture for justice takes more than walls and bars—it takes public vision.



Bill Kennedy



AT THE DEDICATION of the Frank Crowley Courts Building in Dallas last November, I happened to stand next to a group of lawyers and judges who complained loudly and at length that the building let the city down.

The Crowley is indisputably big, and even has a central arch and a grand staircase. But to these critics it was insufficiently civic. "It looks like a damn suburban office building," one of them said. Others have described it as a hospital and a dormitory, but the nuances are unimportant. The Crowley doesn't look like a public building of the kind we're accustomed to seeing on posters and calendars as emblems of civic pride.

The distinction between public and private buildings used to be clear and inarguable. Public buildings were expressive and private ones were mute. The cathedrals and courthouses articulated the values and aspirations of a community, and reflected back to its inhabitants how life was supposed to be lived.

The Crowley building sits next to the Trinity River, on the western fringe of downtown, so its reflective opportunities are somewhat limited. Designed by Henningson, Durham and Richardson, Inc., of Dallas, it is the \$41-million companion to the Lew Sterrett Justice Center, which opened in 1983. Together they consolidate Dallas County's criminal justice system in a single complex, and should satisfy its space needs through most of the 1990s. The Crowley contains 40 courtrooms as well as space for the sheriff's department, district attorney, county clerk, and numerous other agencies. The courts are stacked one on top of the other for 11 floors, terminating with a vaulted atrium that offers, for now, spectacular views of the downtown skyline. The basement is reserved for shuttling prisoners back and forth from the Sterrett Justice Center. The interiors are spacious without being particularly grand. The

DOING DOWNTOWN JUSTICE

By David Dillon

In architecture for justice, security and efficiency come first. Any time architects satisfy a program and still manage a bit of design is cause for applause.

central atrium, with its escalators, has the feel of a shopping mall rather than a public building. Users complain that the elevators are too few and too slow, and that the district attorney's staff has all the best facilities. But the biggest shortcoming is that, in a state with the country's richest tradition of courthouse architecture, the Crowley says nothing about the community it stands in. It isn't even located in a significant place in the community. Its references, such as they are, are to office-park architecture.

Far more compelling is the Bexar County Justice Center in San Antonio, a joint venture of JonesKell Architects; Ford, Powell and Carson; and Humberto Saldaña & Associates. The building sits on historic Main Plaza, Plaza de las Islas, with San Fernando Cathedral on one side and J. Rieley Gordon's Bexar County Courthouse on the other.

The building acknowledges its special context by employing compatible materials—mainly red sandstone, pink granite, and creamy Texas limestone—and by replicating neighboring forms, such as the round sandstone arches on Rieley's courthouse. The architects pulled the building up to the street in order to frame the public space, but without blocking views of the old courthouse for people traveling along Dolorosa Street. A small section of the original *acequia* has been uncovered in front of the building, while in back there is a sunken courtyard, with carved stelae by Dallas sculptor Sandy Stein, that further reinforces the connection between building and place.

The architects spent most of their budget on the exterior. Inside there are no grand ceremonial spaces, and most of the detailing ranges from routine to slapdash. But overall, the courthouse knows where it is and what language it should speak.

Fort Worth is developing one of the state's most intriguing collections of judicial architecture, with its 1893 Renaissance Revival courthouse, Richard Haas's *trompe l'oeil* redo of the Civil Courts building next door, and soon a new jail and courthouse a few blocks away.

Early on there were attempts to coordinate the design of the two buildings so that they might speak a common language and make a coherent civic statement. But as

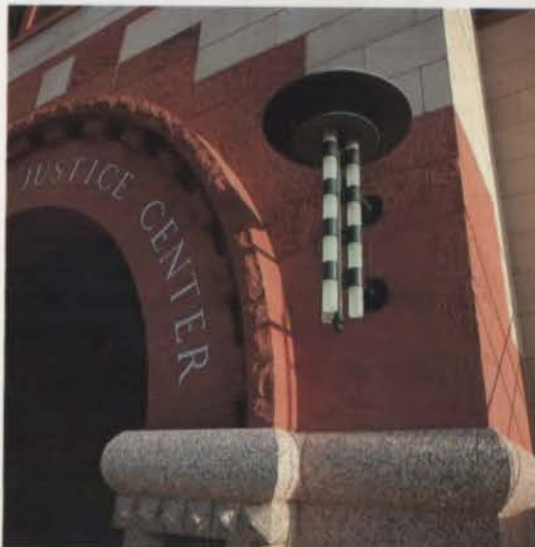


Photographs this page by Bill Kennedy



Facing page, top: Henningson, Durham and Richardson, Inc., of Dallas designed the Frank Crowley Courts Building to provide court space for Dallas County.

Top, far left, and left: The limestone and sandstone facade of the new Bexar County Justice Center, a joint venture of JonesKell Architects; Ford, Powell & Carson; and Humberto Saldaña & Associates, responds to the Bexar County Courthouse and San Fernando Cathedral.



Far left: Dallas sculptor Sandy Stein created the stelae in the Bexar County Justice Center's sunken courtyard.

Left: The architects used an updated vocabulary of Richardsonian details to mark the center's main public entrance.

Right: Tarrant County is meeting demands on its court system by building the new Tarrant County Jail (by the Parker/Croston Partnership of Fort Worth with Hell-

muth, Obata & Kassabaum) and the spire-topped Tarrant County Courts Facility (by FRS Architects of Fort Worth and Williams & Tanaka of San Francisco).



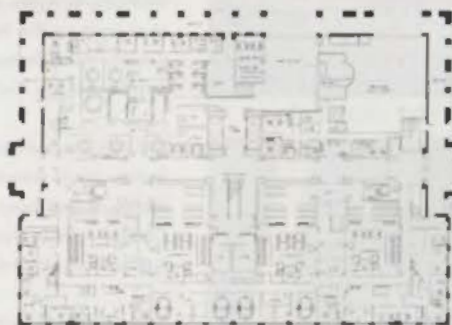
Andrew Morozko



Andrew Morozko



Richard W. Wain



Budget and program required the architects to make the public areas and courtrooms (top and above left) in the Bexar County Courthouse much sparer than the exterior.

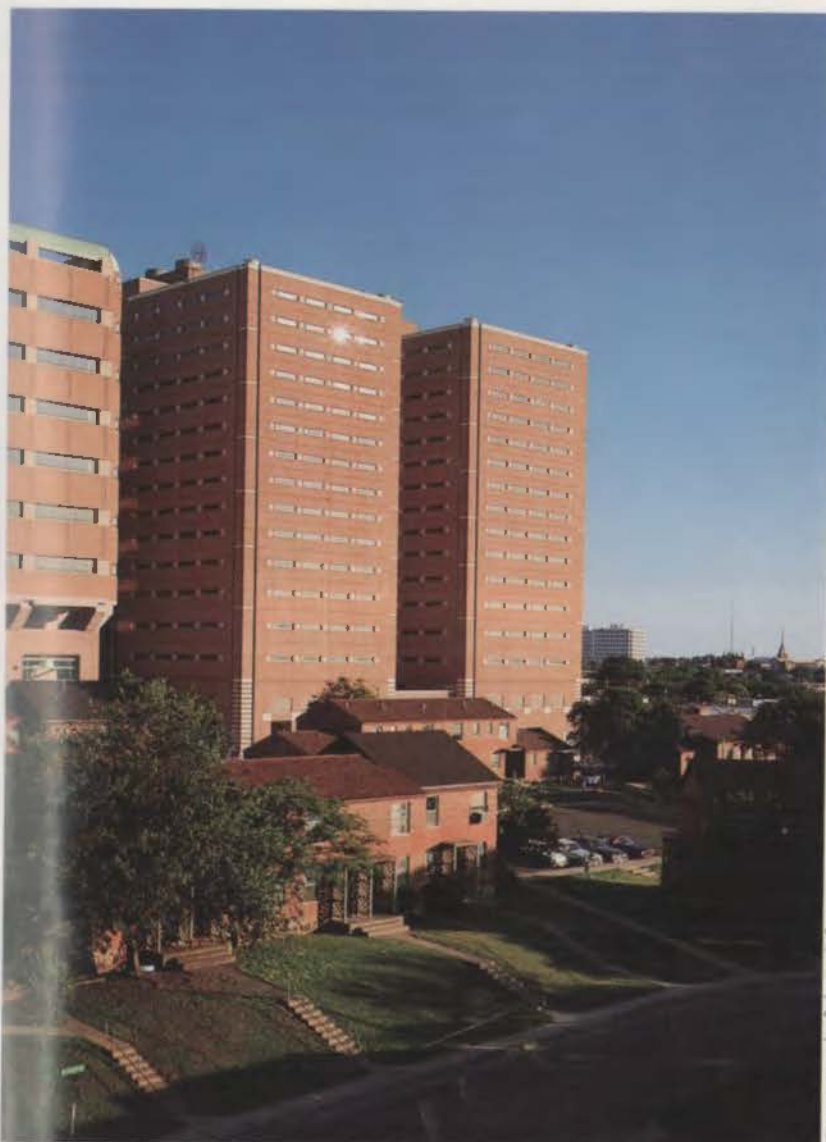


Left and bottom left: First-floor and second-floor plans

things progressed the buildings began to go their separate ways, one up and the other out.

The Tarrant County Jail, designed by the Parker/Croston Partnership of Fort Worth, with Hellmuth, Obata & Kassabaum of Dallas, is a 13-story, \$41-million facility with a capacity of 1440 inmates. While it is a massive structure, the architects have tried to soften it by articulating the base and using recesses on all sides. The brick patterning and the use of metal grillework are attempts—moderately successful—to reflect the architectural heritage of downtown Fort Worth.

The Tarrant County Courts Facility, by FRS Architects of Fort Worth and Williams & Tanaka of San Francisco, is a more acrobatic structure, with a street level colonnade, cantilevered floors above, and notched and rounded corners. The cantilevers, an anomaly in downtown Fort Worth except for Paul Rudolph's City Center towers, were a response to a requirement for eight courtrooms per floor. Rather than go up, the architect chose to go out. The brick is more in keeping with the city, though the detailing appears flatter and simpler than in the original rendering. The result is schizophrenic, neither conservative enough to be truly



Photographs this page by BlackmanWinters

Left and above: The architects used brick pattering, an articulated base, and other means to soften the mass of the new Tarrant County Jail.

Top: The new jail and courts facility are divided by a parking structure from the recently refaced civil courts building and the 19th-century courthouse.

contextual, nor brash enough to be its own world, like LM. Pei's Dallas City Hall.

The Harris County Jail in Houston, and the Galveston County Jail are both adaptive-use projects in sensitive urban sites. And in both cases the urban design issues are as important as architectural ones.

Harris County is the product of a three-way developer competition, won by Facilities Development Group of Houston, with Morris*Architects as designers and Tapley/Lunow as landscape architects. The choice was made largely on the basis of price (\$78 million) and has been controversial from the beginning.

Environmentalists argued that the jail would encroach on Buffalo and White Horse bayous and undercut future plans for historic Allen's Landing across the way. Others feared it would hurt the redevelopment of the neighboring warehouse district. Some disliked the politics of the project and sued the county to stop the construction.

Yet even though nobody is crazy about it, the jail may turn out better than anyone expected. The base building, a 1920s cold-storage warehouse, is being handsomely refaced in red brick to match that of other

warehouses in the area. The plaza along San Jacinto Street and the linear park along the bayou look like straightforward but thoughtful attempts to soften the building's impact on the public realm. Earlier proposals by developer Dick Knight for fountains and waterwalls have been dropped. Prisoners will enter the new jail from a new inmate processing center next door, designed by Harry Golemon Architects of Houston. A skybridge, hardly the most felicitous alternative, will link the new complex to the existing jail on Franklin Street.

But for unconventionality, nothing tops the new Galveston County Jail, designed by Oliver and Beerman Architects of Galveston. This \$7-million, 396-prisoner facility sits atop a four-story parking garage in the city's East End Historic District.

If one accepts the shaky premise that a jail in such a culturally significant location is OK, then architect Lewis Oliver's design has a certain pragmatic appeal. It is all function and no architecture. The cells are prefabricated modular ceramic units, trucked in and slipped into place. They are arranged in pods of 24, which can be supervised by one guard. Surfaces are all hard and



An Eastern-style jail

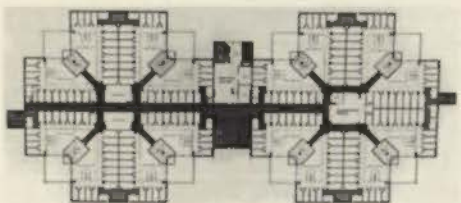
JUST AS IN THE NBA there is a style of play associated with eastern-conference teams, who pound on their quicker western conference rivals, so there is an eastern style of jail construction, seldom used in Texas.

That's according to J. Randle Ramseur of Johnson-Dempsey & Associates of San Antonio, a partner with Frisby, Geyer, Schubert & Williams of San Antonio in Jail Design Associates, the joint venture that designed the Bexar County Adult Detention Center in San Antonio.

Most Texas jail designs emphasize direct supervision and keep the ratio of inmates to guards around 20-to-1, the Eastern style relies more on high-tech indirect supervision, permitting a higher ratio, Ramseur says.

