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JULY/AUGUST 1991

TEXAS ARCHITECT

The Sixties in Texas: Big Buildings, Bigger Visions 26

In a time of great prosperity, Texans built tall towers, vast halls and stadiums, and grand plans. Influential design and demographic changes added impact to a big-shouldered decade.

by Niko Letunic

Irving Phillips, FAIA: Learning from the 1960s 34

An architect still practicing in Houston, Phillips embarked on intense design explorations at scales as large as an entire new city and as small as a humble country house.

by Gerald Moorhead, FAIA

Restored Island Anchor: The Willis-Moody Mansion 38

An eclectic, late-19th-century Richardsonian mansion in Galveston has been painstakingly restored by Killis Almond Associates to serve as a genteel new museum.

by David Woodcock

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On the cover:

Zemanek Residence, Houston,
designed by John Zemanek;
photograph by Paul Hester

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TEXAS ARCHITECT

JULY/AUGUST 1991 VOLUME 41 NUMBER 5

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EDITOR

Ray Don Tilley
PUBLICATIONS DIRECTOR

Teri Termeer Wood
ADVERTISING DIRECTOR

Kimberly J. Burns
MEMBERSHIP DIRECTOR

Lau Hartness
CONTROLLER

Linda Langan
CIRCULATION ASSISTANT

Niko Letunic
EDITORIAL INTERN

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The '60s and the '90s

IT'S UNUSUAL for us to have two "decade" issues in a single year. We try periodically to sum up (or, more important, to revise) views of the architectural events of a given decade: In 1985, in the first issue of *Texas Architect* I worked on, we considered the 1950s, and in 1988 we had an issue on the 1920s.

This year, we have both the 1980s issue in March/April, and this one, devoted to the 1960s in Texas. Perhaps it was in reaction to a decade dominated by stylistic postmodernism, but when we discussed the issue themes proposed for this year during a meeting last year of the TSA Publications Committee, the 1960s seemed like a natural. Perhaps it is because the influence of projects from the 1960s seems to be cropping up again and again in recent months, just as the 1920s and 1950s seemed to show up in projects built a few years ago.

However that may be, the stories in this issue help put the projects and overarching concerns of the 1960s in better perspective. Niko Letunic (who has worked ably for the past several months as *Texas Architect*'s editorial intern while he finished his master's thesis at the University of Texas at Austin School of Architecture) describes both the best-known monuments of the decade and a handful of lesser-known but exemplary projects that may help provide a means for reassessing the relationship of the more renowned projects to our own current concerns. And Gerald Moorhead, FAIA, profiles the work during the decade of Irving Phillips, FAIA, of Houston, which, Moorhead says, provides a useful focus for considering some problems facing Houston today.

The 1960s was a time when things were done big, and it is beginning to look like the 1990s will turn out the same way. See, for example, the story on the proposed high-speed-rail system in our News section. If it gets built as planned (and lots of hurdles remain to be cleared), this train system could do something none of the other infrastructure improvements of the past two generations have even attempted: Concentrate business travelers in the downtowns of our cities, where they wouldn't need private cars. The effects, after decades of centrifugal forces, remain to be seen. But it looks as if the major goal of those who cared about cities in the 1960s, saving our downtowns, may be a step closer to being achieved sometime around the end of the millennium, if this rail system works.

Finally, it is gratifying to have so many letters to publish in this issue, most of them commenting on the March/April issue's main feature, "Money and Building in the 1980s." Some are complimentary, others are strongly critical, but all are welcome. If you have any thoughts about the magazine that you would like to share with other readers, please write or fax us a letter.

Joel Warren Barna



Tennessee Gas (now Tenneco) Building, Houston, 1963, by SOM/San Francisco

Money & Building in the 1980s

AS MORE AND MORE of us have chased smaller and smaller fees, I am sure many have wondered, How did it come to this? Your Editor's Note in the March/April issue very clearly gives us all something to think about. Just what, I'll leave to everyone's conscience, but thanks for your insightful last two paragraphs.

Ward Bogard

Ward Bogard & Associates, Fort Worth

CONGRATULATIONS on your March/April issue on Texas in the 1980s. You succeeded in putting the myriad architecture and development stories of the last decade into a larger perspective, a kind of achievement all too rare among periodicals. I hope *Texas Architect* will continue to offer such thoughtful fare.

Mark Alden Branch

Senior Editor, Progressive Architecture, Stamford, Conn.

YOUR RECENT ARTICLE on the '80s was outstanding.

Bill Cannady, FALA

Cannady, Jackson & Ryan, Houston

YOUR EDITOR'S NOTE in the March/April 1991 *Texas Architect* was right on. The last two paragraphs nail the issue and identify the problem: "We have met the enemy and

they is us," as Pogo said in 1970.

The magazine has never had a better attitude or look.

Hugh M. Cunningham

Hugh M. Cunningham, Inc., Dallas

THANK YOU SO MUCH for the article ["Money & Building in the 1980s."] It's the best piece I've read on "what happened." I will photocopy it and send it to business associates who are curious about the Texas mess. It may be about money and building, but it is also a good study of changing lifestyles in Texas and elsewhere.

Nan F. McLain

Designed Performance Associates, Dallas

A STUNNING March/April cover is followed by the confusing pastiche layout of the cover story. (How can you render the Kimbell Museum in red?) This Rauschenbergian approach simply won't work for a journal whose job it is to communicate about architecture, an architecture some of us hope is clear and articulate and not self-obsessed. Your good, sound writing shouldn't be presented as an obstacle course to be painfully maneuvered and deciphered. Get real again.

Frank Welch, FALA

Frank Welch & Associates, Dallas

I AM OVERJOYED at finding an article such as "Money & Building in the 1980s" in *Texas Architect*. I am learning from it. The sociology is fascinating, and I haven't even gotten to the architecture yet. The interpretation

you make adds a depth not usually found in newspaper articles about the subject. I love having someone who knows how to express an opinion. We're so busy being non-partisan, we've lost our critical sense. I wish the pictures had been [better] labeled—I am not able to match up photo to text in all cases. I hope for more articles such as this one.

Gloria Wise

Executive Director, Dallas Chapter/ALA

THE LEAD ARTICLE in the March/April issue, "Money & Building in the 1980s," was exceptional. The perceptive discussion of the underlying economic and social changes during that decade which so dramatically influenced what and how we build is extremely rare in architectural journalism. Your insightful observations about the impact of the '80s on this decade and the changing attitudes about building cities is appreciated. The excesses of the '80s can only emphasize the importance of the "public realm" in building livable cities; architects have a major role to play in rethinking the importance of quality of life in city building. Congratulations on a thoughtful, perceptive, and disturbing article. It would be a splendid service to the citizens of our state if this could be expanded into a book.

O. Jack Mitchell, FALA

Rice University School of Architecture, Houston

"Letters to the Editor," continued on page 6



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Introducing a new design competition for *all* Texas architects

For the first time in its history, the Texas Society of Architects **Design Awards** competition is open to **all architects** who are registered in Texas, even if they are not TSA members. Nonmembers pay an entry fee of \$150 per project; TSA members receive a \$65 discount, paying \$85 per entry, a fee equal to that of recent years' competitions. Work completed over the last **six years** is now eligible (completed after Jan. 1, 1985), too, one year longer than before. And in addition to the General Design and Interior Architecture entry categories, the Design Awards has a **new Restoration/Adaptive Use category**. Urban design projects also may now be entered in General Design along with the usual completed projects. These major changes open new windows of opportunity in an exciting new competition. Take part in the new TSA Design Awards, where winners are built. The only way to win is to enter.

Look for the **Call for Entries** in the September/October 1991 issue of Texas Architect.

Entry Deadline: October 4, 1991

The Jury

Robert W. Evans, AIA

Kohn Pedersen Fox, New York

Named a design partner in 1988 after 10 years with KPE, Evans has been responsible for such projects as ABC-TV Studios 23/24 and the Capital Cities/ABC Headquarters Building in New York, CNG Tower in Pittsburgh, and Ameritrust Center in Cleveland. He received Rice University's Alpha Rho Chi Award as a 1971 graduate and won the Rome Prize in Architecture.

Marc Hinshaw, AIA

Holt Hinshaw Pfau Jones, San Francisco

Mr. Hinshaw is serving not as an individual architect, but as a representative of the firm as a whole. HHJP has won a P/A Award or Citation each of the last five years, with work that includes the Astronauts Memorial at Kennedy Space Center, the UCLA Chiller Plant/Facilities Management Complex, and the Paramount Pictures Film and Tape Archives.

Stephen A. Kliment, FAIA

Architectural Record, New York

Mr. Kliment is editor-in-chief *Architectural Record*. With experience at SOM and CRS, he went to *Record* from the publisher John Wiley & Sons, where he was editor of architecture and design books. He developed spinoffs of *Architectural Graphic Standards* while there, including a student edition and planned regular updates. He is a graduate of MIT and Princeton.



37th Annual TSA Design Awards

Challenging "can-do" Dallas

I RECENTLY PURCHASED the March/April edition of your magazine solely for your article "Money & Building in the 1980s." While I noted several distortions (i.e., "downtown Houston is largely empty lots"), on the whole, I enjoyed the article. However, I could not let go unchallenged the piece "Dallas Arts District," in which you say that, "in terms of cultural projects, Dallas was the can-do city of the 1980s."

You mention that "Houston had a qualified success with the Wortham Theater Center on its badly compromised site." How is it that the Wortham Theater Center, surrounded by other theater facilities and parks, is a badly compromised site, but the Dallas Arts District, which your own accompanying photographs show to be nothing but a large expanse of parking lots interrupted by three unrelated buildings, is some kind of architectural triumph?

You state that "only in Dallas could the city's oligarchy pull off a scheme as grandiose as the Dallas Arts District," but in the succeeding paragraphs you make clear that the oligarchy has in fact not even come close to pulling off their grandiose scheme. The scheme was to involve symphony, museum, and opera, surrounded by galleries, restau-

rants, and an artists' quarter, but all that has been accomplished is one symphony hall, one museum, and one office building with sculptures, all surrounded, of course, by acres of parking. You even quote David Dillon in admitting that the district has become "just another office park in which the arts provide a kind of exotic seasoning." (Even this characterization seems a bit generous, given that there is but one office building.)

Perhaps you are not aware that the Wortham Theater Center is only one element of Houston's Theater District, a cultural district consisting of The Wortham Theater Center, The Music Hall, Jesse H. Jones Hall, The Alley Theatre, [and] Lyric Center, and including a number of restaurants and clubs, a very elegant hotel, beautiful open spaces including Jones Plaza and the area between the Wortham Theater Center and Buffalo Bayou, and underground and high-rise parking structures.

I, too, used to be a Dallas devotee, and thought the city could do no wrong; that was when I lived in Oklahoma City and was comparing Dallas thereto. Since moving to the Houston area, however, I have discovered that Dallas is anything but the cultural nirvana I had thought it to be. Only a true Dallas sycophant could compare the Houston Theater District (containing all the facilities listed above) with the Dallas collection of one auditorium, one museum, and one office building, and conclude that "only in Dallas could the city's oligarchy pull off a scheme as grandiose as the Dallas Arts District."

William D. Moeller
Atascocita, Texas

"Sunrise" and Saudi Arabia

THE COMMENTS about Sunrise (it was never called "Sunrise City") in the March/April *Texas Architect* compel me to respond.

I am not sure an architectural critique was intended, but that was the result, although it took more the form of an ill-informed pot shot. If one is going to engage in serious architectural criticism, no matter how casual or offhand, then it behooves the critic to know a lot more about the subject than evidenced by the comments in the article.

In evaluating the design of Sunrise, a serious critic would be well advised to gain an appreciation of the impact of the site before using such words as "ponderous." I can tell you that those most responsible for the design of this project stood in the Saudi desert and experienced the vastness of the landscape and the intense quality of the light. Serious consideration of these and many other factors led to conclusions about scale and massing that might not otherwise have been anticipated. The project was, in fact, brilliantly conceived and successfully dealt with a whole series of complex issues.

Likewise, before one passes judgment on what is "too much money," a fuller understanding of the objectives and imperatives of the program must be had. Popular ideas about opulence in the Middle East are more myth than reality. There are probably more

gold faucets in one selected square mile in Houston or Dallas than in all of Saudi Arabia. There was, in fact, a strict budget imposed on Sunrise and it is a matter of record that this vast project, on the first round of bids, came in within one percent of the project budget. That would be good even for the addition of a back porch to your mother's house. Even so, the project was eventually scaled down to meet an even more stringent budget.

The fact that the 3D/I team was able to deliver such a large-scale project, seriously designed to suit a completely foreign environment, and be within budget, is a tribute not only to the firm's professionalism, but to the profession in Texas as a whole, from whence the team was assembled. That is why the offhand remarks contained in the article too casually demean the efforts of hundreds of people who deserve more serious treatment.

William N. Bonham

William N. Bonham, AIA, Greenwich, Conn.

WITH REGARD to your *Texas Architect* article containing reference to "Sunrise City" (not the official name of the project), I appreciate your letter advising me of the Letters to the Editor deadline for putting my previously expressed thoughts in writing. The gist of my comments was as follows:

1. I was not aware of any professional credentials that qualified you to speak for the TSA as an architectural critic on a billion-dollar project constructed in the middle of the Saudi desert in the mid-1970s.

2. I question your critical judgment of this project in light of the fact that you had no first-hand knowledge of the Saudi client's functional requirements, aesthetic taste, and cultural heritage.

3. The fact that you have never been to Saudi Arabia, have never experienced the site conditions, and have never talked with anyone who has, led me to question the objectivity of your critique.

4. I wondered why, in view of the above, you did not attempt to contact anyone at 3D/International to gain a better understanding of the extremely complex design parameters of this project, parameters that were masterfully addressed by some very experienced and talented professionals. Your article does them a great disservice.

A critic builds credibility by speaking from a sure and first-hand knowledge of the facts. I suggest you hone your skills in these areas.

J. Victor Neuhaus III, FAIA
3D/International, Houston

Author Joel Barna replies:

MY COMMENTS on the Regional Government complex for the Eastern Province of Saudi Arabia (codenamed Sunrise) were based on the detailed brochure sent by 3D/International to the magazine. I talked with architects who had been involved with each of the projects mentioned, including some who had worked on Sunrise (although none who spoke about it currently works for 3D/I). Mr. Neuhaus and Mr. Bonham feel that the



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project was masterful and brilliant, and I regret that they think my attempt to put it in a wider social and economic context demeaned the people who worked on the project. Mr. Neuhaus raises a valuable point about credentials: I have no government-issued license, as architects must have to practice their profession. However, since I became editor, *Texas Architect* has won more national and regional awards for editorial excellence than at any previous time.

Reviewing Albert Frey's review

I AM DELIGHTED with your excellent review of Joseph Rosa's book on my career in the January/February issue. Thank you for bringing out the basis and directions of my creativity.

When I started in the profession in Switzerland, it was during the recession following the first World War, and in 1930 in this country, it was the beginning of the great depression. My work had to be guided by economy of material and effort.

Reading Thorstein Veblen's book *The Theory of the Leisure Class*, made aware of the waste of "conspicuous consumption" in architecture. I found a challenge in creating designs that provided the most with the least.

In view of the recent down-turn in our economy and the great need of affordable housing, school buildings, and other public facilities, a reconsideration of the functional, decorative architecture of the past decade is in order.

Albert Frey
Palm Springs, Calif.

HemisFair Park Redevelopment

I AM WRITING to you regarding "A Humane Step for HemisFair," by Niko Letunic, in your March/April 1991 issue. Although the article was generally complimentary, it contained inaccuracies. I feel you should have the correct information in case you publish any HemisFair articles in the future.

1. Although the property originally acquired for "HemisFair 68" was 92 acres, the HemisFair Park Redevelopment project completed in April 1988 was approximately 35 acres in size, with the rest of the property occupied by the Convention Center, UTSA, and federal office buildings.

2. The children's playground is only about one-half acre, not three acres.

3. The major pedestrian walkway from South Alamo Street to the Tower of the Americas is an *allee* of Cedar Elms, not Crape Myrtles.

4. A pedestrian bridge over Interstate 37 linking the Alamodome site to HemisFair Park was considered in preliminary schematic renderings. However, to my knowledge, this link was abandoned long ago in favor of a surface pedestrian connection within the redesigned Market/Montana Street right-of-way.

5. The color photographs are great, but the site plan shown is an early conceptual plan only generally similar to the final design. I have an accurate site plan depicting what was actually built, and would have been glad to lend it, had anyone asked.

LETTERS TO THE EDITOR

Two additional items of a much more personal nature:

You would probably not describe a group of people who design buildings as a "building firm." Then why is my organization referred to as a "landscaping firm?" This terminology gives the reader the impression that we dig holes and plant "growies." In case you aren't aware, landscape architects are design professionals just like architects. We are involved in regional, community, and site-specific master planning. Our plans and specifications include pedestrian hardscapes, streets, retaining walls, ornamental water displays, irrigation systems, site lighting, utility lines, grading and drainage, and all aspects of site development; as well as plantings. Landscape architects serve on many civic and service organizations, boards, and commissions. I have been a member of the city's Fine Arts Commission since November 1988, and am presently vice-chair of the commission. Please show us the courtesy of calling us landscape architects, not "landscaping firms," "landscapers," "landscape designers," etc.

Last but by no means least: Having sent Mr. Letunic information on my business letterhead, it is beyond my comprehension

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how my name ended up misspelled in the published article!

If Mr. Letunic had followed through on his offer to let me review the article prior to printing as he had mentioned in our telephone conversation, these inaccuracies would have been avoided. In my opinion, the article that was printed is just sloppy journalism.

John Laffoon, ASLA
San Antonio

Author Niko Letunic replies:

THE INFORMATION presented was obtained from a number of sources, including interviews with architects at RVBK and staff at San Antonio's Parks and Recreation Department, along with articles from the *Austin American-Statesman*, *San Antonio Light*, and *Express-News* (San Antonio). The drawings came from RVBK, the project designer. The original story, before editing, was clearer on the relationship of the size of the park to the original HemisFair site. I apologize for not referring to your firm as "landscape architects" and for misspelling your name.



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Johnson designs new chapel

Johnson designs St. Thomas chapel 10

HOUSTON Three decades later, Philip Johnson has returned to the University of St. Thomas to finish the build-out of his Academic Mall plan.

A new children's museum 10

HOUSTON Venturi and Scott Brown are the designers of a new children's museum building for which ground was recently broken.