The Bexar County facility, built originally as two 528-bed brick-and-precast towers linked by a central office wing for the sheriff's department, is a "podular" design that allows a guard to supervise up to 44 inmates in low-security areas. Higher-security areas have half that ratio.

The facility has required some beefing up, Ramseur says: A couple of years ago, an inmate escaped by digging his way through a window frame with his artificial leg. A third tower was recently finished. **JWB**



Top: Bexar County Adult Detention Center
Above: second-floor plan



Top and above: Morris Architects of Houston have given a 1920s cold-storage warehouse in Houston a handsome new brick skin in adapting it for use as the new Harris County Jail. Tapley/Lunow as landscape architects have designed a plaza and a linear park along the adjacent bayou.

easy to clean, making them noisy but a maintenance person's dream.

Antiseptic as it may be, the new jail is a remarkable advance over the old one across the street, a warren of narrow corridors and dank holding tanks that recalls all the bad Southern sheriff movies you've ever seen.

Architecture for justice, to use the fashionable euphemism, is typically, perhaps understandably, long on program and short on design. Security and efficiency come before everything else. Any time architects manage to satisfy a program and still manage a bit of design is cause for applause. When they manage to give something back to the public realm, as in the Bexar County Courthouse, and possibly Harris County, that's cause for a celebration. Just like the good old days.

That's what lawyers and judges were asking for at the Crowley Courts Building. Even if today's courthouse architects have lost the ability to symbolize the public realm because of budget and program, the public has not lost its desire to see this realm given shape. **TA**

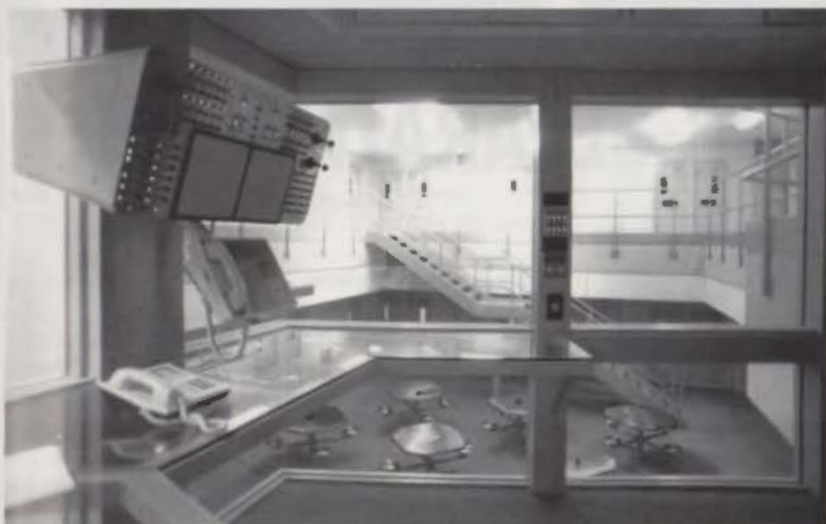
David Dillon, a Texas Architect contributing editor, is architecture critic of the Dallas Morning News.



Galveston and Houston photographs by Paul Heuser



Top left and above: The new Galveston County Jail by Oliver and Beerman Architects of Galveston, sitting atop a four-story parking garage, is a pragmatic response in a sensitive historic neighborhood.



Left: The new Galveston County Jail's cells are prefabricated modular ceramic units, arranged in pods of 24 that can be supervised by a single guard from a central station.

At first so full of promise, private prisons have yet to deliver

THE FUTURES of some privately run prisons in Texas are uncertain. A recent audit conducted by the Texas Board of Criminal Justice cited operators of the state's first four privately run prisons for failing to implement programs in education, vocational training, and drug and alcohol counseling that were part of their contracts with the state. Wackenhut Corrections and Corrections Corporation of America, operators of the four facilities, were threatened with cancellation of their contracts unless problems are eliminated.

The prisons cited—in Kyle, Bridgeport, Cleveland, and Venus—are all 500-inmate-capacity pre-release prisons for those within six months of being paroled. They began operations in July and August of last year, and were reviewed six months later. The Kyle and Bridgeport facilities are run by Wackenhut Corrections, and those in Cleveland and Venus are run by Corrections Corporation of America.

The for-profit prison program, authorized by the Legislature in 1987, is intended to provide better services for inmates at a lower cost than can be provided in state-built and operated prisons.

No action will be taken until after the next board meeting in July. "We're not entirely surprised that they have problems. We just want to make sure the problems are remedied to our satisfaction," says board member Allan Palunsky.

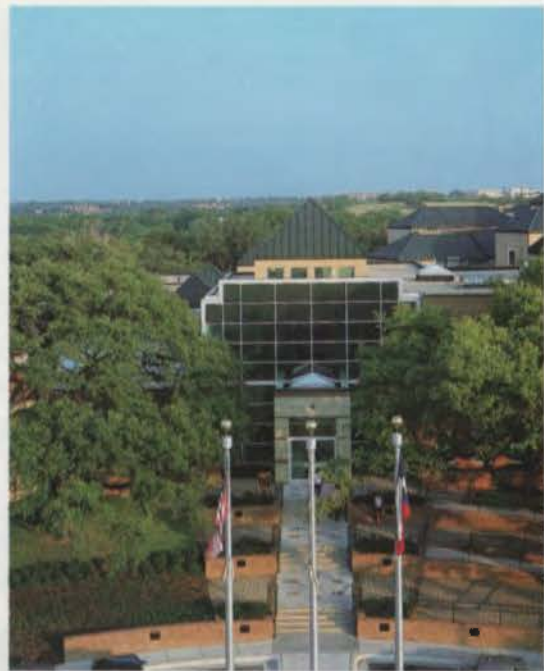
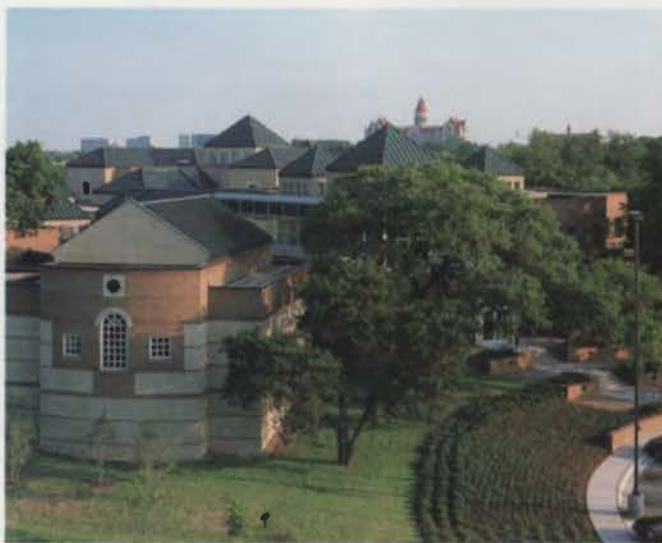
No problems were found in the design of any of the facilities. Parker/Croston Partnership of Fort Worth designed the prisons in Kyle and Bridgeport. Houston-based 3D/International designed the facilities in Cleveland and Venus.

Despite recently expressed doubts, the board is not ready to give up on privately run prisons in Texas. Contracts for six new 500-bed prisons, to be operated by Pricar, Inc., were awarded in May. "They're just concerned with the level of service that they have been getting from these particular companies," says Susan Power, administrative assistant to board chairman Charles Terrell.

Officials predict that private companies with experience in minimum-security facilities may soon be bidding for medium- and maximum-security prisons. **Laura Kenny-Negri**

Below and right: The Gardner/Betts Juvenile Justice Center by Cox/

Croslin and Associates of Austin occupies 8.6 acres in South Austin.



JUVENILES' SEPARATE SHELTER

By Julius M. Gribou

THE COUNTRY'S SPECIAL SYSTEM of courts and jails for juvenile offenders grew out of the late-19th-century attempt to remove children from the environments that fostered juvenile delinquency and led to adult criminality. Massachusetts (in 1875) and New York (in 1892) passed laws that provided for the trial of minors apart from adults charged with crime. In 1899, with the opening of the Juvenile Court of Cook County, the state of Illinois went further, and created a whole new system for children, delinquent as well as dependent and neglected. By 1928 almost every state had juvenile justice systems in place; these evolved until the early 1970s in response to societal changes, psycho-social research, and Supreme Court decisions.

In the early 1970s, however, research on the efficacy of the system showed it to be in disarray: Juveniles ages 10 to 17 were found to account for 45 percent of all persons arrested for serious crimes, although they constituted only 16 percent of the population. At the same time, the recidivism rate for youths under 20 was reported to be between 75 and 80 percent.

As a response to the resulting outcry, Congress passed the Juvenile Justice and Delinquency Prevention Act of 1974 (later much amended), which required alternatives to traditional handling of these youths by the juvenile courts. The juvenile justice system began to move away from institutionalized treatment, relying instead on diversion, informal probation, or informal handling through community-based programs, agencies, and volunteers.

But such alternatives are only a portion of a formula that attempts to keep an ideal balance between legal procedure and flexible adjustment. Juvenile courts and their related facilities are still crucial to the success of attempts to deal with the complex problems of families, juveniles, and juvenile delinquency.

Just as the structures vary, so do the standards for design and construction that facility designers can rely on. Although there is no single national standard, such groups as the Texas Juvenile Detention Association, the American Correctional Association, and the National Probation and Parole Association have developed planning guide-

Three successful juvenile justice center projects look beyond the primary program to interaction between staff and youths, and they fit in with their communities.



Far left: The lobby of the Gardner/Betts Center leads to court, counseling, and service areas; architects aimed to mesh the facility with its community.

Left: The dayroom of the residential area allows a variety of functions.

lines that Texas architects can use. In addition, several consulting organizations keep up with trends and directions in juvenile justice planning, providing assistance to jurisdictions in their planning efforts.

Standards for life-safety features and human factors are only part of the story, however. Facility planners must understand how the juvenile system works so that they can deliver a scheme that responds to the philosophies and goals of the justice system.

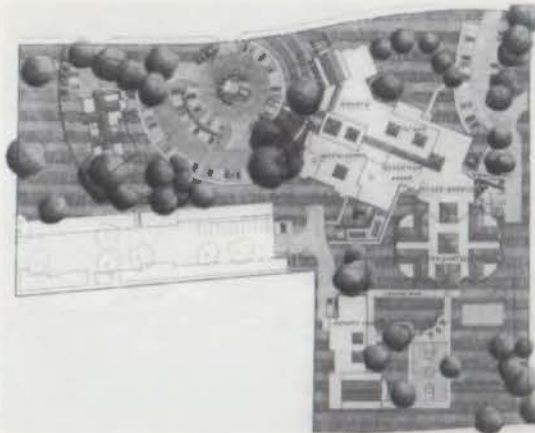
The structures of juvenile justice facilities vary from state to state and even from county to county; however, most are in five basic parts: an intake unit, a court unit, an auxiliary services unit, a social investigation and probation unit; and a pre-trial residential facility consisting of shelter and detention facilities. The juvenile justice facilities involve a wide variety of users, including judges and court personnel, detention workers, public and private attorneys, youths, parents and guardians, witnesses, police, visitors, jurors, and (where applicable) press. The heterogeneity and volume of users in a juvenile facility affect design, making their movement and accommodations critical to effectiveness.

The complexity of juvenile justice systems and the diversity of communities in which they may be located mean that there is no one best plan for all of the possible situations. Success depends on correlation of interactions among all the relevant parties, which can't be treated as separate entities.

In the last four years, three juvenile centers opened in Texas metropolitan areas, and a brief overview of the planning, goals, and final results of each should be of interest to anyone concerned with opportunities for progress and innovation in the design of such facilities.

A New Juvenile Justice Center in Austin

SHORTCOMINGS IDENTIFIED in Travis County's intake, detention, and administrative facilities led to the creation of the Gardner/Betts Juvenile Justice Center, which opened in Austin in 1989.



Left: site plan, showing separation of public entry from institutional intake and detention areas

Planning for the center stated a number of overlapping goals. First was the need to develop a "family law center"—a complex providing for all juvenile court-related functions, to eliminate fragmentation of services and to promote a consistent operation while improving public access and visibility within the community. A flexible system of secure custodial arrangements responsive to the needs of juveniles at various stages of the court process was also sought, along with service options (such as temporary holding and shelter care) that could minimize the overuse of secure detention and increase the methods of response available to staff.

Designed by Cox/Croslin and Associates of Austin, the Gardner/Betts Juvenile Justice Center is a three-building complex of 82,350 square feet, occupying a gently sloping 8.6-acre site; an additional 4,500-square-foot shelter facility forms an entry piece into the complex. This complex is designed to allow law-enforcement and human-services professionals to work together to deal with juvenile offenders, while the 12-bed non-secure shelter stands apart from the main building as a non-threatening facility for children in need of supervision. The main building and detention facility



El Paso photographs by Bruce Burman



Top: The high walls of the Peña Center are commonplace in El Paso's residential architecture. **Above:** perspective

In each project, mutually compatible siting and contextual response guided choices in materials, details, and overall formal composition.

combine courtrooms, administrative offices, and reception areas for families and probationers in a refreshingly unpunitive professional setting. The central focus of its street facade is a two-story storefront revealing the interior mall of the main building where services are provided. The exterior departs from an intimidating institutional look.

A central spine ties the mall to the 47-bed residential unit (expandable to a capacity of 64), which is composed of eight living modules, each housing eight bedrooms clustered around a central "passive" dayroom, supporting the desired eight-to-one staffing ratio and maximizing visual observation so that electronic surveillance is used only at the exterior entry points. To provide some variety for residents (who would otherwise be indoors all the time) the activities building, housing classrooms, cafeteria, and gym, connects to the main building through a secure outdoor courtyard.

supporting the desired eight-to-one staffing ratio and maximizing visual observation so that electronic surveillance is used only at the exterior entry points. To provide some variety for residents (who would otherwise be indoors all the time) the activities building, housing classrooms, cafeteria, and gym, connects to the main building through a secure outdoor courtyard.

Interior finishes throughout the facility reflect the spatial quality and functional demands of each area, ranging from the professional image of the courts and administrative areas to the more pragmatic approach in the higher-abuse detention areas. Clustering the interior spaces maximizes available natural light.

El Paso's New Juvenile Justice Center

THE NEW Enrique M. Peña Juvenile Justice Center in El Paso, designed by Mervin Moore Associates of El Paso, consolidates existing facilities to increase the efficiency of administration and services for juveniles, as well as bring the facilities up to the standards of the Texas Juvenile Detention Association.

The new center, completed in December 1988, consists of 69,000 square feet of buildings organized as a campus and housing all the county's juvenile-justice programs, including administrative and program offices, court services, intake and visiting, detention housing, and a gymnasium. Services include education, recreation, and a central kitchen and laundry. The residential capacity consists of 62 youths in secure housing and 32 in a halfway house. Because of the emphasis on consolidation, the center includes Project Crossroads, a separate residential halfway house housing 16 boys ranging in age from 15 to 17 years.

One side of the Peña Center is bounded by a municipal golf course, while the other shares a border with a facility of the Texas Department of Mental Health and Mental Retardation; the Peña Center's campus form gives it a more human scale and makes it fit better with these neighbors.

Besides health and safety issues, the architects addressed the security, efficient circulation, maintenance, economy of operation, durability, and aesthetics of the facility. The campus plan, with its low-scale, residential massing also addressed what architects and planners considered the design's most important factor: the psychological effects of the facility on juvenile clients.



PHOTOGRAPH BY GUY APOSTOLAKIS/STOCK PHOTO

Facing page, right: El Paso architect Mervin Moore gave the administrative offices of the Peña Center a light facade of brick and glass block.

Left and below: The Bexar County Juvenile Detention Center, designed by a joint venture Golemon & Rolfe, Inc., of Houston (now Harry Golemon

Architects) and L.K. Travis and Associates of San Antonio, consolidates county services and permits separation of clients by age and activity pattern.



The scale of the elements composing the Peña Center's buildings, the color and texture of the materials, and the landscaping all contribute to a positive feeling. The finish textures and colors of the interior spaces are designed to make the building's occupants more comfortable, helping to reduce tension in the detention environment and increasing the effectiveness of the staff. The result is a building whose warm appearance increases the chances for staff to relate successfully with the department's young clients.

Bexar County Juvenile Justice Center

THE 65,000-SQUARE-FOOT Bexar County Juvenile Center, which opened in February 1986, was designed by a joint venture of Golemon & Rolfe, Inc., of Houston (now Harry Golemon Architects) and L.K. Travis and Associates of San Antonio. Built in response to a 1982 study showing the county's existing facilities in violation of state standards, the new facilities had to provide what the earlier ones lacked: means to separate violent, acting-out offenders from the rest of the resident population, and to shield young, naive children from more sophisticated, hard-core residents. It had to be large enough to handle projected demands for the rest of the century and had to allow for future expansion.

The new center houses the 289th District Court, the main offices of the juvenile probation department, the juvenile detention center, the juvenile sections of the district attorney's and district clerk's offices, and medical and psychological services for the juvenile detention/court. The centerpiece of the project is the juvenile detention center, an 80-bed facility (expandable to a capacity of 104) designed according to recognized professional standards for the secure detention of children. Noteworthy features of the juvenile detention center include its six living areas, each with a dayroom and a single sleeping room for 12 residents, which allow the separation of children by age, sex, background, and behavior; a security area with a capacity for eight resi-

dents; private visitation areas for parents, attorneys, and agency representatives; three classrooms; a chapel; a full gymnasium; ample space for outdoor recreation; two multipurpose rooms for group activities and dining; and on-site kitchen facilities and medical services. The center is designed for an eight-to-one staffing ratio, which allows for constant visual supervision; only the exterior entry doors require electronic supervision.

The formal qualities of the center's buildings reflect its siting, along the San Antonio Mission Trail and surrounded by a highway and a light-industry area. In an effort to respond to this context, the architects used "thick" masonry walls (made to look load-bearing) with a variety of arched and punched openings and decorative mission-style masonry details. Horizontal masonry coursing bands help to reduce the scale of the buildings. The interiors clearly indicate concern with issues of functional clarity, visual supervision, ease of maintenance, and an attempt to introduce as much natural light as possible while maintaining privacy and security.

Lessons from Three Projects

COMPREHENSIVE PARTICIPATORY PLANNING and clear programs of needs and operations were key to the successful design of each of these three facilities. In each project, siting and contextual response guided choices in materials, details, and overall formal composition. As designs, they look beyond health, safety, and welfare to interaction between staff and youths, and further to the role of such facilities in the community.

The juvenile justice system, which was born in the hope of saving youths from crime over a century ago, is facing a renewed crisis, swamped by more intense societal demands in a time of increasing fiscal austerity. These three projects can provide useful models for architectural response within that system. **TA**

Julius Gribou of College Station is Associate Professor of Architecture at Texas A&M University.

A BULLET-PROOF WELCOME

By Natalye Appel



The traffic plan at the B&M Bridge Station emphasizes efficient flow (from upper right), yet secure inspection areas for exceptional cases.

Architects of border stations face an obvious dilemma: representing both the strength of U.S. immigration and anti-drug policy and the welcome of the world's melting pot.

WHETHER ONE TRAVELS ON FOOT or by car or truck or bus, whether alone or carrying other people or goods, the one nearly inevitable commonality of a trip across the border is an encounter with at least one of the federal agencies that control this threshold into Texas. From Brownsville to El Paso, in bustling tourist towns like Laredo and haunting relics like Roma and Rio Grande City, most citizens from both sides of the Rio Grande make relatively routine crossings, stopping only briefly at U.S. Border Stations, which are typically designed to reflect the fairly simple procedures involved. Inside each Border Station, housing U.S. Customs, the Immigration and Naturalization Service (INS), and the U.S. Department of Agriculture (USDA) and Border Patrol Station, headquarters of the U.S. Border Patrol, however, are extremely serious apprehension and detention facilities, assuring an extended, labyrinthine detour for those who are exceptions to the routine. Furthermore, the INS runs its own detention centers at separate sites for illegal aliens who face possible deportation.

In the past few years, the Reagan and Bush administrations have seen the passage of the Immigration Reform Act and an increasing escalation of the so-called "War on Drugs," both of which have increased demands on immigration and customs officials. Add to this the thriving *maquiladora*, or twin-plant, system of assembling U.S.-made components in Mexico, and the swelling traffic has made the existing border control facilities inadequate to handle current traffic and policy needs. The General Services Administration and the Department of Justice are addressing the situation with an ambitious construction program throughout the border region from Texas to California. In Texas alone, over \$63 million in federal funds has been allotted to build

several totally new Border Stations and to update, expand, or replace 20 existing stations. According to Jim King, Chief of Project Management for the GSA's Design and Construction Division, most of the scheduled projects will go into construction by year's end. Others, such as an import-oriented station for the new \$10-million International Bridge scheduled to open in 1991 (linking Monterrey, Mexico, to the U.S. via Columbia, Nuevo Leon, and Dolores, Texas, 16 miles northwest of

Laredo), are in the works.

Among these projects are two that have been designated as prototypical by their clients: B&M Bridge Station in Brownsville, and the Eagle Pass Border Patrol Station. While serving different user groups and functions, both building types have several things in common, including temporary detention facilities and a great deal of high-security construction. Interestingly enough, the primary issues of control (locking-in versus locking-out) and the interception of unwanted people and goods (guns going out and drugs coming in) are not overtly mentioned nearly as often as those of expediting traffic flow and projecting a positive image that fits in with the character of regional architecture. There is an obvious dilemma in a building that must represent both the strength of U.S. immigration and anti-drug policy and the welcome of the world's melting pot; perhaps these two examples can provide some insight into how this can be best solved today.

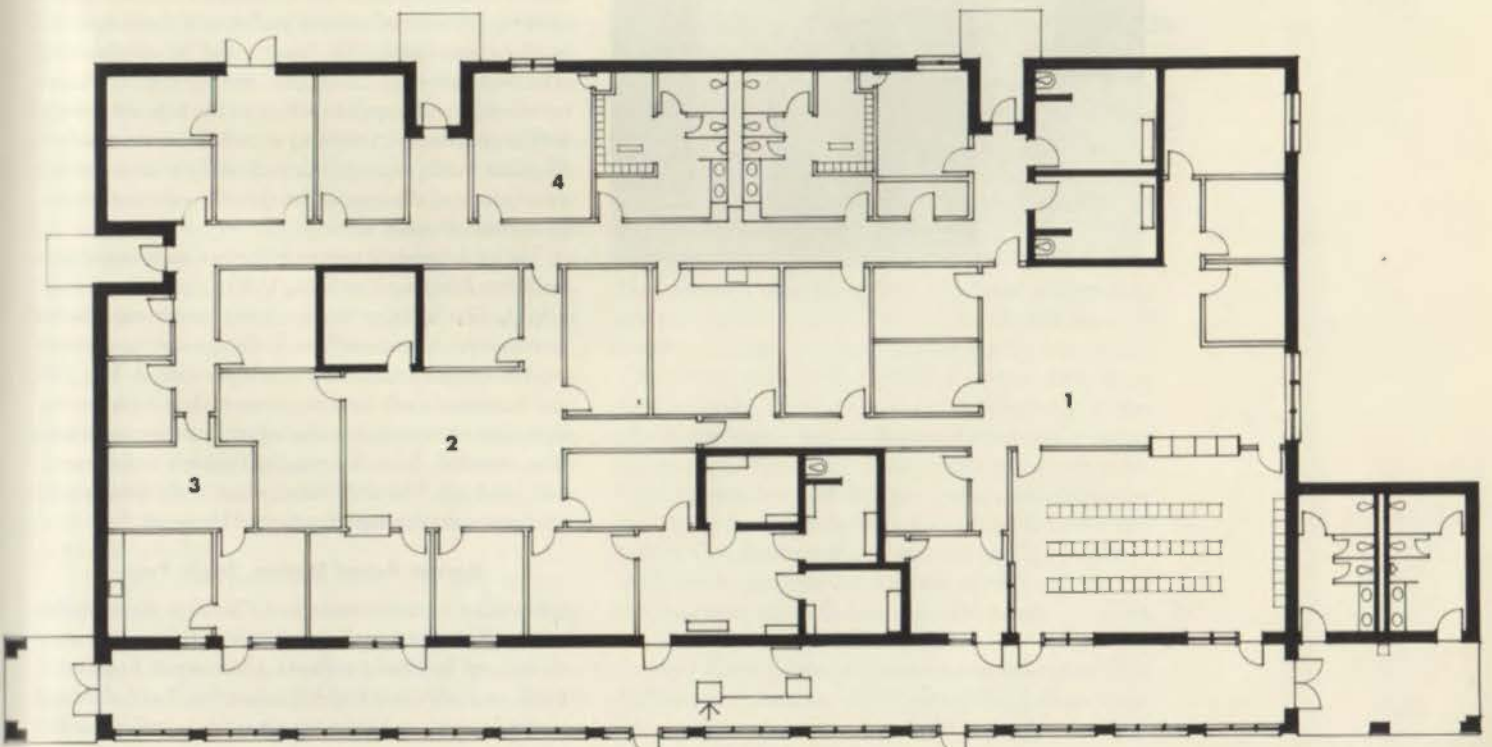
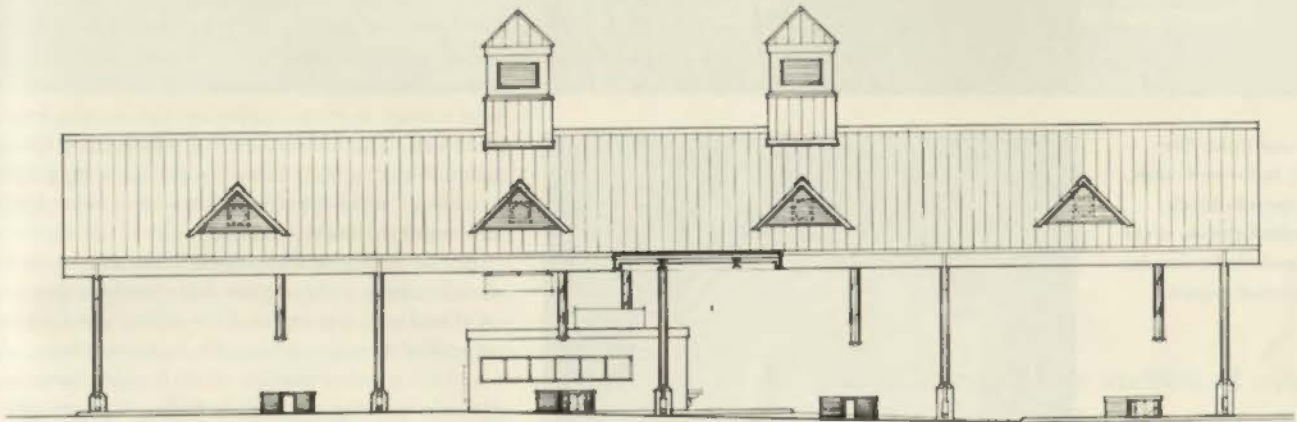
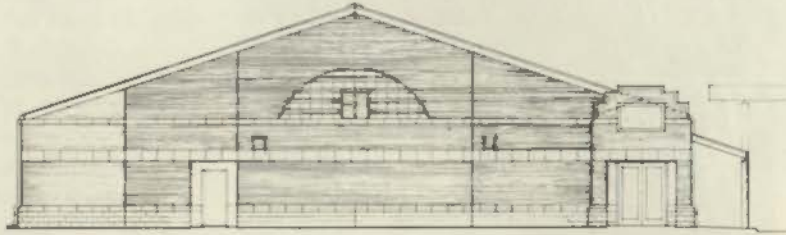
B&M Bridge Station, Brownsville