Housing: many strategies 11

DALLAS Few groups are as active on as many fronts as the Dallas Chapter/AIA's Affordable Housing Committee.

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Legislature passes Finck measure 19

SAN ANTONIO After an outcry from preservationists and historians over the illegal demolition of the historic Finck Building, the Legislature acted.

High-speed rail franchise awarded 21

AUSTIN Officials of the Texas High Speed Rail Authority chose a French-American consortium to build a planned multibillion-dollar system.

Design-award winners honored 22

DALLAS Reused grain silos and a temporary refreshment stand took top honors among over 90 entrants in this year's competition.

Mary Gibb Jones Building
for the Children's Museum of
Houston, designed by Ven-
turi and Scott Brown.



Philip Johnson, FAIA, was jovial in a May press conference to unveil his design for a chapel at the University of St. Thomas.

THIRTY-TWO YEARS after designing the landmark Academic Mall for the University of St. Thomas in Houston, Philip Johnson, FAIA, has returned to the campus with a design for a new chapel that will both complete and dominate the mall.

University officials unveiled plans and kicked off fund-raising for the building in May. The chapel's schematic design is composed of a white stuccoed cube, 63 feet on a side and over 50 feet tall, set within an extension that will complete the two-level black-painted-steel perimeter walkway that Johnson designed to define the Academic Mall. Atop the cube, off-center, is a hemispherical dome sheathed in lead-coated copper. A four-foot-thick, 60-foot-high black-granite-faced wall slices through the cube and the dome at an angle and anchors the chapel to the bordering walkway.



Worshippers enter the chapel through a slit opening in the cube's wall, formed by peeling away one side of the wall as if it were a tent flap. The reference was inspired, says Johnson, by a passage in the second chapter of the Gospel of St. John. The triangular narthex leads into the sanctuary through doors set in the granite wall. Designed to hold 228 people, the sanctuary will be daylighted through a variety of openings, including the dome's clerestory, a light scoop reminiscent of Le Corbusier's La Tourette, and an oblique wash of light entering through a canted cross-shaped wall opening, which is angled, according to Johnson, to express Jesus' burden in carrying his cross at the Crucifixion.

Entering into design development, Johnson says he is studying Le Corbusier's chapel at Ronchamp to refine the daylighting scheme. In a master-planning sense, he says, the chapel is conceived of as similar to Thomas Jefferson's library, which commands the linear mall at the University of Virginia.

By invoking Jefferson's example, however, Johnson brings up a contrast that casts doubt on the chapel's chances at integrating with the existing Academic Mall fabric. Jefferson's strength lay in a consistent palette of materials and rigorously formal plan. Johnson's new chapel ignores the existing Miesian brick-and-steel vocabulary and ordered plan in favor of radically different, even clashing, granite and stucco. The slashing granite wall interrupts the pure walkway system. In the end, the chapel, as a brash, monumental jewel, will certainly command Johnson's much admired park-like linear mall. But it may dominate it so completely that the mall becomes a mere extended forecourt to the chapel, rather than a campus unifier.

University officials also announced in May that Hall/Merriman of Houston, associate architect for the chapel, was designing a new science building that will be sited along the mall near the chapel.

Johnson is designing a second new project in Houston, a new building for the University of Houston law school that will compete for prominence with Johnson's Ledoux-inspired College of Architecture.

Ray Don Tilley

Venturi museum announced

GROUND BROKE June 2 on the new 44,000-square-foot Mary Gibbs Jones Building for the Children's Museum of Houston. Designed by Venturi and Scott Brown of Philadelphia (associated architect is Cannady, Jackson & Ryan) and scheduled to open in November 1992, the museum is one of six going up nationwide designed just for kids.

Sited on two blocks near Hermann Park in the Museum District, the two-story building will feature a cast-stone primary facade coated with multicolored exterior insulation, and remaining facades finished in fret glass and metal siding. In a play on classical Greek precedent, architect Robert Venturi, FAIA, has supported a low-slung loggia along one side of the building with 18 "Caryakids," short columns expressed as boys and girls of various cultures.

A 12,000-square-foot exhibition hall will house six interactive galleries: Technikids, science and technology; Investigations, archeology and agriculture; New Perspectives, environmental exhibits about Mexico and China for cross-cultural comparisons; Environmental, natural resources; Art, works by and of interest to children; and Kaleidoscope, rotating temporary exhibits. Also included are a discovery garden and a resource center for teachers and families. RDT

Housing: many strategies

ARCHITECTS AROUND THE STATE have been giving renewed emphasis to affordable housing, as homelessness and neighborhood deterioration have escalated in Texas cities. But few groups have been as active on as many fronts as the Dallas Chapter/AIA's Affordable Housing Committee (AHC).

According to Leonard Volk, who serves as the chairman of the Dallas Chapter's committee, local involvement is needed because the affordable-housing situation in Dallas is particularly dire.

Dallas's 234,000 affordable-housing units (defined as houses or apartments in the bottom half of the city's price range) are being lost at a rate of over 500 per year, says Volk, and he cites U.S. census estimates that there is a shortage of over 45,000 units of affordable housing for low-income families. In addition, Volk says, city officials estimate that up to 10,000 families currently live in homes too dilapidated to repair, and that as many as 4,000 people in Dallas are homeless at any given time.

There are many reasons underlying the situation, Volk says. The purchasing power of family incomes for nonfarm workers nationwide has fallen almost 19 percent in the past 15 years. At the same time, working full time for minimum wage, as many low-income people do, now only provides 74 percent of the poverty income level for a family of three. These factors, reflected in their effect on the city's housing stock, have contributed to widespread decline of the municipal tax base, and this has led in turn to continued pressure to increase local tax rates, raising the cost of living directly or indirectly for all city residents.

Such factors may not have architectural solutions, but Volk says that it is nevertheless important for architects to work on both ends of the affordable-housing scale, thinking small to help provide badly needed dwellings, and thinking big to help influence community-wide decisions on housing.

One example of thinking small is the Save the Children housing project, in which formerly homeless and unemployed women are repairing vacant, deteriorated houses and apartments as part of their training to become apartment managers and maintainers. The AHC helped get this project started by bringing together the Save the Children organization and the Communities Foundation of Texas, which owns vacant and deteriorated housing; in addition, the AHC won an AIA Search for Shelter grant to begin the project (the grant was matched by Save the Children; a later grant from the Hodder-Zelle Foundation is paying a substantial part of the remodeling costs). Architect Regina Nobles of the AHC wrote the grant request and now manages the program for Save the Children, and other AHC volun-

teers have provided remodeling plans. Rehabilitated dwellings, managed by program graduates, will be rented to previously homeless women with school-age children. Save the Children will also provide linkages with organizations offering educational, job-training, day-care, and counseling services.

On the "think big" end of the scale, Volk says the AHC is involved in four separate activities aimed at achieving greater influence on city-wide housing-policy decisions.

The first of these, Volk says, is in the development of the Comprehensive Housing Affordability Strategy for Dallas, which is called for under the Cranston-Gonzales Affordable Housing Act of 1990. The "CHAS," as the strategy is called for short, will be used to guide expenditures of federal housing funds in Dallas for the next five years (yearly updates are also required); it must be completed by October, and no funds will be given for projects that the CHAS does not include. Volk says that the city, which had previously prepared such documents with little public involvement, has formed a CHAS advisory committee; three of the 19 representatives invited to the first meeting were from the AHC. In addition, AHC members are planning and leading public meetings, and will help with writing the CHAS.

The second project involves the city's new infill housing program, which will build new single-family houses on city-owned lots (only 10 houses are to be built in the first year, but hundreds are projected). The AHC persuaded city officials not to begin by building houses for sale, but to find and qualify potential buyers and to focus on their needs. "If the wrong house is built in the wrong place and it sits vacant for six months, the city will have created a problem instead of an asset," says Volk.

The AHC has also taken the lead in calling for a grass-roots process to set goals for homes and neighborhoods in Dallas, to begin after completion of the CHAS.

Finally, the AHC participates in the Dallas Housing Round Table, a group of organizations concerned with affordable housing, which wants to help make housing and related issues an important part of this year's elections for mayor and city council. The Round Table will send to all candidates questions (and answers) on housing, along with a collection of background papers; these will also be sent to media representatives and other organizations to help raise the profile of these matters in the campaign.

"Affordable housing is a chronic problem, so it's not sexy to politicians and the press," says Volk. "We want to make it so the housing crisis is one of the crucial items on every candidate's agenda." **Joel Warren Barna**

"News," continued on page 15

OF NOTE

Woodcock honored twice

David Woodcock, a professor in the Texas A&M College of Architecture and a *Texas Architect* contributing editor, has received the Association of Collegiate Schools of Architecture 1991 Distinguished Professor Award. He has also received an Award of Excellence in Historic Architecture from the Texas Historical Commission for "contributions through research to the preservation of Texas' architectural heritage."



David Woodcock

Texans win Southern Home Awards

Winners in *Southern Living's* annual awards program included Richard M. Archer and Lisa B. Carper of San Antonio for the Catalani Residence in San Antonio, an "additions and



Catalani Residence (left); Caldwell Beach House (right)

remodelings" entry; and Natalie Appel of Houston for the Caldwell Beach House (see *TA* May/June 1989) in Galveston, a "new home less than 1,800 square feet" entry.