THE B&M BRIDGE, the old-timers' favorite crossing in Brownsville, was originally built for the railroad but now accommodates two vehicular lanes. Located at the corner of Mexico Street and Sam Perl Boulevard, which leads into the old heart of Brownsville, the site is actually on land reclaimed from the Rio Grande flood plain for the now-defunct Amigoland complex. The new border station, by the joint-venture team of RioGroup Architects and Planners, Joneskell Architects, and Jasmine Engineering, has been bid and awarded to a contractor but not yet begun. It will include an administration building with matching primary and secondary inspection canopies, and an

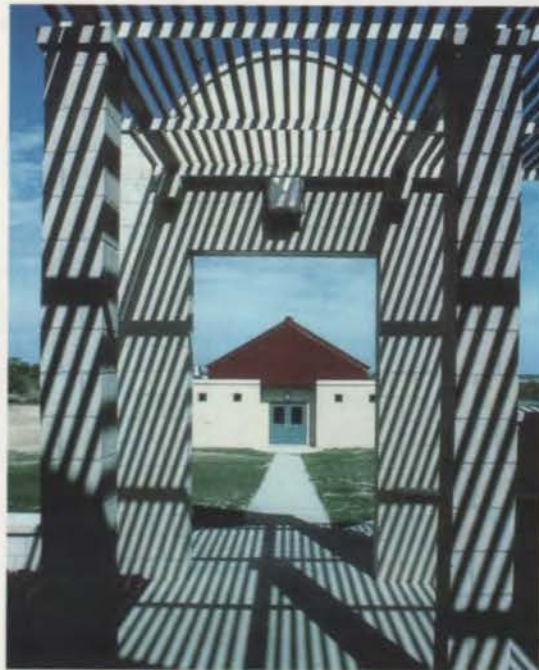
Top: The B&M station's administration building is faced in limestone-trimmed buff brick typical of the area, evoking (on its U.S. facade) WPA-era civic architecture.

Middle: The automobile inspection canopy is specially equipped to protect inspectors from exhaust fumes that could accumulate despite an 18-foot vertical clearance. Four-by-eight-foot booths are capable of stopping magnum-caliber gunfire.

Bottom: The administration building has distinct work areas arranged along the pedestrian flow past (1) INS, (2) U.S. Customs, and (3) USDA, with shared spaces (4) to the rear.



Facing page: The Border Patrol Station in Eagle Pass is organized along an east-west axis perpendicular to the highway, allowing it to stretch along the slope in a formal arrangement reminiscent of U.S. Army forts of the 19th century.



Above and right: The station's red metal roofs, white concrete block, and shaded entries recall stucco-and-tile haciendas of the border region.



import building with truck inspection docks, all in the limestone-trimmed buff brick typical of the border area. Taking their cues from the best civic architecture of the South Texas region, RioGroup, the design architect heading the joint venture for this station, gave the main facades the feeling of good WPA-era work. The administration and inspection facilities, with their pitched metal roofs, along with the efficiently designed import docks, are slated by GSA officials as prototypes for other new stations such as that proposed for Columbia Bridge. Additional sites, including Los Indios, near Blanco, and Zaragoza, near El Paso, have been proposed in negotiations between Texas' Governor Clements and Mexico's President Salinas.

Program imperatives, including traffic separation, security, and control for Customs, INS, and USDA alike, are the keys to the site planning and interior organization of the B&M Station. Due to the general east-to-west direction of the border, the B&M Station, like most stations, is oriented north-south to take advantage of cross breezes. The largest building is a 14,000-square-foot automobile inspection canopy, open at the sides to allow ventilation of exhaust fumes and large enough to protect inspectors and vehicles from the elements. The canopy includes hydraulic lifts and agents' observation booths. The canopy is long enough to allow 12 to 18 autos and a bus or two to be detained and examined at any one time.

Besides its regional appropriateness and strong sense of order, there is also a great deal of technical expertise exhibited in this complex. One telling sign is that the inspection canopy and import dock equipment command the greatest portion of the budget. Security for agents inspecting automobile traffic—a prime concern at all the stations, according to RioGroup partner Robert Steinbomer—is provided by four-by-eight-foot booths capable of stopping magnum-caliber gunfire. Tall air-intake stacks and dormers for exhaust regulate air temperature and control pollution for the open-air work stations outside the booths, and air conditioning systems will deliver 2,000 cubic feet per minute of cool comfort in and around each one. Bird-proof canopy soffits and dock levelers to adjust for non-standard Mexican trucks of every size and configuration are just a few more of the specialities that the new border stations must provide.

The next largest structure is the main administration building housing the INS, U.S. Customs, and the USDA. This building too is oriented north-south in the direction of pedestrian flow. Each agency has separate work areas, communications, and personnel. The INS and Customs each have short-term detention rooms, equipped with alarms so that agents can summon help when needed, detention-quality fixtures, and observation windows. The only shared areas in the complex are restrooms, conference rooms, and kitchens.

Border Patrol Station, Eagle Pass

THE EAGLE PASS STATION, by O'Neill & Perez architects of San Antonio (later phases of the project were completed by Andrew Perez Associates), finished in 1985, is a regional headquarters for Border Patrol agents located on a hillside with a good view of the Rio



Grande in the distance. Like RioGroup, Andrew Perez felt strongly about the contextual challenge of this place, and on many levels infused this project with observations from the architecture and planning of the area. Its hillside siting and materials—white concrete block, red metal roofing, and contrasting detailing of main facades and openings—bring to mind the stucco-and-tile haciendas of the past, a memory that is reinforced upon closer inspection.

The complex, including the station itself and a maintenance building, is organized along an east-west axis nearly perpendicular to Highway 277. This allows the building to stretch along the slope in a formal arrangement reminiscent of the U.S. Army forts and parade grounds that staked out the Mexican and Indian frontiers in the 19th century. The indigenous architecture of the region is also recalled in the *morisco* or courtyard plan of the public and agent entries.

Separation of different groups of people and program areas is a priority of this building type, just as it is in the border station. The agent entry and squad room are separated by a secure control room from the alien entry and processing room. This main functional area of the building is denoted by a gable roof, while the supporting holding areas, interview and isolation rooms, agent locker rooms, and offices are flat-roofed. Officer security and public image also have high priority here, as shown in the automatic gates of the alien entry and discharge area and the location of the agent entry at the focal point of three formal axes and circulation paths that survey the maintenance building, the helicopter pad, and the parking areas for government and impounded vehicles.

The successful synthesis of tough-building imperatives and appropriately transformed historical building patterns in the Eagle Pass Station has resulted in a San Antonio Chapter/AIA Design Award, as well as the station's adoption as a prototype by the Department of Justice. The architects attempted to go beyond the

program statement in creating an architecture that speaks to the greater community—one that is actually unified rather than divided by the life-sustaining Rio Grande. This may not tell the whole truth about the building's purpose as a control and detention facility for illegal aliens and smugglers, but it does serve as a modest yet dignified civic symbol.

Although the role of the Border Patrol Station is fairly straightforward, the Border Station resonates with the inherent ambiguity of its position. Like Janus, two-face god of the gate, this enigmatic figure must smile both

ways, to belie any prejudice towards either side. On the other hand, unlike a simple threshold, the station must go beyond welcome to exhibit a policy that requires separation of desired people and goods from unwanted or illegal ones. Stations must clearly express the fact that contraband will be excluded.

During this time of shifting views towards immigration, amnesty, drug smuggling, economic cooperation, and protectionist policy, it will be worthwhile to watch for any corresponding changes in Janus's expression. The recent proposal to dig a huge barrier ditch along the California-Mexico border, and the discovery in May of a sophisticated drug-smugglers' tunnel system across the Arizona-Mexico line offer a striking contrast to official support for new bridges and *maquiladoras* now employing thousands on both sides of the Texas-Mexico border. Conflicting public sentiment over the border—the desire to gain from open access, at odds with the fear of losing control—will determine the future. **TA**

Architect Natalye Appel of Houston is a member of the TSA Publications Committee. Her Caldwell Beach House, Galveston, was featured in the April 1990 issue of Architecture.

Conflicting public sentiment over the border—the desire to gain from open access, at odds with the fear of losing control—show in two prototype projects.

Sir Banister Fletcher's *A History of Architecture* calls the dome Brunelleschi designed for the Florence's Gothic cathedral (right) "the monument *par excellence* of the incipient Renaissance." The campanile of Siena's cathedral (far right) is seen from the Campa, the grand center of the city's still-thriving medieval spaces.



A WALK IN TUSCANY

Photographs and story by Frank Welch, FAIA

A 60-MILE, FOUR-DAY WALK through the rolling countryside between Florence and Siena last fall seemed the perfect opportunity to renew an acquaintance with a special part of Western culture's mother-country.

As an architect with a head full of photographic images, I had been wanting to make the trip for some time. It was no surprise but still a revelation that Italy is most of all a sensory archive, a fund of experiences that sweep away words and pictures. Once exposed to Italy's actuality we wonder in different ways, with a freshened perspective and enhanced appreciation of the familiar.

The walk started in Florence, legendary cultural concentration, the home of Dante, Michelangelo, and Lorenzo the Magnificent, a city of terra-cotta roofs that form a soft apricot cubist patchwork from above, marked in its center by an orthogonal Roman street grid, and enriched by a multitude of distinguished individual buildings spanning five centuries. As familiar as Florence is, it was the start of the revelation of a sensory archive: Breathing that space beneath Brunelleschi's dome makes anemic what Fletcher's *History* says about it.

Italy is a sensory archive: Breathing that space beneath Brunelleschi's dome makes anemic what Fletcher's *History* says about it.

The revelation continued in the countryside, the undulating Tuscan *chianti* south of the Arno Valley. It is said that an early September day in Tuscany embodies three of the seasons: fresh and spring-like in the morning, baked warm as summer at midday, and cool and blue with autumn in the evening. The welcoming lush land, rising and falling with striated tan planes of

vineyards at scattered angles, with olive trees and grain crops providing a "filler" between the plots that sweep up and down (vines parallel to the slope, not contoured), has been cultivated for at least a thousand years. Some vineyards are still owned and operated by descendants of the earliest growers and others are part of large wine-making operations like the one at Brolio, where Chianti wine as we know it was developed by the Ricasoli family, who have held the land since the 12th century. Another vineyard, still operated by the founding order of monks, circles the ninth-century Badia San Passignano between Greve and Panzano. Surrounded by vineyards, its earth-colored abbey is moored on a hilltop, flanked and buttressed on its sloping



The Tuscan countryside between Florence and Siena (above) rises and falls in scattered planes of vineyards and trees, while the roads are punctuated by formal groupings of cypress trees (far left).

Left: Worshippers cross the central square on their way to attend mass in Greve.



Groups of farm buildings that dot the countryside (above left) use simple forms and materials to satisfying effect. A farmhouse arch in the restored village of Volpaia (above right), frames a vintage motorcycle.



perimeter by ranges of tall old cypress trees. It is notable for a *Last Supper* painted by the young Ghirlandaio, Michelangelo's teacher. The walled complex contains a large geometric garden and its refectory's anteroom holds a curious collection of tilted monumental mirrors. Another abbey, now owned by Medici descendants, is the Badia di Coltibuono, where possibly the purest olive oil in Italy is pressed—visitors are invited to taste it by drinking a small glass. Coltibuono, like Passignano and the Castello di Brolio, holds a beautiful, precisely maintained formal garden.