Rangers invite ballpark proposals

The Texas Rangers baseball franchise on May 30 invited 26 architects nationwide to submit designs for the team's new ballpark complex to be built in Arlington. Texans invited were Gary Cunningham of Cunningham Architects, Lance Josal of RTKL Associates Inc., Stephen Hamway of Sasaki Associates, and Frank

Welch, FAIA, all of Dallas; Martin Growald of Growald Architects, Fort Worth; Lake/Flato Architects, San Antonio; Charles Moore, FAIA, and Lawrence Speck, both of Austin; and Taft Architects, Houston. Final selection is expected to come in the fall, for a project to be done by 1994.



Irvine Associates win Antron Award

Irvine Associates Architects won a 1991 Du Pont "Antron" Design Award in the small offices category for the Graphic Evidence Division of Litigation Sciences Inc. in Chicago.

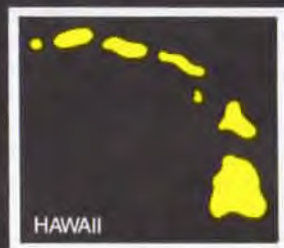
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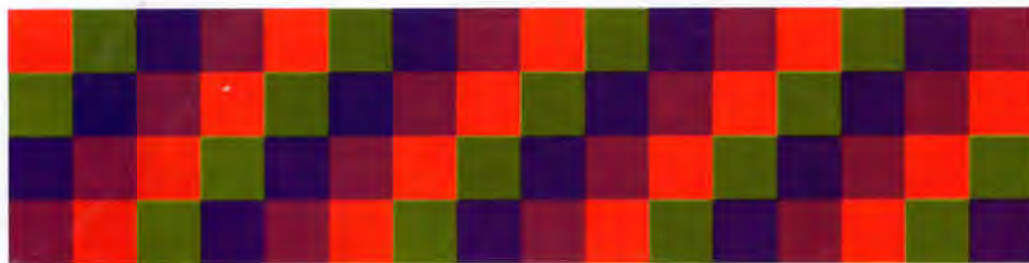
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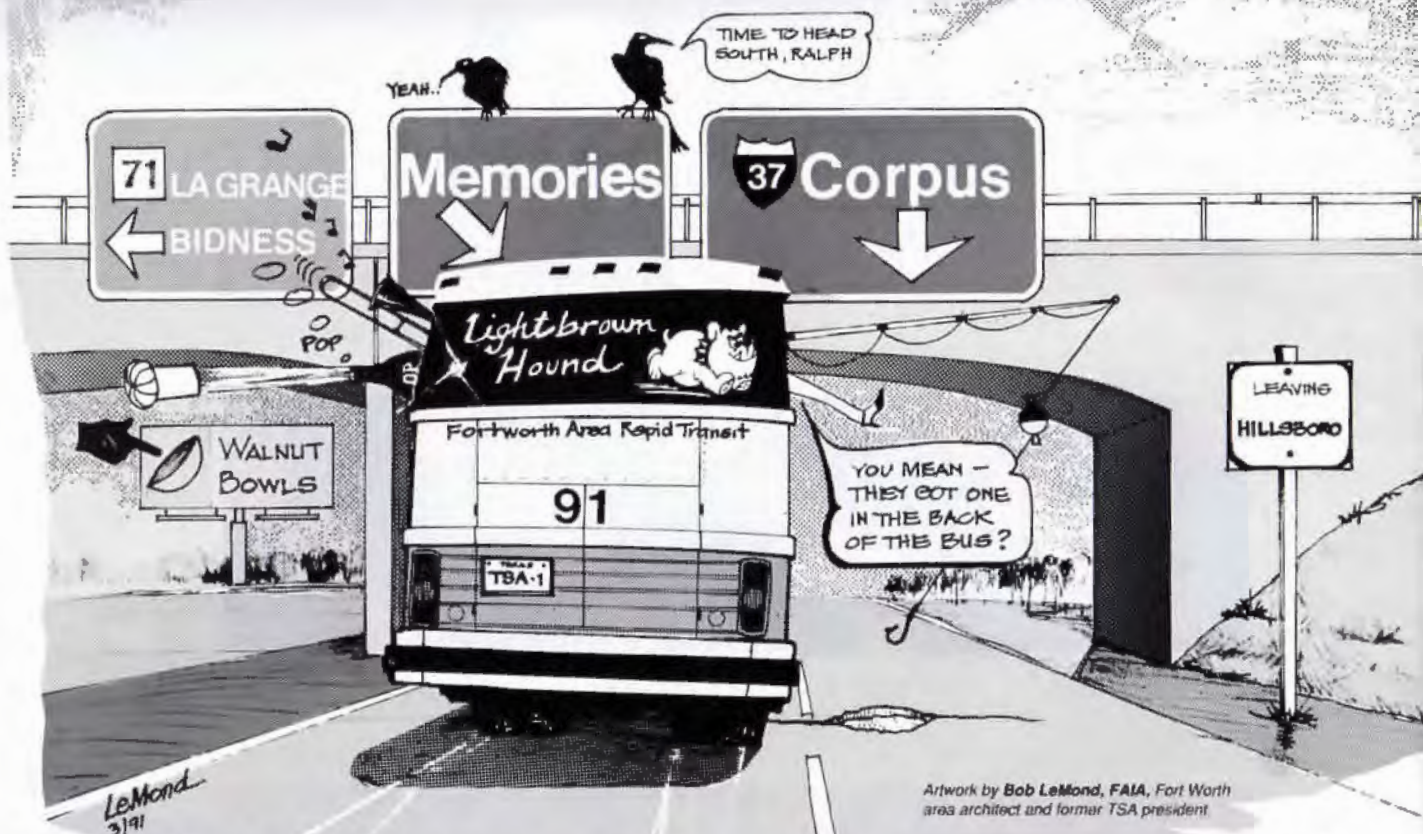
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Non-stop Houston party buses (the IH-

45 route) will depart on two days, Wednesday afternoon and Thursday morning. The **Ridgway's** Houston party bus will leave Wednesday, October 30 at 2 pm, the other bus will leave Thursday, October 31 at 8 am.

For reservations please call TSA at 512/478-7386 and ask for Lee Bash.

Outbound to Corpus Christi Wednesday, October 30

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Austin	1:00 pm	2:45 pm
San Antonio	3:45 pm	4:15 pm
Corpus Christi	6:45 pm	

Return to Dallas Sunday, November 3

	Arrive	Depart
Corpus Christi		8:30 am
San Antonio	11:00 am	11:30 am
Austin	12:30 pm	1:30 pm
Waco	3:00 pm	3:30 pm
Fort Worth	5:00 pm	5:30 pm
Dallas	6:30 pm	

Round-Trip Tickets: Dallas, Fort Worth, Waco—\$65; Austin—\$60; San Antonio—\$55.

One-Way Tickets: All cities—\$45.

Ridgway's Party Bus Outbound to Corpus Christi Wednesday, October 30

Leave Houston	2:00 pm
Arrive Corpus Christi	7:00 pm

Thursday, October 31

Leave Houston	8:00 am
Arrive Corpus Christi	1:00 pm

Return to Houston Sunday, November 3 Both Buses

Leave Corpus Christi	1:30 pm
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CALENDAR

Mexico: Splendors of 30 Centuries

The Metropolitan Museum of Art's monumental exhibition includes more than 400 pieces, some of them housed in a newly renovated gallery space designed by Lake/Flato Architects (see "Interiors," p. 42). San Antonio Museum of Art (512/978-8100), through Aug. 4

Domino's Wrightiana Exhibition

More than 70 pieces of furniture, art-glass windows, and other decorative elements designed by Frank Lloyd Wright make up a traveling exhibition drawn from the Domino's Pizza Collection. Dallas Museum of Art (214/922-1200), through July 21

37th Annual TSA Design Awards

New rules have opened up this competition to more architects and more projects than ever before. All architects registered in Texas are now eligible to enter (TSA members receive a \$65 discount off each \$150 entry fee). Projects completed in the last six, not five, years may now be entered. Restoration and adaptive-use projects now have their own category, along with general design and interior architecture. More information appears on page 5 of this issue. The call for entries will appear in the September/October issue of *Texas Architect*. Texas Society of Architects (512/478-7386), deadline: Oct. 4

IDEA One

The first International Design for Extreme Environments Assembly is being jointly hosted by the Sasakawa International Center for Space Architecture and the Cullen College of Engineering at the University of Houston. The meeting is open to all who are interested in planning and operations associated with difficult settings and conditions. One key purpose of the meeting is to expand the network of organizations and individuals working in the field. University of Houston Hilton Hotel (713/749-1181), Nov. 12-15

National Historic Preservation Awards

Restoration, rehabilitation, or adaptive use of historic buildings, sites, and structures; restoration of historic landscapes; and preservation of historic maritime properties, rural districts, and archaeological resources are categories of eligibility. Advisory Council on Historic Preservation (202/706-0503), deadline: July 31

1991 Wood Design Awards Program

Awards will be given for residential and non-residential projects, both new and remodeled. Entries must have been completed since January 1988 and "have a dominant wood character, although they need not be built entirely of wood" to be eligible. There is no entry fee. American Wood Council (202/463-2761), deadline: Oct. 21

"News," continued on page 19

How most insurance programs measure claims processing time

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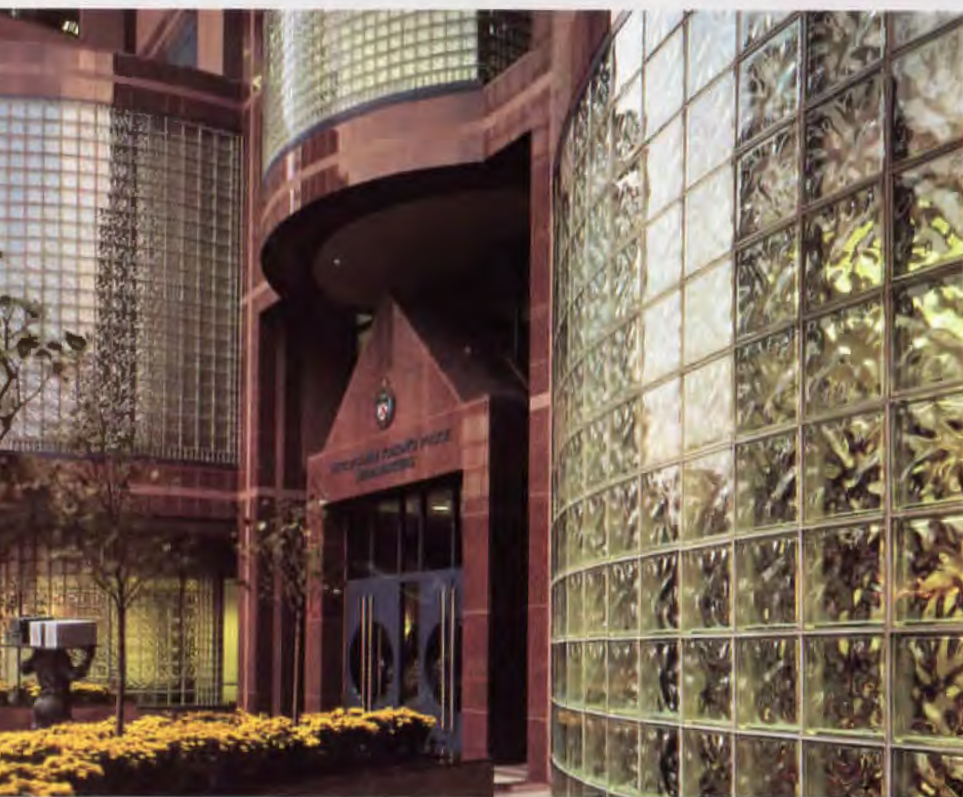
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SAN ANTONIO

Finck Building spurs legislation

FIGHTING TO SAVE the city's architectural heritage, San Antonio's exemplary preservation groups have won some battles and lost others over the years. A recent loss—the destruction in February of the historic Finck Cigar Co. Building—may turn out to be the most significant improvement in the preservation climate statewide in decades, because it led to passage of recent legislation making it much more costly to destroy designated historic properties.

The 109-year-old brick-and-limestone Finck Building was an ornate Victorian structure reportedly first used as a grocery store and saloon, with a lodge hall on its second floor; boxes for Finck Co. cigars were later manufactured in it. The Finck Building, along with the nearby Hood School (1926), were included in the Cattleman's Square Historic District (see *TA* "News," Nov/Dec 1985). Both buildings were part of a Vista Verde Plaza, a two-and-half-acre complex being developed by a Vista Verde Plaza Joint Venture, with partial funding from the City of San Antonio through the San Antonio Development Agency. Vista Verde Plaza includes a five-story office building, designed by Clovis Heimsath Associates of Austin and completed in 1986;

Heimsath Associates also proposed a master plan for the project (see *TA* "In Progress," May/June 1986).

Bruce MacDougal, executive director of the San Antonio Conservation Society, has called the Finck Building "very significant and prominent because of its location adjacent to an elevated freeway."

The owners of the project were reportedly under pressure because of the failure of a savings and loan that had provided part of their financing, and they were negotiating with Bexar County officials, who had reportedly expressed interest in buying the project for \$3.1 million—if the Finck Building were cleared for a parking lot. The San Antonio Development Agency wanted the historic buildings rehabilitated as part of the sale agreement, but tentatively approved a sale of the medical-office building only. No demolition permit was applied for or issued by the city. Nevertheless, on Sunday night, Feb. 17, the Finck Building was razed.

The owners may have expected that their penalty would be a small fine for violating the city's historic-properties code (in most cities, about \$100); if they are convicted of breaking the law and pay such a penalty, they may be among the last to do so.

That's because of a new state law sponsored by San Antonio Sen. Frank Tejeda, which changes the penalty for illegally destroying a designated historic structure or even "adversely affecting" its "structural, physical, or visual integrity" from a fine to an amount equal to "the cost of constructing, using as many of the materials as possible," a replacement. The penalty would be paid into a special fund maintained by the city or county responsible, and could be used only for reconstruction of the property. The replacement would have to be built on a site (including but not limited to the original site) chosen by the responsible officials. In addition, violators would be liable for attorney's, architect's, and appraiser's fees, and any other costs of enforcement.

Local officials would have to enact ordinances codifying the provisions of the new state law, and they would have to initiate prosecutions. To close off any loopholes under these provisions, the new law makes violators liable for the same damages to the Texas Historical Commission in any case in which the responsible local authority has not taken action within 90 days. The law goes into effect in September 1991. **JWB**

"News," continued on page 21

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Texas Architects: Submit slides or photographs, along with plan drawing and project description, for these upcoming issues of *Texas Architect*. Call Editor Joel Warren Barna or Publications Director Ray Don Tilley if you have questions (512/478-7386).

September/October 1991: Texas Schools
New educational facilities, from elementary schools to universities.
Submission deadline: July 9

November/December 1991: In the Details
Building details, furniture, household objects, and other "little architecture"
Submission deadline: August 26

March/April 1992: Urban Design: The City in the 1990s
Urban design that has implications for the future of the city
Submission deadline: January 2, 1992

Good work that fits the Interiors, On Paper, and Schools departments among others is needed. If a recent project that you think should be published does not fit any issue theme above, send it anyway. We may be able to publish it as part of a second issue theme, or as a project on its own merits. Take the time to consider *Texas Architect* (114 W. 7th, #1400, Austin 78701).

TEXAS ARCHITECT

AUSTIN

Texas TGV wins rail franchise

THE TEXAS High Speed Rail Authority in May awarded Texas TGV, a French-American consortium led by Morrison Knudsen Corp. the 50-year franchise to build a 200-mile-per-hour train system—the first in the country. Plans call for linking Houston and Dallas by 1998; eventual cost, when legs joining these cities to San Antonio and Austin are added, is estimated at \$5.7 billion.

Texas TGV and a German-American consortium, Texas FasTrac, had been presenting their qualifications for building the project during hearings in April and May. Representatives of Southwest Airlines, which opposes the bullet train, also took part in the hearings, hammering at both groups to promise that no government funds would be used for construction or operation. Representatives of Texas TGV said they could build their system totally with private funds, while Texas FasTrac representatives said they might need public funding; the vote in favor of Texas TGV reportedly hinged on that point. But Texas TGV will have to make a number of changes, including adding stops in Waco and College Station, which had been part of Texas FasTrac's proposal. Appeals by Southwest Airlines and Texas FasTrac are being considered. **JWB**



If Texas TGV partners are successful, the first leg of the proposed high-speed rail (French Railways example of "bullet train," above) network will run from Houston to Dallas and be completed in 1998.

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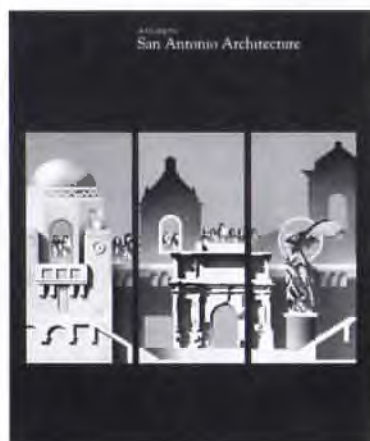
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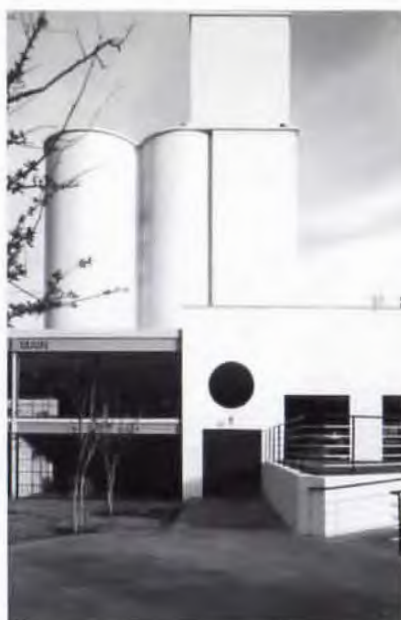
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DALLAS

Two firms lead local awards



THE ADAPTIVE USE of an abandoned grain silo by Phillips/Ryburn Associates and a temporary refreshment stand at the Dallas Arboretum by Max Levy, Architect won the two honor awards given in the 1991 Dallas Chapter/AIA design awards. The awards were announced June 6 during a banquet at the Morton Meyerson Symphony Center.

The jurors for this year's Dallas chapter competition were Calvin E. Lewis of Herbert Lewis Kruse Blunck Architecture

in Des Moines, Iowa.; Peter Rose of Peter Rose Architect in Montreal, Quebec, Canada; and Terrance E. Sargent of Lord, Aeck & Sargent in Atlanta.