The roads are punctuated by random formal groupings of parallel rows of dark cypress, which make a soft, breeze-driven whistling hum as you pass between. At every turn on the compacted stone roads and on every hilltop, one is offered another deep view that is perfectly "picturesque," and *truly* so: not created for visual pleasure but fashioned in response to what has "worked" for optimizing crop production on this surging, rolling land for centuries. What you see in the background landscape of scores of Renaissance paintings is visible today.

In addition to the religious outposts, the land is dotted with tight groups of stone farm buildings, all an identical burnt-umber color. Simple, vernacular, "unartistic" responses to need, many of them could have come from O'Neil Ford. Tile roofs: gabled, hipped, or shed; small, shuttered windows; unlabored massing; an arch where needed for a cart, as graceful as any that the Roman cousins of these Tuscans devised 2,000 years before. None of these buildings are alike and yet they are all the same. One walker asked me about the simplicity of the structures and why it was so satisfying. My answer was that they were built without pretense or architect, recalling the Tuscan food that varies so little from one *osteria* to another, prepared in time-honored ways from ingredients close at hand. Like them, the indigenous structures are similar, familiar, and excellent.

Occasionally one finds a clustered group of these medieval buildings built tight together for security from

Florence and Siena, who for centuries warred for control of the lands between them. One is Volpaia, a tiny hilltop enclave reached after passing through an oak and chestnut forest south of Panzano. This wonderful collection of buildings is owned by a Florentine countess who has sensitively restored the village and shoehorned modern wine and olive oil production into the largest stone structures. There was no evidence of the restoration architect's embalming tactics. It appeared left as is. In Volpaia, no two streets or passages between the boxy, tile-roofed buildings are at right angles; the tiny place just *occurred*, grouped closely together for protection and imparting an incredible urban character for a village of under a hundred souls. The only building of even vague stylistic reference is a tiny church, hinting at something basilican but with a restraint far removed from the Church's fuller flowering. The countess entertains visitors at lunch with Tuscan fare of white beans, pasta, and *vin santo*, prepared elegantly and served rustically in a stone *magazzino*.

After two days of walking along vineyard paths, crossing streams and negotiating low-lying thickets, the road rose up and in the humid mid-morning light we could barely make out the blue-gray profile of Siena cresting on its hill nine miles away. As we got closer, it appeared more like a dream city, a hilltop silhouette of irregular planes and spires dominated dramatically by two stake-like towers of equal height. Approaching the city on foot, this romantic impression changes gradually until you pass a medieval gate and enter the lively maze of winding streets. Siena is more fluid and unified in color and texture (that umber stucco and stone) than Florence—Siena's striped cathedral is the most dramatic exception. The streets and buildings meld at the base line, uninterrupted by a walk or curb; no buildings are parallel. In the historical center, most passages seem to lead to the Campo, the great, sloping, fan-shaped square in front of the medieval Palazzo Pubblico with its soaring, corbelled tower, the Torre del Mangia. The

curving balance of the Campo's perimeter is filled with simple buildings alike in height and character, the result of a fiat in the 15th century. Politically, Siena is structured by seventeen *contrade*, civil precincts of individual personality and interests. Since 1659, their rivalries have peaked each year in the *palio* horse races, when the great square is covered with earth and the riders from each *contrada* race around it in three minutes. The event consumes the city's energies for weeks.

Near the Campo on a companion hill is the marble-clad 13th-century cathedral, baptistry, and tower, which is the exact height as that rising over the Campo. The cathedral's main facade is elaborately Gothic, blended with a Romanesque of a vivid, banded character. Its dim but boldly striped Byzantine interior holds works by Michelangelo and Donatello (a slender, shaggy John the Baptist in bronze). The present cathedral, dating from the 14th century, was to have been the transept of a church to rival that of Florence. Plague and financial problems stopped the construction but a striking remnant of lofty open arches illustrates the vastness of the project and forms a permanent monument to grand ambition gone awry. The cathedral's detailing of gray and green banding on white is reminiscent of some Florentine churches and is Siena's most striking example of that vivid form of decoration that originated in Pisa. The Duomo contrasts dramatically with a medieval urban network that survives in an active 20th-century city.

Siena was a fitting coda to a walking excursion of exceptional pleasure and reflection, a transit backward in history over an enduring land of quiet, productive beauty, from Renaissance Florence to Siena, a city still holding to the vitality of its fortress physicality. **TA**

Frank Welch, EALA, heads Frank Welch Associates, Dallas.



Top: Siena's striped cathedral is the exception in a mostly ochre-colored city.

Above: an elegantly served meal of white beans and pasta

Left: the church at Volpaia

The campus master 46

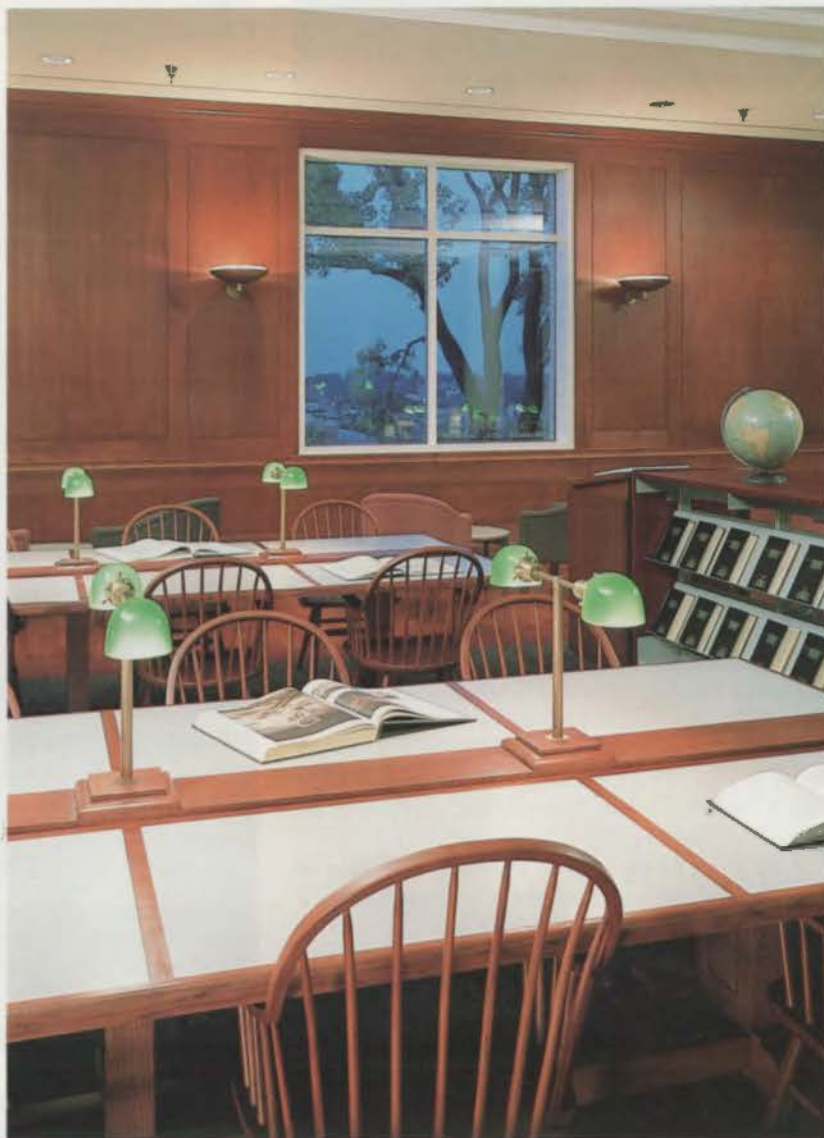
With the West Library at Texas Wesleyan College, Cannady, Jackson & Ryan has given the campus a new heart and focus.

A house of fine art 48

Kipp-Richter's Del Mar Fine Arts Center uses a dynamic barrel-vaulted spine to organize a diverse educational community.

State-ly offices 49

The White Budd Van Ness Partnership has managed to supplant the state-office stereotype in a new human-services building.



The Campus Master

West Library is a full exploration of the profession. The architects have reordered the campus plan, and still worked out the minutiae of designs for study lamps and stacks.

THE PROGRAM for the Eunice and James L. West Library at Texas Wesleyan College in Fort Worth called for reading space for 250, stack space for 350,000 volumes, accommodations for a special collection, a Methodist Archives center, a computer center, a media production studio, and classroom space.

Cannady, Jackson & Ryan Architects of Houston massed these spaces in a 84,400-square-foot, four-story, gable-fronted, tripartite composition clad in pale brick and limestone. The main library interiors, with a central two-story atrium,

a full third-level of stacks, and study areas lining the window walls, use devices such as wood paneling, green-shaded task lamps, and classical composition to continue the traditional imagery of exterior, contrasting with the more modern dropped ceiling on the upper floors and the round structural columns.

The sloping terrain of the site permitted separate east and west entrances for the classrooms, computer center, and other spaces on the lower level, allowing them to function without interfering with the operations or security of the library proper.

Siting of the library also provides the organizing node for a master plan that will reorder the school's current informal composition: the West Library will form the focus of new academic and residential quadrangles at the heart of the campus. **JWB**

PROJECT Eunice and James L. West Library

OWNER Texas Wesleyan College, Fort Worth (Douglas M. Ferrier, Dean of the Library)

ARCHITECT Cannady, Jackson & Ryan Architects, Inc., Houston (Jeffrey D. Ryan, principal-in-charge; John Clements, project architect)

CONTRACTOR Thos S. Byrne, Inc., Fort Worth

CONSULTANTS Walter P. Moore & Associates, Inc. (structural); Friberg Associates (mechanical, electrical, and plumbing)

PHOTOGRAPHER Paul Hester



Facing page: The architects carried their design to details such as study lamps and bookshelves.

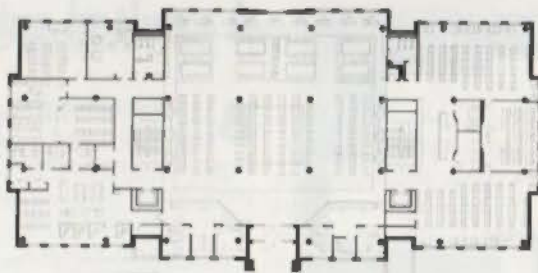
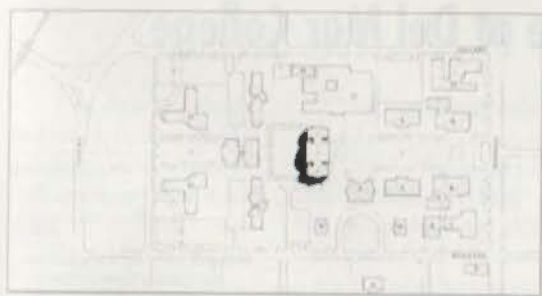
Far left: Central to the library is the double-height first-floor stacks area.

Left: The library complements nearby buildings and uses restrained ornamentation.



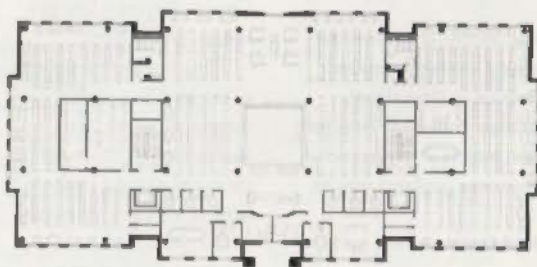
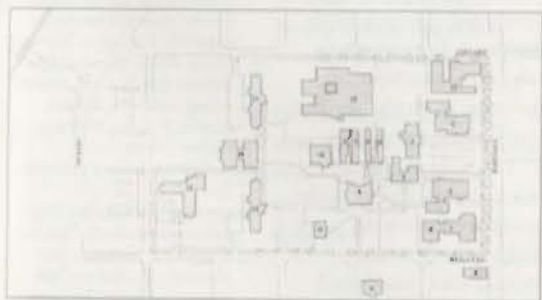
Far left: Tables on the first floor are positioned in a formal but generous arrangement off the stacks.

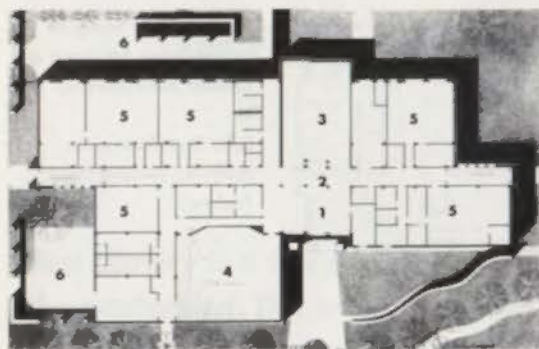
Left: Door and window trim details at offices are mostly planar, except for subtle emphasis where a terminus or connection occurs.



Far left: new campus master plan (above); old master plan (below)

Left: first-floor plan (above); second-floor (below)





- KEY TO PLAN**
- 1 LOBBY
 - 2 CENTRAL CIRCULATION SPINE
 - 3 MAIN ART GALLERY
 - 4 THEATER
 - 5 CLASSROOM/STUDIO
 - 6 SERVICE

The center is organized along stacked vaulted hallways (top right), whose crossings (top left) are marked in powerful concrete groined vaults.