In addition to the two honor awards, three merit awards and four citations were given by the jurors.

The Avenue at Tower City Center, a mixed-use center at the historic Union Station and Terminal Office Tower in Cleveland, Ohio, designed by RTKL Associates

Inc., won a merit award. Other merit-award winners were July Alley, a bar in Deep Ellum, designed by Richard Choate and Matt Norton; and the Dallas Chapter/AIA offices (which will be featured in the upcoming *Texas Architect* Interiors Annual in August), designed by Stacy Architects/Dennis W. Stacy, AIA/Inc.

The four citation-award winners were Omniplan (Lionel Morrison, designer) for Fujitsu America, Inc., in Richardson (see *TA*

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Opposite page: Refreshment Stand, The Dallas Arboretum (left); 3800 Main Street/Silos (middle); Dallas Chapter/AIA Offices (right)



This page: The Avenue at Tower City Center (left); July Alley (middle); J. Pepe's Restaurant and Cantina (top right); UT Austin Recre-

ational Sports Center (below right); Bank of China Interiors (bottom middle); Fujitsu America, Inc. (bottom)



May/June 1991); George C.T. Woo & Partners, for the Bank of China interiors in Hong Kong (see *TA* Nov/Dec 1990); Good, Fulton & Farrell Architects, for J. Pepe's Restaurant and Cantina in Arlington; and F&S Partners, Inc., for the Recreational Sports Center at UT Austin.

Unbuilt projects were judged by Robert Civitello of oA+D/Osgood Associates, Val Glitsch of Val Glitsch Architect, and Peter Waldman of Peter Waldman, Architect (all

of Houston). Merit awards in this category were given for the Catholic Diocese Parish Center by HKS Inc., and the Clemson Performing Arts Center by Stacy Architects/Dennis W. Stacy, AIA/Inc. Citations were awarded to the Silo Apartments by Phillips/Ryburn, as well as the Eagle Mountain Lake House by R.B. Ferrier.

Temple Emanu-El by Howard R. Meyer, FAIA, and Max Sandfield was given the chapter's 25-year award. *JWB*



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THREE DECADES, AND CHANGE

THE 1960S SEEM VERY LONG AGO and very far away. It's more than just the fact that anyone under 31 wasn't even born when the '60s began. The distance of the '60s has more to do with conflicts between our current visions of America's place in the world and those of three decades ago, which today seem either outlandish or naive.

All that social upheaval, all that misguided hope and misdirected anger, all that talk about a sexual revolution that would finally free people to be happy: They make so little sense now. The Peace Corps, The New Frontier in space, the Great Society, The Vietnam War and the

antiwar movement: After passing through Nixon's lies, Carter's malaise, and Reagan's upbeat amnesia, they seem less like social action and more like dreams, as if the whole country had been trying to escape from reality all at once.

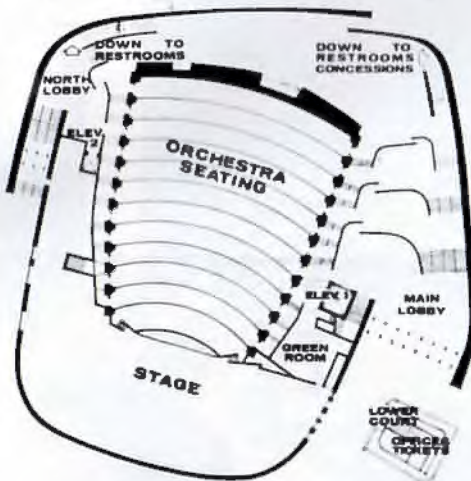
And architecturally, the decade's concerns and forms seem equally remote: All that concrete; all that jargon; all those faceless, repetitive boxes, with no more respect for the past than you'd find at a love-in! Surely we know better than that now.

But as the stories that follow show, there are more similarities between the 1960s and our own time than one might think at first. Niko Letunic shows the variety in scale and form that characterized the decade's best architecture: Faceless boxes were no more common in the 1960s than they are now. More important, the problems underlying the architecture were surprisingly similar to those we face today. Such major cultural and commercial

projects as Jones Hall in Houston and One Main Place in Dallas, as Letunic points out, were born from the desire to arrest the decay of the downtowns in both cities, a problem that as yet defies solution. Demographic changes in the state's school-age population, work force, and family structure led to vast programs of construction for schools, factories, offices, and houses. Such changes, and such programs, continue. Times *have* changed: Gerald Moorhead, FAIA, in his profile of the 1960s work of Houston architect Irving Phillips, FAIA, describes Phillips's unrealized plan for Park Row in Houston, with its vision of row houses and racial harmony. Not even the most optimistic planners see things working out so smoothly now.

Perhaps the biggest difference between the 1960s and today lies in our awareness of our limitations. Three decades ago, there seemed to be enough money for everything. Now, there is never enough. Our best hope may be that the 1990s can bring a sense of balance, tempering our optimism while animating our spirits.

Joel Warren Barna



Right: Tennessee Gas
(now Tenneco) Building,
Houston, 1963

Below: Humble (now
Exxon) Building,
Houston, 1963

Bottom: NASA's Manned
Spacecraft Center,
Houston, 1964. It earned
Houston its "Space City,
USA" nickname and
gave Texas its patina of
high tech.



Courtesy NASA



Ezra Stoller © Elio

BIG BUILDINGS, BIGGER VISIONS

T H E S I X T I E S I N T E X A S

By Niko Letunic

As expected of an emerging economic power, Texas built bigger, more expensive, and more influential projects than ever before during the 1960s.

AT A TIME WHEN GROWTH of all kinds was accepted without reservation, the 1960s saw one of the nation's longest uninterrupted business expansions. The same conditions, however, that pushed our GNP (in constant dollars) a full 46 percent from 1960 to 1970—a much steeper increase than during "America's decade," the fabulous '50s—introduced problems that are with us today. Increased prosperity and mobility, brought about by nearly universal auto ownership, allowed the middle class to leave behind the overcrowded cities for the suburbs. Blight struck downtown areas as businesses followed their customers to gleaming new suburban shopping centers; at the same time that the tax base of cities declined, the costs for maintaining the disenfranchised inner cities rose; many once-pleasant residential neighborhoods began to deteriorate; historic buildings, no longer viable, were torn down to make way for highways, parking lots, and well-intentioned but misguided large-scale revitalization plans. It was a vicious cycle from which we are still trying to escape.

Per capita income in Texas doubled during the decade. The state's population passed the 10-million mark, raising it from sixth to fourth most-populous behind only Cali-

fornia, New York, and Pennsylvania; Houston became the country's sixth largest city (up one notch), and Dallas bounded from thirteenth to eighth. With this growth—and a substantial jump in oil production to cement Texas' strategic position as the nation's largest mineral producer—came the increased visibility and responsibility accorded to economically powerful population centers. A memorable example was Neil Armstrong's transmission on reaching the moon in 1969: "Houston . . . Tranquility Base here. The *Eagle* has landed!" The '60s propelled Texas to new world significance.

Houston: The Most '60s City

DURING THE DECADE, Texas built bigger, more expensive, and more influential projects than ever before, including NASA's Manned Spacecraft Center (now the LBJ Space Center), the project responsible for earning Houston its "Space City, USA" nickname and giving Texas its patina of high tech. Built between 1962 and 1964 some 20 miles southeast of Houston, the \$60-million complex (by Brown & Root with Manned Spacecraft Architects) was designed to provide research-and-development facilities for manned moon-landing vehicles. Its deliberately unified architectural vocabulary, designed to keep costs down, unfortunately resulted in a sprawling campus of low, generic masses faced in solid precast concrete walls or tinted glass and concrete.

The Space Center did, however, have an enormous economic impact beyond that of federal construction money. After five years, total payroll exceeded \$50 million; thousands of jobs and hundreds of support companies were created in the private sector; Rice University received funding in 1963 to create the country's first space-science curriculum; and local land values soared with development of Nassau Bay and Clear Lake City (a rare, and not entirely successful, Texas new town).

But the Manned Spacecraft Center was just one of Harris County's successes in the '60s. A 1963 story in *Architectural Forum* featured Houston as one of a half dozen cities undergoing office-building booms, including the Humble (now Exxon) and Tennessee Gas (now Tenneco) towers, which together with several other high rises added 5 million square feet of office space to the downtown market in one year.

The 1.25-million-square-foot Humble Building (by Welton Beckett & Associates with Golemon & Rolfe and the Office of George F. Pierce, Jr., and Abel B. Pierce) fit in the mode of modernist corporate office towers of the day. Like Houston's first modernist office tower, First City National Bank (SOM/New York, 1960), it had aluminum-and-glass curtain walls recessed behind a steel frame. The tower's distinguishing feature is 14,000 porcelain-enameled aluminum sunshades that wrap the building at every floor and lighten the boxy massing. Architects tried unsuccessfully to create an urban gesture at Humble's base with a diminutive raised entry plaza and public sculpture. Humble was briefly, at 44 stories and 602 feet, the tallest building west of the Mississippi River. (It maintained the Texas record until 1971 when One Shell Plaza, by SOM/Chicago and Wilson, Morris, Crain & Anderson, opened nearby.)

The quantitative claim to fame of the 32-story Tenneco Building, Houston's second tallest at the time, was



Paul Rietveld

Sixties Design: A Selection

Usually the heroic architectural projects in the large cities have the greatest impact and are most widely remembered. Design excellence, however, occurs irrespective of project type, size, or location. There are examples of notable Texas architecture in the 1960s in every region of the state, by forgotten as well as canonized architects, and fulfilling functions other than those of commerce and culture.

Architect John Zemanek's residence of 1968 in Houston (top; see also cover), has been

noted for its imaginative use of inexpensive, unfinished natural and industrial materials, as well as for its emphasis on labor and craftsmanship. The **Miller Outdoor Theater** (above) by Eugene Werlin & Associates, in Houston's Hermann Park (1968), received a national steel

award for its shell-type roof consisting of three sloping steel wings. Deserved to be brought out from obscurity is Jimmy E. Bailey's **Amarillo Municipal Incinerator** (left) from 1966, for its dignified treatment of such an undesirable and gritty operation. El Paso's **Sun Bowl Stadium** (below

left and right) by Carrall and Doeuble and Associates and Garland and Hilles (1962), sits masterfully on its site, having taken advantage of a large arroyo running through the site flanked by natural slopes of solid rock.

"Sixties Design," continued on page 29



Paul Rietveld



Gray's Studio



Julian Shulman



Julian Shulman



Above: Houston Intercontinental Airport, 1969. It was the only jet airport planned and built in the U.S. during the 1960s, and only the second designed for jet traffic.

Right: One Main Place, Dallas, 1968. The building was the only completed phase of the proposed \$120-million Main Place development.

Below: Westgate, Austin, 1965. By violating the city's unwritten height restrictions, the tower paved the way for further obstructions of views of the Capitol.



Hank Terry



Dorothy Moore

having the widest-ever clear span between core and exterior columns. Like the Humble Building, it is a structural skeleton with recessed dark glass walls for sun control. The building, designed by SOM/San Francisco, has been praised as the finest modern office tower in Texas, however, for its intangibles. Every detail is precisely calibrated and crafted to arrive at masterful scale and proportion, light and shadow play, and tension between voids and surface. Columns are pulled five feet from the beams to accentuate the vertical dimension; anodized aluminum visors that sheath the exterior for sun control produce deep shadow lines; and the grayish-amber hue of the aluminum cladding changes as light conditions vary. The building is appreciated not for architectural acrobatics but for its refinement, as well as for its attempt to create a modernist regional identity through sensible sunshading and the use of Texas pink granite paving on the plaza.

Considering Houston's phenomenal growth, it is not surprising that work started in 1962 on the \$110-million Houston Intercontinental Airport (by Golemon & Rolfe and the Office of George E. Pierce, Jr., and Abel B. Pierce) to replace Hobby Airport. Built on a 7,300-acre site about 20 miles north of downtown, near Humble, it was the only jet airport planned and built in the U.S. during the decade and only the second, after Dulles in Washington, D.C., to be designed for jet traffic. More important, Intercontinental was the first airport arranged as linked-unit terminals, a conceptual breakthrough that organizes traffic flows both laterally and vertically to minimize the distance travelers must walk; a measure of its success was that no passenger had to walk more than three minutes or 250 feet from car to plane. As *Progressive Architecture* noted at the time, airlines that usually required an hour's leeway between transfers sold tickets to flights 30 minutes apart in Houston. A prominent structure at the airport is the control tower, one of the standard type designed by I.M. Pei for the Federal Aviation Administration and used across the country.

Dallas: Grand Visions

IN DALLAS, THE DECADE of the '60s opened with national publication of a Columbia University study aimed at reviving a deteriorating section of the Dallas CBD. The study, financed by a powerful group from within the city's business community, proposed the 10-acre, six-level superblock Main Place, which would incorporate commercial, cultural, and recreational facilities. (The most intriguing, if naive, recommendation was for several 600-foot-deep vertical conveyor belts that would serve as a "pit parking system." The automatic conveyors would have returned cars to the surface every 30 minutes, so that their drivers could retrieve them.)

Only the first phase of the \$120-million project, the 33-story One Main Place, was completed before W.W. Overton, one of the main backers, was shot in 1970 by his estranged wife; the project was then taken over by other investors, who were unable to complete it. Designed in 1968 by Gordon Bunshaft of SOM's New York office, One Main Place is a cast-in-place concrete building with a flaring base and elegantly regulated window openings. Judging from its broadest urban-plan-

ning stroke, a vast, unused sunken plaza (with a fountain that never worked), it is fortunate for Dallas that the rest of the 36-block City of Tomorrow never broke ground.

The Dallas and Houston skylines were changed considerably by '60s high-rise construction. In Houston, the revered Gulf building, tallest in 1960, was fourth by the end of the decade. Statewide, the tallest building in 1960, Dallas's Southland Life Tower (550 feet and 42 stories), had dropped to sixth by 1970.

Austin: Growing Pains

IF RESIDENTS OF THE STATE'S two megalopolises were rightly proud of their high rises, Austinites had reason to grumble about theirs. In 1965, Edward Durrell Stone, in association with Fehr and Granger of Austin, designed the Westgate, an apartment and office tower just one block west of the State Capitol. The project was indicative of Austin's stirrings of growth, since Stone was one of architecture's biggest names, having designed the U.S. Embassy in New Delhi and the Huntington Gallery in New York. Many local residents, however, found the Westgate's fortress-like appearance hostile; moreover, they were outraged that it violated the city's unwritten height restrictions, which sought to protect views to the Capitol. Even worse, the Westgate paved the way for obstructions that have since substantially de-based the Capitol's symbolic position on the skyline.

Austin's growing pains, perhaps because of the city's more genteel nature, were felt more acutely than elsewhere. Even though Austin—along with Galveston and San Antonio—developed a sensibility for historic preservation earlier than the rest of the state, invaluable significant buildings were torn down to make way for "progress." One of the saddest losses was the demolition of the House Residence in 1964. Designed by Brooklyn, N.Y., architect Frank Freeman and built in 1892, the house was the city's only true Shingle-style building. It was a fine version of the type of large informal residence preferred by the most sophisticated Easterners, at a time when Victorian eclectic was still the height of fashion in Texas. The owner, E.M. House, was President Woodrow Wilson's chief advisor—some said that he practically ran the government during the president's terms. Befitting his position, Mr. House regularly attracted national figures to his home in Austin. The site was until recently a parking lot.

San Antonio: The Flowering of HemisFair

IN THE 1960s, SAN ANTONIO, too, got its tallest structure, the 622-foot Tower of the Americas, whose rotating observation deck is still the highest point in the city. The slip-formed concrete tower, designed by Ford, Powell & Carson with Mexican engineer Felix Candela (better known for his expressionist thin-shell concrete buildings in Mexico), was the centerpiece of HemisFair, the 1968 world's fair honoring the city's 250th birthday. (Director of master planning, design, and architecture was Allison B. Peery.)

Over 40 foreign countries, American states, and industrial concerns were represented with pavilions on 93 acres of abandoned real estate near downtown; in addition were amusements, promenades, waterways created by extending the San Antonio River, and the buildings



Ezra Stoller © Elio

continued from page 27

Frank Welch's **Birthday** (above) is a weekend retreat built in 1966 in Sterling County for the city-dwelling owner of a large ranch in West Texas. Its open massing of indigenous masonry and wood takes advantage of its high hillside site to overlook the ranch. MacKie & Kamrath's **Temple Rodef Shalom** (left) in Waco (1961), is representative

of the period's zoomy religious architecture, the most frantic in the race for modernity because of the need to attract a drifting youth. Congregations tended to choose extreme designs, sometimes successfully, as with the

Temple, but more often with unsatisfying results. On the other hand, the **First Methodist Church** (left) in Knox City, 1967, by James Wiley & Enslie Oglesby, represents the movement to bring back some of the modesty and intimacy of the earliest Christian celebrations, with its simple, inexpensive materials, such as cedar



Wendy Dunn Commercial Photography



shingles and redwood siding. The **Flato Memorial Livestock Pavilion** (below right and left), in Kingsville, 1961, by Alan Y. Taniguchi, was designed to house junior livestock shows and auctions. Beyond the circular, UFO-like pavilion are the sheet-metal livestock pens. **NL**



B.N. Bonifant



Top: E.M. House Residence, Austin, 1892. The shingle-style mansion was razed in 1964; the site was until recently a parking lot.

Above: HemisFair, San Antonio, 1968. The event drew over six million visitors and spurred more than \$500 million in new downtown development.

Right: Palacio del Rio, San Antonio, 1968. To open in time for HemisFair, 500 guest rooms were prefabricated off-site and hoisted into place like building blocks.



of La Villita, preserved with new functions. Some facilities have remained, among them the tower, the U.S. Pavilion (now a federal courts building), and the \$10-million Texas Pavilion (Caudill Rowlett Scott, 1968; now the Institute of Texan Cultures), easily recognized by its inverted pyramidal volume.

Total cost of HemisFair was an estimated \$156 million; the city's voters pitched in the largest share through \$36 million in bonds. Besides the enormous spending impact of over 6 million visitors, the fair spurred \$500 million in new development downtown, in projects such as Dolorosa Plaza, the Paseo del Rio for the River Bend area, and commercial projects including the \$7.5-million Hilton Palacio del Rio hotel. The massive development also resulted, however, in the destruction of most historic structures in the Barrio del Alamo, despite an appeal by O'Neil Ford, FAIA. And, despite the organizers' goal to turn HemisFair into a vital urban core as San Antonio's main cultural and recreational center, the site has suffered a tempestuous history and today remains largely underutilized.