Middle: main art gallery

Above: plan



A vaulted spine at Del Mar College

BY A STRAIGHTFORWARD analysis of campus layout, client needs, and the possibilities of simple materials, Corpus Christi architects Kipp, Richter & Associates produced a major statement on the Del Mar College in Corpus Christi, despite a \$66-per-square-foot budget.

The irregular footprint of the building, with a theater, a gallery, and studios/classroom spaces clustered along a vaulted central walkway, responds to the client's wish to reinforce the pedestrian orientation of the campus

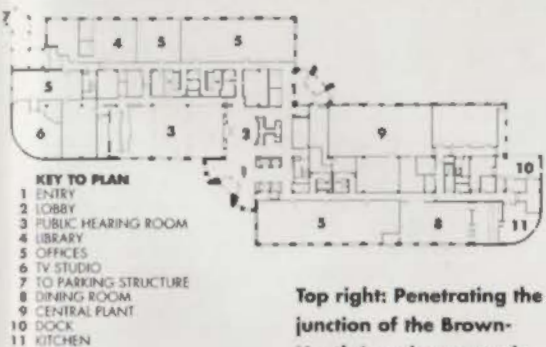
while conveying "the dynamics of a place where art happens."

Buff brick cladding, with pink cast stone and tile to mark entries, matches the unremarkable look of the rest of the campus, composed of mostly 1950s buildings. Interior spaces are crisply developed, however, particularly in the use of the concrete frame.

The main entries are marked with double-height gridded windows and stairs linking the first- and second-floor corridors. A secondary axis, formed by the lobby between the

theater and main art gallery, leads to the student parking area; an undulating black wall strengthens the entry form. **JWB**

PROJECT Del Mar College Fine Arts Center, Corpus Christi
ARCHITECT Kipp, Richter & Associates, Corpus Christi (David Richter, principal-in-charge; Robert G. Kipp, Sam Morris; Hector Bacca; Elizabeth Chu Richter; Ron Muesel). Coordinating architects: Bennett, Martin & Solka Architects, Corpus Christi
CONTRACTOR Salazar Construction
CONSULTANTS Wilkerson Engineering (structural); Callins, Haggard & Associates (mechanical); D. Andrew Gibb (theater); Michael McCann (art hazards)
PHOTOGRAPHER David Richter



Top right: Penetrating the junction of the Brown-Heathly's main masses is a celebrated lobby.

Left, from top: exterior; executive office and meeting space; grand staircase at lobby; first-floor plan



Supplanting the state-office stereotype

CLIENTS and architects agreed on four goals for the Brown-Heathly State Office Building in Austin. It was to convey a sense of openness instead of looking governmental, to look distinctive and fit in with regional architectural traditions, to complement nearby neighborhoods and office buildings, and to be an inherently barrier-free model facility for use by the physically impaired.

The White Budd Van Ness Partnership met these goals by creating a 276,000-square-foot, seven-story building (and

six-story parking structure) in a landscaped 11-acre site, with stepped, articulated facades, as well as an array of warm-colored materials from the green roof vaults to the tile inset in the building's precast concrete skin. Building and garage were set in an extensively landscaped 11-acre site.

Special features abound. Even though there is a 15-foot slope to the site, handicapped occupants encounter no stairs or steep ramps, and interior doors are few. The lobby is generous but not overbearing, and office spaces convey

the feeling that client and architects sought. **JWB**

PROJECT Brown-Heathly State Office Building

OWNER State Purchasing and General Service Commission

ARCHITECT The White Budd Van Ness Partnership, Houston (James D. Budd, principal-in-charge; Charles R. Hunter, project architect; Gilbert E.B. Hoffman, project designer)

CONTRACTOR BFW Construction Company, Inc.

CONSULTANTS PSS Partnership, Inc. (structural); Burns Delatte & McCoy, Inc. (mechanical and electrical); Baker-Aicklen & Associates, Inc. (civil); M-N-D & Partners, Inc. (landscape); Variable Acoustics, Inc. (acoustics); Frank Clements Associates, Inc. (food service)

PHOTOGRAPHER R. Greg Hursley, Inc.

The background of the advertisement is a grid of square tiles. Each tile is filled with a different color, and the colors are arranged in a complex, overlapping pattern of large, curved shapes. The colors include shades of red, orange, yellow, green, blue, purple, and pink. A hand is visible in the bottom right corner, holding a white baton with a dark handle. The baton is positioned diagonally, pointing towards the text.

Symphony in ceramics...

There's a symphonic elegance flowing from many ceramic tile surfaces. Something like a visual symphony by Bach, Beethoven or Mozart. And like a classical symphony, that beauty is forever. With tile's myriad of colors, shapes and textures, you can compose a masterpiece in allegro, andante, fortissimo! **Ceramic Tile Institute, North Texas**

THE CERAMIC TILE INSTITUTE OF NORTH TEXAS

1 9 9 0
AWARDS

Photographs by Craig Kuhner

Now in its fourth year as an organization, the Ceramic Tile Institute of North Texas (CTI/NT) provides technical support, product-testing services, and tile standards and information for architects, contractors, and tile suppliers.

Among CTI/NT's numerous programs and services is the 1990 Ceramic Tile Institute of North Texas Awards. This year's program represents the third annual critique of tile applications in projects completed during 1989 in the five-county area around Dallas. The projects, entered by members of the Institute (listed below), were judged by industry professionals in actual site visits. Judges considered qualities such as proper specification and application in arriving at this year's group of winners.

TILE DISTRIBUTORS AND MANUFACTURERS

- Acme Tile Company, Greg House, 10550 Plano Road, Dallas, 75238, 214/348-4978
- American Marazzi Tile, Inc., Paul Hatcher, 2860 Virgo Lane, Dallas 76229, 214/620-TILE
- American Marazzi Tile, Inc., Paul Hatcher, 1160 West Loop North, Houston, 713/869-8453
- American Olean Tile Co., Micky Pierson, 2525 Royal Lane, Dallas 75229, 214/243-2793
- American Tile Supply, David Dowdy, 2839 Merrell Rd., Dallas, 214/243-2377
- American Tile Supply, 11420 Plano Rd., 214/343-5733
- American Tile Supply, 1707 Falcon Drive, Suite 106, DeSoto, 214/228-0066
- American Tile Supply, 200 East Felix, Fort Worth, 817/924-2232
- American Tile Supply, 2020 Rutland, Austin, 512/837-2843
- American Tile Supply, 1507 Central Park Drive, Hurst, 817/284-4787
- American Tile Supply, 1608 East Whaley, Longview, 214/757-7762
- American Tile Supply, 1130 Arian Parkway, San Antonio, 512/490-1927
- Ceramic Tile International, Joe Pickens, 1624 W. Crosby, #117, Carrollton 75006, 214/245-0406
- Dal-Tile Corp., Dennis Provin, 2802 Camp St., Carrollton 75006, 214/245-3185
- Dal-Tile Corp., Lloyd Pitts, Fred Davis, Daneya Floyd, 1101 S. Sherman, Richardson 75081, 214/690-5724
- Dal-Tile Corp., Main Showroom, Carroll Brennan, 7834 Hawn Fwy., Dallas 75217, 214/398-1411
- Dal-Tile Corp., Pete Michael, 2416 East Randol Mill Road, Arlington 76011, 817/640-5232
- Dal-Tile Corp., Pete Boidock, 1004 S. Sylvania, Fort Worth 76111, 817/332-4161
- Dal-Tile Corp., Barron Henney, 801 Jupiter Road, Suite 207, Plano 75074, 214/578-1414
- GTE Products Corp., Rick Stanley, 2040 McKenzie Dr., Carrollton 75006, 214/247-7800
- Knox Tile Distributors, David Knox, 11232 Indian Trail, Dallas 75229, 214/243-6666

MANUFACTURERS: GROUTS, MORTARS, SETTING MATERIALS

- Custom Building Products, Gerald Hansen, 1713 109th St., Grand Prairie 75050, 214/641-6996
- L&M Manufacturing, Inc., Lloyd Hudson, Box 35472, Dallas 75235, 817/540-4408

TILE CONTRACTORS

- Carpet Services, Inc., Dan Smith, Sherman Wallace, 3717 Concrete, Fort Worth, 817/731-2736
- Dalworth Tile Co., Inc., Jerry Moore, Box 80347, N. Richland Hills 76180, 817/485-0581
- Edward Flores Tile, Edward Flores, 1713 Hilltop, Garland 75042, 214/276-8843
- Ellis M. Skinner Tile, Ellis M. Skinner, Jr., 2583 Lombardy, Dallas 75220, 214/358-4621
- Fitzgerald Tile Corp., Jim Fitzgerald, Box 966, Addison 75001, 214/661-8995
- George Floors, Rusty George, 11232 Snow White Dr., Dallas 75229, 214/350-4847, 484-1221
- Oak Park Tile Co., Inc., George Evans, 8441 Endicott Ln., Dallas 75227, 214/338-4461
- Ray Boyd Construction Systems, Inc., Pat Boyd, Box 462656, Garland 75046, 214/272-1548



HORIZONTAL SURFACES

Second Place

Project: Bel Aire Street of Dreams, Frisco
Tile Contractor: Juan Acosta
Tile Distributor: American Tile
General Contractor: Towne & Country Homes
Materials: American Tile products



HORIZONTAL SURFACES

First Place

Project: Hillard Auto, Fort Worth
Architect: Stevenson and Associates
Tile Contractor: Dalworth Tile
Tile Distributor: American Tile
Grout Manufacturer: Custom Building Products
General Contractor: Steele Freeman
Materials: Crossville Sandbrisk unpolished, Graphite polished; American Olean



VERTICAL SURFACES

Second Place

Project: Spirit of the Fairways, Street of Dreams, Frisco
Tile Contractor: Elloy Pena
Tile Distributor: American Tile
General Contractor: Jay Bobbitt Co.
Materials: American Tile products



C O M M E R C I A L

First Place

Project: Vista Ridge Mall
Architect: E.L.S. California
Tile Contractor: Dalworth Tile
Tile Distributor: American Tile
Grout Manufacturer: Laticrete
General Contractor: Bruce Lane, Austin Commercial Tile Inc.
Materials: Crossville Ashgray, Ebony, Rosewood, Ashwood, Seamist



VERTICAL SURFACES

First Place

Project: Sandlin Residence, Colleyville
Tile Contractor: Triad Marble
Tile Distributor: American Tile
General Contractor: Ken Warr
Materials: Marble with Black Andes Granite Band, Gray Marquestone Granite



LIVING UNITS, SINGLE

First Place

Project: Sandlin Residence, Colleyville
Designer: Carol Tilley
Tile Contractor: Richard Koen
Tile Distributor: American Tile, American Olean, Amteri Tile Supply
General Contractor: Ken Warr
Materials: American Tile, American Olean, and Amteri Tile products



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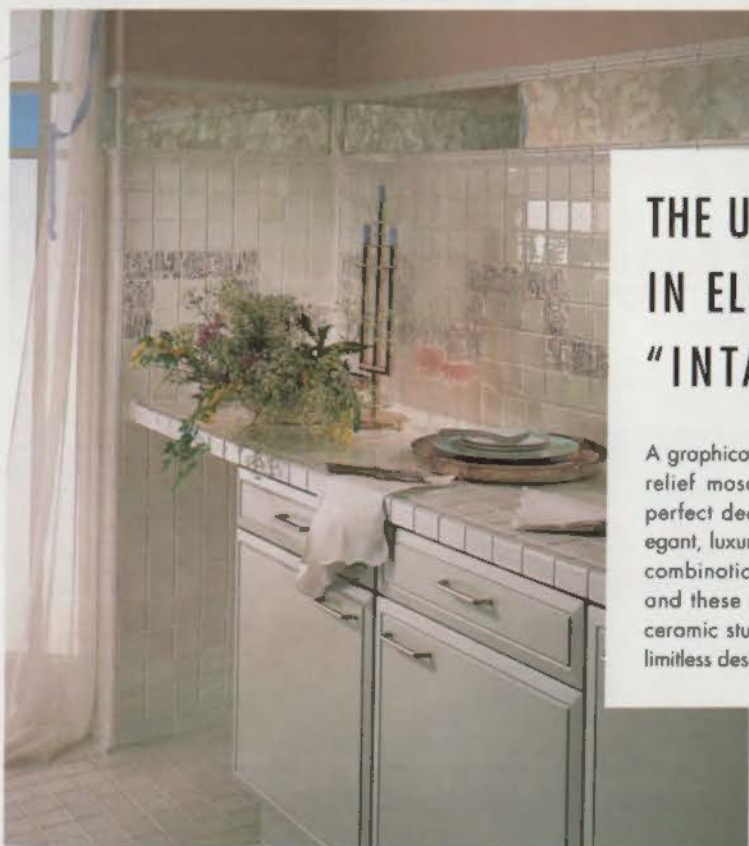
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Other Winners:

SPECIALTY

First Place

Project: Six Flags Mall, Arlington
Architect: Omniplan Architects
Tile Contractor: Wilbers Floor Covering
Tile Distributor: American Tile
General Contractor: Flintco Vraisinas

MURALS

First Place

Project: IBM/Westlake Cafeteria Building, Solana
Architect: CRSS Inc.
Designer: Scott Strasser
Tile Contractor: Skinner Tile
Tile Distributor: Dal Tile

COMMERCIAL

Second Place

Project: Sanden International Building, Wylie
Architect: Hardy McCullugh
Tile Contractor: Al Smith
Tile Distributor: Dal Tile
General Contractor: Dal-Mac Construction Co.

Honorable Mention

Project: Six Flags Mall, Arlington
Architect: Omniplan Architects
Tile Contractor: Wilbers Floor Covering
General Contractor: Flintco Vraisinas

HORIZONTAL SURFACES

Honorable Mention

Project: Harris Hospital Emergency Room, Fort Worth
Architect: Page Southerland Page
Tile Contractor: Dalworth Tile
Tile Distributor: American Tile
General Contractor: Steven Smith, Lydick & Associates

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Architectural lessons of a Bavarian town

ARCHITECT ABROAD

Architectural lab in Bavaria 56

ARCHITECT ABROAD Larry Doll explores the rich experiment in design being carried out in the small town of Eichstätt.

The Allen/Buie Partnership 57

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Moore and more on campus 59

IN PROGRESS The stamp of Charles Moore comes to the Alumni Center at UT Austin.

UTA wins masonry awards 60

SCHOOLS A recent international competition showcased a new design powerhouse.

New Products and Literature 62

Even from the beginning 66

ON PAPER Taken from a first sketch book by UT Austin student Yewkee Cheong, this old mill says much about perception and care.

EICHSTÄTT is a small Bavarian town with a medieval plan of irregularly shaped plazas and narrow, curving streets. Largely destroyed during the Thirty Years War, the town was rebuilt in the 17th and 18th centuries, its baroque buildings following the medieval



Karljosef Schattner's work in Eichstätt, displays both modernist clarity and rigor and a formal connection to baroque precedents. Above: interior of chapel at a seminary; left: forecourt of the university's Institute of Journalism

layout. The town changed little until the 1950s, when a small renaissance in design and construction began.

Much of the new work is by the architect Karljosef Schattner and his patron, the Catholic bishop of Eichstätt. They have reconstructed, remodeled, or built from scratch 18 major public buildings, including art museums, libraries, diocesan headquarters, and all of Eichstätt's 15-year-old university.

Schattner's interventions are both modernist and sensitive to their baroque surroundings. The forecourt to the university's Institute of Journalism, for example, is a simple cubic entry block inserted between two remodeled baroque wings. The addition differs from the existing structures in its straight-line joint to the sky, minimally scaled details, and consolidated, simplified fenestration. Schattner reinforced the contrast by adding a gridded trellis to the baroque structures. His new buildings have a modernist, first-principles character, but their formal relationships to the older buildings maintain a comfortable balance.

Like Louis Kahn, Schattner devotes a layer of his architecture to explaining its emergence, particularly in buildings that have decayed or been remodeled. In several structures where stone or plaster details have been stripped away by time and neglect, their past importance is preserved in painted or frescoed representations. In this way Schattner connects building form to memory not only in a societal and typological sense but in a way that equates memory with primary experience.

Schattner's work is so convincing that it is tempting to see it as a how-to of contextual and adaptive architecture, but that would miss its point. The work's true power lies in the way it describes a process of investigation that connects client, place, material, form, and space in continuing architectural experiments. Eichstätt is a laboratory for architecture based on local and global concerns, and on new as well as old questions.

Larry Doll

Architect Larry Doll is the student dean at the UT Austin School of Architecture.

The Allen/Buie Partnership

FIRM PROFILE

WITH ITS CHARACTERISTIC combination of spare modernist design and sensitivity to site, The Allen/Buie Partnership of Longview has become one of the best-known firms in Northeast Texas.

Architect Robert Allen (b. 1933, FAIA, 1985) opened an office in Longview in 1960, three years after graduating from UT Austin. Architect Jim Buie (b. 1946, TBAE, 1983-89, chmn. 1987) joined the firm in 1969 and became a partner in 1977; in 1981, the firm took its current name, with Allen and Buie as principals.

The firm's major projects include the Longview High School of 1975 (winner of a TSA Design Award in 1977), the Allen House of 1981 (which won a TSA Design Award in 1983 and which was published in *Architectural Record* and *Nikkei Architecture*), the Gregg County Courthouse and Detention Facility in Longview of 1984, the Longview Public Library of 1987, and numerous projects for Kilgore College and the Palestine Independent School District. The Allen House, with its carved Corbusian form, flowing interiors, and gracious landscaping, shows the firm's work at its best.

Current projects include a multi-family development near a golf course, and a study for a city hall for the City of Southlake, a tiny community west of Dallas best known as the site of the Solana office development. **JWB**



Richard Payne

Longview High School



R. Greg Hurley



R. Greg Hurley

Allen House



R. Greg Hurley



R. Greg Hurley



R. Greg Hurley

Far left and middle: Gregg County Courthouse

Left: Longview Public Library



Photograph by Donu Norman and Gerlinde Leiding

A Japanese tea house from silent beginnings

IN PROGRESS

UT AUSTIN architecture professor Gerlinde Leiding recently designed a delicate Japanese tea house, developed in models, without plans or oral conversation between architect and client.

The structure is being built on the mountainous island of Amami Oshima, near the studio of Toshinori Shigemura, a fabric designer. The project began, says Leiding, "[not with] communication via



Left: full model, with fabric precedents; middle: views of tea house; below: site



language, but rather a long joint walk over [the client's] property, the perusal of his silk and kimono design work books and the gift of a small traditional purse sewn [from] his most delicate silk."

The form draws inspiration from fabric designs and the careful sequence of the tea ceremony. A wall divides the natural and manmade sides of the site, much the same way the client's fabrics

separate floral patterns with concise lines. Business guests are led from showroom space to waiting area, then past a display trellis to a discussion area. Tea guests proceed from the waiting area to the natural side of the wall, by stages to the tea house. Diffused light enters the tea house through shoji screens, while shafts penetrate the roof grid, marking time's passage. *Ray Don Tilley*

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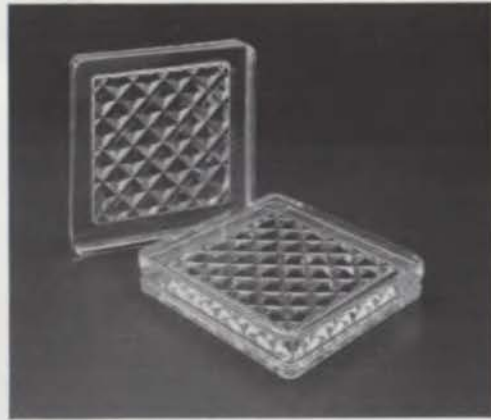
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Below: view from stadium; right: plan;
far right: view from Waller Creek



Alumni center adds more and Moore

IN PROGRESS

SHADOWED by Memorial Stadium across San Jacinto street, the UT Austin Alumni Center has been an unpretentious, informal companion to its gladiatorial neighbor, serving equally well as a gathering space for Exes in town for a football game or for graduations or other academic functions. The building itself is low-scale, shrouded by live oaks, and nestled against Waller

Creek with a rambling sequence of wooden patios. Receptions flow in and out of doors, whether in the intimate ballroom, the patios, or an understated courtyard.

But today, engulfed by a \$6.5-million, 50,000-square-foot addition—designed by Charles Moore, FAIA, and Richard Dodge, both UT Austin faculty members, and the Austin firm Jessen Inc.—the center is being transformed into a major-league entertainment pavilion, much the same way the stadium was recast by its soaring upper deck in the mid-'70s.

The addition, planned for fall completion, creates a second, larger ballroom, finished handsomely in an

undulating unfinished wooden ceiling and perimeter window walls. Also added are two double-height reception atriums, with assorted offices and meeting spaces opening off them. Outside, tile-covered patios will enlarge and replace the previous wooden versions. Waller Creek will be beautified as an extension of improvements made at Town Lake and from 5th Street to the campus's southern border.

Some interior spaces already are shaping up to be magical places for Exes and students to gather, and although the building's revision will be radical, it may still be able to maintain some of the old charm in a space able to handle major-league crowds. *RDT*

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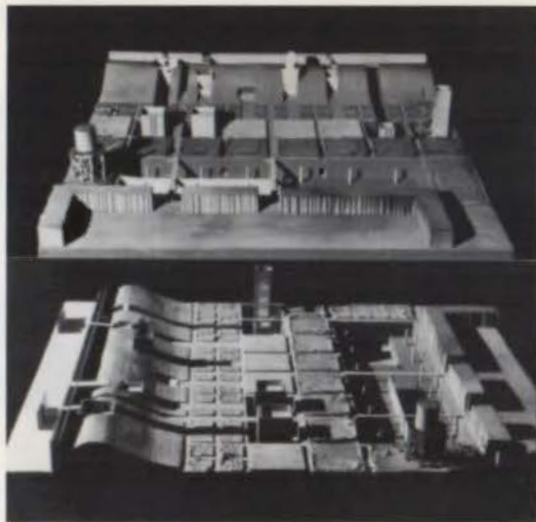


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Details of winning entries (left to right): Gerard Phillip Contreras, Glenn Knowles, and Chandler Kurt Growald

UTA studio dominates international contest

SCHOOLS

ARCHITECTURE STUDENTS from UT Arlington won five of the top six awards in "Masonry '89: Beyond the Garden," the International Masonry Institute's student design competition. The winners were all members of a studio taught by John Paul Maruzczak.

The competition, sponsored by the institute and the American Institute of Architecture Students, attracted nearly 400 entries. Students were asked to design a resident artist center for a site adjacent to the Minneapolis Sculpture Garden, using masonry and ceramic tile.

The winners from UT Arlington were Gerard Phillip Contreras (first place, \$3,000 and a \$2,000 travel grant), Glenn Knowles (second place, \$3000), Chandler Kurt Growald (third place, \$1,000), and Dean Bowman and Homer Hinojosa III (each honorable mention, \$400).

Washington, D.C., architect George Hartman, one of the jurors for the competition, says, "I'm astonished that so many different quality concepts and themes came from the very same school, not to mention the same studio. The instructor is obviously doing something very special there in Arlington."

Other jurors were landscape architect Thomas Oslund of Minneapolis, architect Marvin Malecha, FAIA, President of the Association of Collegiate Schools of Architecture and Dean of Architecture at California State Polytechnic Institute at Pomona, and AIAS student juror Terry

Findeisen, of the University of Washington at Seattle.

The winning submissions were exhibited in May at the AIA Convention in Houston. They will be shown at selected schools throughout the U.S. for the rest of the year.

Laura Kenny-Negri

"Survey," continued on page 62



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Circle 61 on Reader Inquiry Card

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Circle 105 on the reader inquiry card.



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Circle 106 on the reader inquiry card.



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Circle reader inquiry 107.



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Circle reader inquiry 108.



Colors beyond earth and sky are found in Atlantis II from **Buchtal USA.**

Circle reader inquiry 109.



Manville Roofing Systems has a new catalog and specification guide.

Circle reader inquiry 110.



The Bellini Collection from **Vitra** sets a new benchmark for office design.

Circle reader inquiry 111.



The Handy Lazerblade Art Knife from **Handy Pacific Cutter** is designed for safety and efficiency.

Circle 112 on the reader inquiry card.



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Circle reader inquiry 113.



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Circle reader inquiry 114.

Easy Choice from **Tarkett** uses new colors and finishes to challenge traditional views of vinyl flooring.

Circle reader inquiry 115.

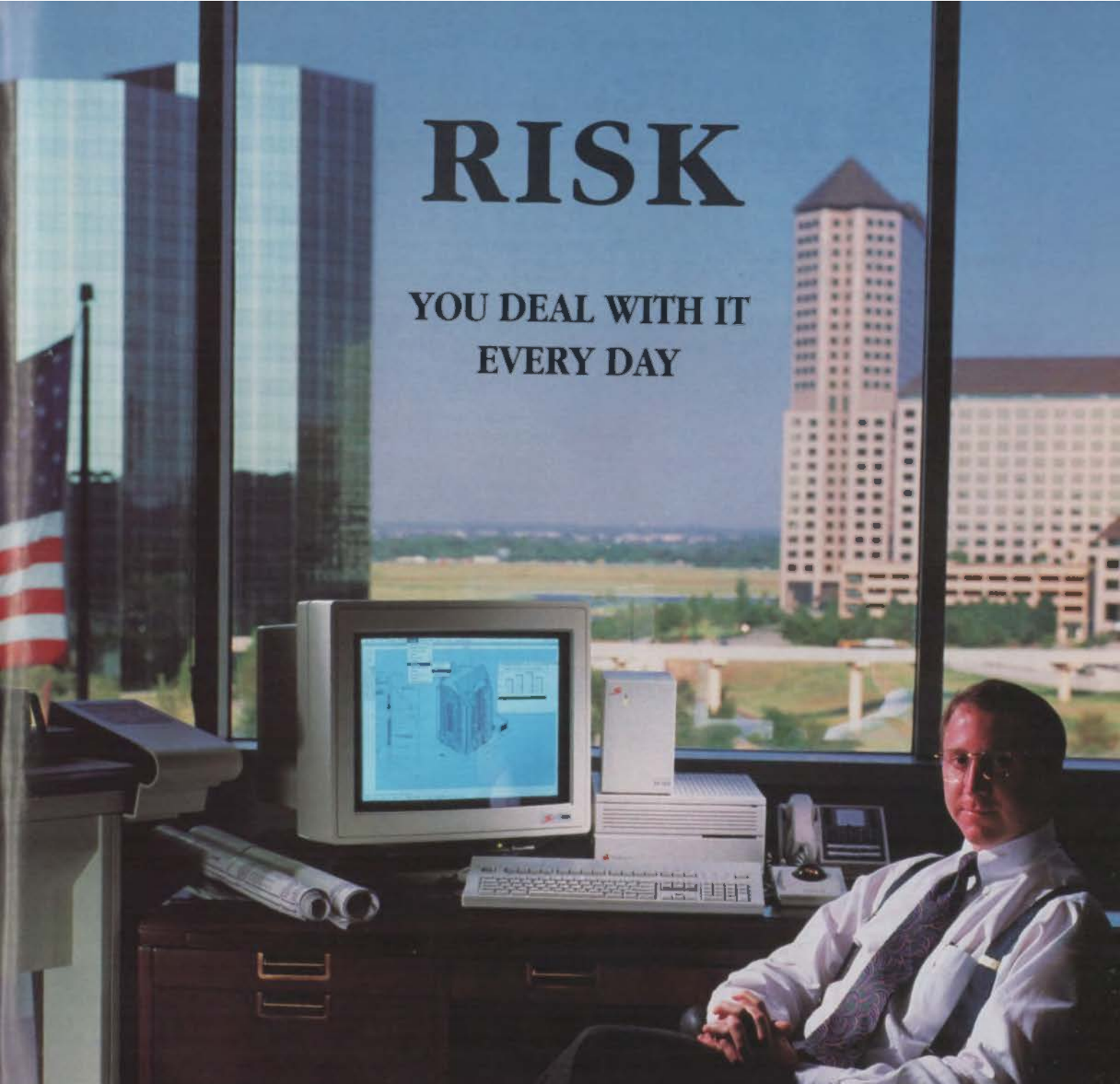


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Pages 28-31, "Doing Downtown Justice"

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Courteson Pew: Imperial Millwork; Wood: Black Walnut and White Oak; Plastic Laminate: WilsonArt; and Nexmar; Graphics: ASI Sign Systems; Acoustical Ceilings: Armstrong; Fabric Wall & Ceiling Panels: Decosonic; Panel Fabric: Gaffield Industries; Toilet Accessories: Bobrick; Toilet Partitions: Santra Products; Elevators: Dover; Light Fixtures: Edison Price; DayBrite; Columbia; Champion; Lightlites; Stinson; Gardens; Noethern; Lite Control; LAM; Kim, Alkon; and McPhillen; Gas-Fired Boilers: Kewanee Boiler Corporation; Chillers and Air Handling Units: Carrier; Telephone & Communications: AT&T; Plumbing Fixtures: Kohler; and Elkay; Furniture: Joyce Office Products; Writings Office Products; Office Pavilion; Wilson's Business Products; Smith Office Furniture; Tab Products; and Southwest Office Interiors.

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Galveston County Jail—Ceramic Tile: Elgin-Butler; Dal-Tile; Glass: Bruwinger Glass; Air Conditioning: Commandair; Insulation: Zonelite; Furniture: Hamilton Laboratory; Flowing: Gypsum Floor of Texas; Elevators: Westinghouse; Concrete: Hayco Precast; Metal Components: Metal Building Components, Inc.; Others: Berman Welding & Machine Company; WR Grace Company; Superior Fireproof Door Company; VSI Corporation; Overhead Door Company; and Max Grady Company.

Pages 14-17, "Juveniles' Separate Shelter"

Gardner/Bexar Juvenile Justice Center—Storefront/windows: Kawneer; Elevators: Dover; Floor tile: American Marazzi.

Peña Juvenile Justice Center—Air Doors: Marx; Plumbing Fixtures: Kohler; Delany Flush Valves; McGuire Manufacturing Company; Symmons; Halsey Taylor; and Just Manufacturing Company; Water Heater: A. O. Smith Permaglax; Roof Panel: Southwestern Sheet Metal Works Company; Glass Block: Pittsburgh Corning; Doors: Haley Brooks, Inc.; Steel Doors and Frames: Steelcraft; Roof: Firestone Rubberpavard; Floor Vinyl Tile: Kenale; Sports Surface: Mondollet; Vinyl Cover Base: Johnsonite; Security Glass: Lexas/Leopard; Shifting Gate Operator: Robson Operators; Exterior Signs: ASI Sign Systems; Ceiling Tiles: Acousonic; Lighting: Lithonia; Skylight: EJ Ray Steuco; Vanity Support Base: R & B Wagner, Inc.; Stainless Steel Shell: Butson Steel Company; Kitchen Equipment: Whitebird; Kitchenaid; Home Ventilating Institute; Cleveland Range Company; Wolf Range Company; Raitone; Wilmore; and Hobart; Security Screens: Kane; Air Conditioning: Spot Cooling, Inc.; Sealer for Brick Flooring: Burke Company; Concrete Stain: H & C Concrete Stain; Chalkboard & Tackboard:

Gransteel, Inc.; Mosaic Tile: Dal-Tile; Quarry Pavers: Teteramics, Inc.; Phone Enclosures: Phillips & Brooks, Inc.; Exercise Equipment: Universal; Door Security System: Soundolier; Toilet partitions: Knickerbocker Corporation; Toilet & Bath Accessories: Bobrick; Floor Mat: Construction Specialties; Paint: Green Paint; Basketball & Volleyball Equipment: Porter; Elevators: EMCO Elevators, Inc.; Fire Alarm System: Master Systems, Inc.; Interior Signs: ANDCO; Lath & Plaster: United States Gypsum; Brick: El Paso Brick Company and Texas Clay Products.

Pages 35-37, "A Bullet-Proof Welcome"


B&M Bridge Station—Block limestone: Featherlite; Roofing: AEP Span; Brick: Elgin-Butler Brick Co.; Windows: Alamo; Hollow metal: Tech-Steel; Bullet-resistant glazing: General Electric Lextan.

Pages 46-49, "Interiors"

West Library—Drywall: U.S. Gypsum; Acoustical Ceilings: Armstrong; Elevators: Dover Elevator Company; Masonry: Acme Brick; Limestone: Featherlite; Aluminum Windows: Oak Cliff Mirror & Glass Company, Inc.; Finish Hardware: Henry Soss & Co.; Norton Door Closer Company; Van Dupron, Inc.; Rixon/Fitzmark; Schlage; Adams Rite; National Guard; and Tricon; Plastic Laminate: Formica and Nexmar; Metal Roofing: Berridge; Ceramic Tile: Dal-Tile; Resilient Flooring: Azrock; Carpet: Holly-Tex; Vinyl Wall Covering: Boltwall; BF Goodrich; Insulation: Manville; Dow Chemical; Metal Toilet Partitions: Sanyometal Products and Equipment Company; Metal Lockers: Medart; Toilet Accessories: Bobrick; Light Fixtures: Lithonia Fluorescent Parabolics; Lighted Incandescent Downlights; and Visa Lighting; Signage: Cantrell Interiors, Inc.; Furnishings: Ateller International; Baker; Knapp & Tubbs, Inc.; Russ Basset Company; BCI; Brickell Associates, Inc.; Bright Chair Co.; Claud Bonnard; David Edward Ltd.; Falcon Products; Gillett International, Inc.; Paul Hanson Company; Hickory Business Furniture; Hickory Chair Company; Hiebert Inc.; J. G. Furniture Systems; Johnson Industries, Inc.; Krueger; La Barge Mirrors, Inc.; Lombard Company; Lowenstein, Inc.; Luvor Corporation; Majline Company, Inc.; Metropolitan Furniture Corporation; Nessen Lamps, Inc.; Nichols & Stone; Peterson Design Limited; Precision Manufacturing; Smith Metal Arts Company, Inc.; Steelcase, Inc.; Sunar/Hauserman; and Terrill Manufacturing Company; Upholstery: Unika Vases; Architect: S. Harris; Lachwanna Leather; Lee Jofa; Arcocem; Metropolitan; Sunar/Hauserman; Boussa; of France; Edelman Leather; and Color Leather.

Del Mar College Fine Arts Center—Corrugated Ceilings: Alpro Aluminum; Tackboard: Armstrong "Temlok"; Quarry Tile: Monarch; Brick: Henderson Clay Products—custom blend; Glazed Masonry Units: Elgin-Butler; Cast Stone: Pyramid Stone Co.; Windows: Kawneer Sealer; Window Wall: Kawneer Nucore; Tracklighting: Halo Powertrack.

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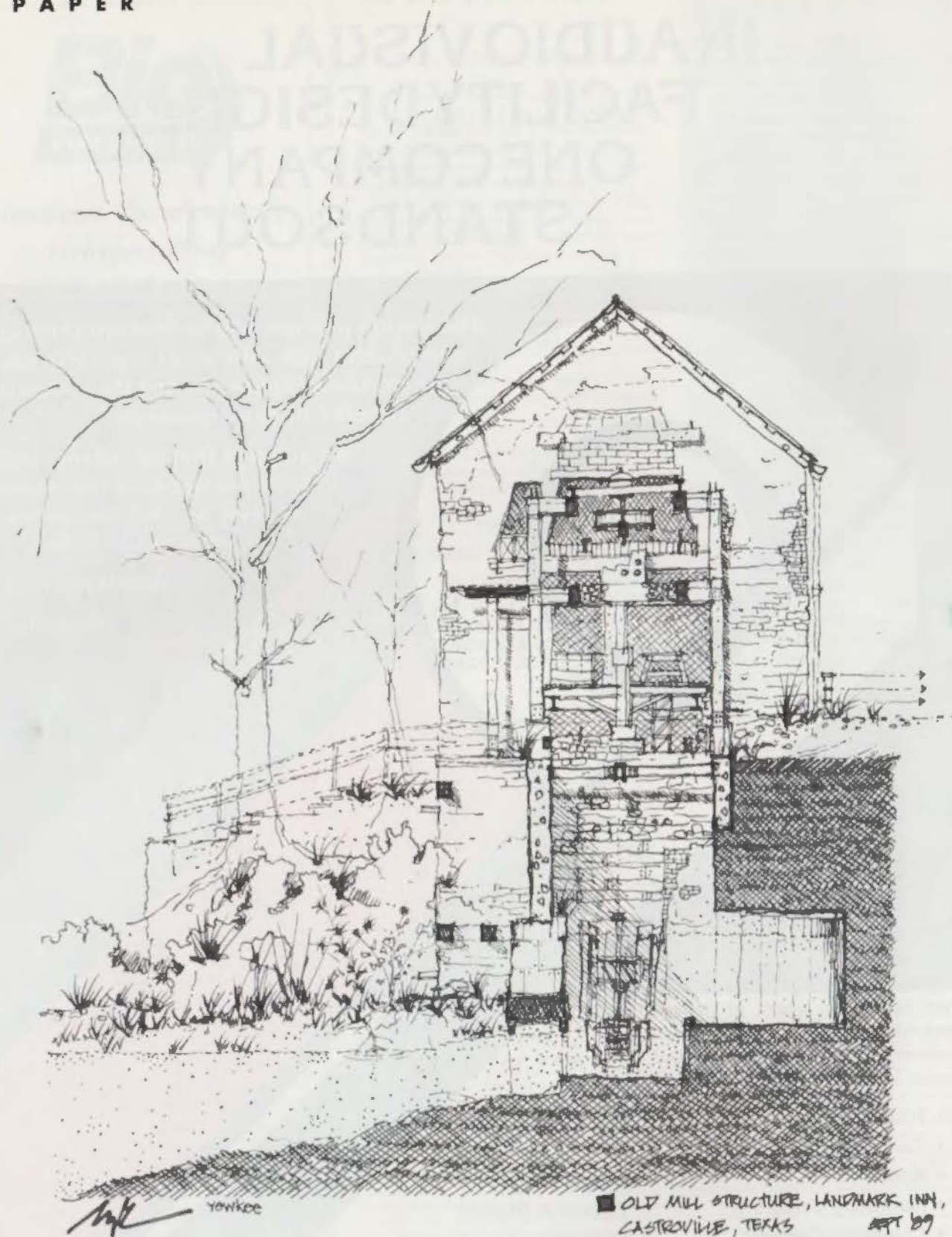
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OLD MILL STRUCTURE, LANDMARK INN,
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First sketches, second looks

COMPLETED while he was a student in a graduate class taught by Charles Moore, FAIA, this drawing from a book of sketches by Yewkee Cheong reveals a perceptive eye and

a sensitive hand. The image records the Malaysian native's observations at an old wooden mill and limestone mill house at the Landmark Inn in Castroville. In this drawing and in

others throughout the book, Cheong captures architectural description *and* site surroundings equally well, focusing on what Moore would call, "a sense of place." *RDT*

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