Palacio del Rio came about when, in the spring of 1967, fair officials became alarmed that San Antonio still lacked enough hotel rooms to accommodate the expected throngs. H.B. Zachry, HemisFair board chairman and a leading local contractor, acquired a riverside lot and began the seemingly impossible task of erecting a 500-room hotel in nine months. To cut construction time by one third, guest rooms (equipped with bathroom fixtures, air-conditioning units, wiring, plumbing, glazing, interior finishes, carpet, furniture, even light bulbs) were prefabricated off-site. The hotel was built conventionally up to the fourth floor; a concrete slab was then poured and, beginning on the fifth floor, the reinforced-concrete boxes were hoisted into place and stacked like building blocks around the slipformed elevator shaft. Popularly called San Antonio's "Habitat" (after Moshe Safdie's work for Montreal's Expo '67), the 21-story hotel, designed by Cerna and Garza, was completed just in time for opening day.

Fort Worth: Stirrings of a Cultural Center

THE 1960s WAS A PERIOD in which Texas cities asserted themselves as cultural centers. Fort Worth had taken a major step in 1961 with the opening of the \$1.4-million Amon Carter Museum, designed by Philip Johnson to display the cowboy art of Frederic Remington and Charles M. Russell. Upon its completion, *Architectural Forum*, given to stereotyping Texas, remarked that it showed "restraint and good taste—qualities that have not always been associated with cattle and oil money."

The Amon Carter exemplifies the new formalism then popular for cultural buildings. A free-standing, temple-like block, it has strictly symmetrical elevations, and employs smooth, glossy, and expensive materials. The museum is faced with Texas shellstone polished to a marble-like finish, while interior finishes include teak paneling, granite, shellstone, and bronze. To further confound those who still thought of Fort Worth as a frontier town, the Kimbell Museum (Louis Kahn, 1972), commonly acknowledged as one of the best 20th-century buildings in America, was planned by 1966 for a site directly across from the Amon Carter.

A Cultural Zone Downtown

AGAIN, **THOUGH**, Houston was the epicenter of much of the state's cultural activity. Following a 1962 master plan, the city established the Civic Center just west of the downtown office district, which, like similar American projects of the period, was constructed within a civic-cultural enclave intended to arrest the disintegration of downtown that had come with population shifts to the suburbs. The first building constructed on the 147-acre site was the 1966 Jesse H. Jones Hall for the Performing Arts, by Caudill Rowlett Scott, featuring the largest stage in Houston.

Named after the Houston financier who was FDR's last Secretary of Commerce, the \$7.4-million building was called by *Architectural Record* "the most sophisticated of its kind anywhere in the world" for its tunable acoustics and adjustability to four different seating capacities. (It was also one of only three Texas projects during the entire decade to win—in 1967—a national AIA Honor Award. The other two were the Tenneco Building in 1969 and the Oaks Apartments, Austin, in 1965). Shaped like a drum in a box, it has curved walls behind an 85-foot-high symmetrical neo-classical colonnade, the whole faced in travertine. A roof-high glazed entrance reveals the dramatic 65-foot-high terraced grand lobby, which is designed to evoke a sense of the enjoyment of seeing and being seen.

Built diagonally across the street in 1969, and in blunt contrast to the delicate formalism of Jones Hall, is the Alley Theatre. Designed by New York's Ulrich Franzen & Associates with MacKie & Kamrath, the \$3.5-million building houses two theaters, a fan-shaped auditorium and a smaller quadrangular arena, which share a front entrance and backstage facilities. Inside, the vigorous interplay of forms and intricately interlocking spaces indicate a complex building section. The building's exposed concrete skin projects a brutalist massiveness. The few windows, as well as the turrets, parapets, and battlements, give the building an inescapable fortress-like appearance. The nine towers are not merely for show, however; they contain vertical circulation, elevator mechanisms, and air-handling equipment, and serve as abutments for the building's long roof spans.

Commerce and Recreation

WHILE HOUSTON was acquiring culture, Dallas was going shopping. NorthPark, then the world's largest climate-controlled mall, opened in 1965 five miles north of downtown Dallas along one of the new highways leading to the suburbs. Built on a 94-acre site with parking for 6,000 cars, the shopping center was entirely faced in white bricks. The 1.3-million-square-foot mall contained almost 100 stores, with three anchors, Titcher-Goettinger, J.C. Penney, and Neiman-Marcus, establishing the L-shaped plan. Neiman-Marcus was designed by Eero Saarinen & Associates; the architect for the rest of the mall was Harrell + Hamilton.

The trend-setting idea at NorthPark was to create not a street of stores but a series of naturally lighted plazas with fountains and plantings, indoor "public squares" where activities could take place, including, as *Architectural Forum* wrote, "such displays as a yacht or a Maserati . . . Texas-type impulse merchandise." The



Courtesy Amon Carter Museum



Bert Brundt & Associates



W. H. R. Co.

Top: The Amon Carter Museum, Fort Worth, 1961, was designed to hold the cowboy art of Remington and Russell.

Above left: Jesse H. Jones Hall, Houston, 1966, was called "the most sophisticated [building] of its kind anywhere in the world."

Above right: plan of Jones Hall.

Left: the grand lobby at Jones Hall.

Below: The Alley Theatre, Houston, 1969.



Bert Brundt & Associates





Eero Saarinen & Eero



Balthus Korab

Top: NorthPark, Dallas, 1965, the world's largest climate-controlled mall when it opened

Above: Great Hall at the Apparel Mart, Dallas, 1965

Right: Astrodome, Houston, 1965, a stadium that can only be described with superlatives. Its clear span of 642 feet was twice that of any previous structure; the scoreboard alone cost \$2 million and was four stories high.

Bottom: interior of the Astrodome, a space so large that its center height of 208 feet is the equivalent of an 18-story office tower.



mall was enormously popular, and it was expanded in 1975 to 1.6 million square feet of leasable space.

Straddling the line between commerce and culture was Dallas's Apparel Mart, designed by Harold A. Berry, which also opened in 1965. The enormous building, still the only of its kind in the world, houses 1,650 fashion showrooms under one roof. It also contains at its center the Great Hall, intended primarily for fashion shows, with a seating capacity of 6,000. The room, designed by Pratt, Box & Henderson, is cavernous, not only because of its size (60 feet high and 42,000 square feet) but also because of the generous landscaping, water fountains, surprising level changes, textured walls, and built-in nooks that create a number of more intimate sub-spaces within the great volume. These features, along with the space's movement and dynamism, and its lack of orthogonals, make it a convincing example of the then-popular neo-expressionism.

The decade's biggest indoor space, however, was Houston's Astrodome, a building that deserves its "Eighth Wonder of the World" nickname. It was built in 1965 (largely with public funds) by promoter Roy Hofheinz, who assured the city's residents that the "stadium [would] take its place alongside the Eiffel Tower and the great wonders of the world in construction." The stadium, designed by Lloyd & Morgan and Wilson, Morris, Crain & Anderson, was the first permanently enclosed air-conditioned sports arena for baseball and football; it has a clear span of 642 feet—twice that of any previous structure—and a center height of 208 feet—the equivalent of an 18-story office tower; the 260-acre site it sits on has 30,000 parking spaces; the original six levels seated up to 66,000 spectators; the scoreboard alone cost \$2 million and was four stories high and 474 feet long; the Dome is so huge, in fact, that shuttle astronauts could see it from space (see *TA*, May/June 1990). It immediately grabbed the public's imagination upon completion, and has since become the Acropolis of American sports culture.

Continuing Relevance

THE ASTRODOME SURVIVES TODAY as an instantly recognizable landmark of the '60s. Born of can-do vision (and vanity) as well as structural innovation and bravado, it remains central to its city's identity; the same could be said for the Tower of the Americas and its place in San Antonio. Other buildings—Jones Hall, One Main Place, the Apparel Mart—have managed to retain their original significance and standing in their cities, even if at a notch below landmark status.

The rank of other projects has been diminished somewhat by later developments: the Amon Carter Museum, for example, must compete for attention with the Kimbell, Houston's airport was soon dwarfed by DFW, and the Humble and Tennessee Gas buildings have been overshadowed by a dozen newer, more dazzling high rises in the vicinity.

Whatever their status, though, these heroic structures remain to remind us of a not-so-distant architectural culture. The results of mistakes committed are still there, to prevent similar insensitivities; more important, so are the successes achieved, to inspire, perhaps, architects able to see them through three decades. **TA**



Mean Photography



Sun and Study: Changing Trends

THE 1960s's UNIQUE DEMOGRAPHIC CONDITIONS played a major role in the changing architecture of schools and residences. Over the 10-year period, half the population growth took place in the 15-to-24-year age group, causing a doubling in college enrollment and a huge jump in the number of people living alone.

While, in the '50s, close to four out of every five newly built dwellings were single-family houses, by the end of the '60s apartments accounted for more than 40 percent of all housing. **The Oaks Apartments** (Austin, 1964, top left), by R. Gammel Roessner, was one of only three Texas projects to win an AIA national Honor Award during the entire decade. It was cited for its imaginative site planning and astounding manipulation of levels on a confined, sloping site. Each apartment grouped around an intimate court made exciting by the use of water and preservation of large oak trees. The complex was thoughtlessly razed by the University of Texas in 1970.

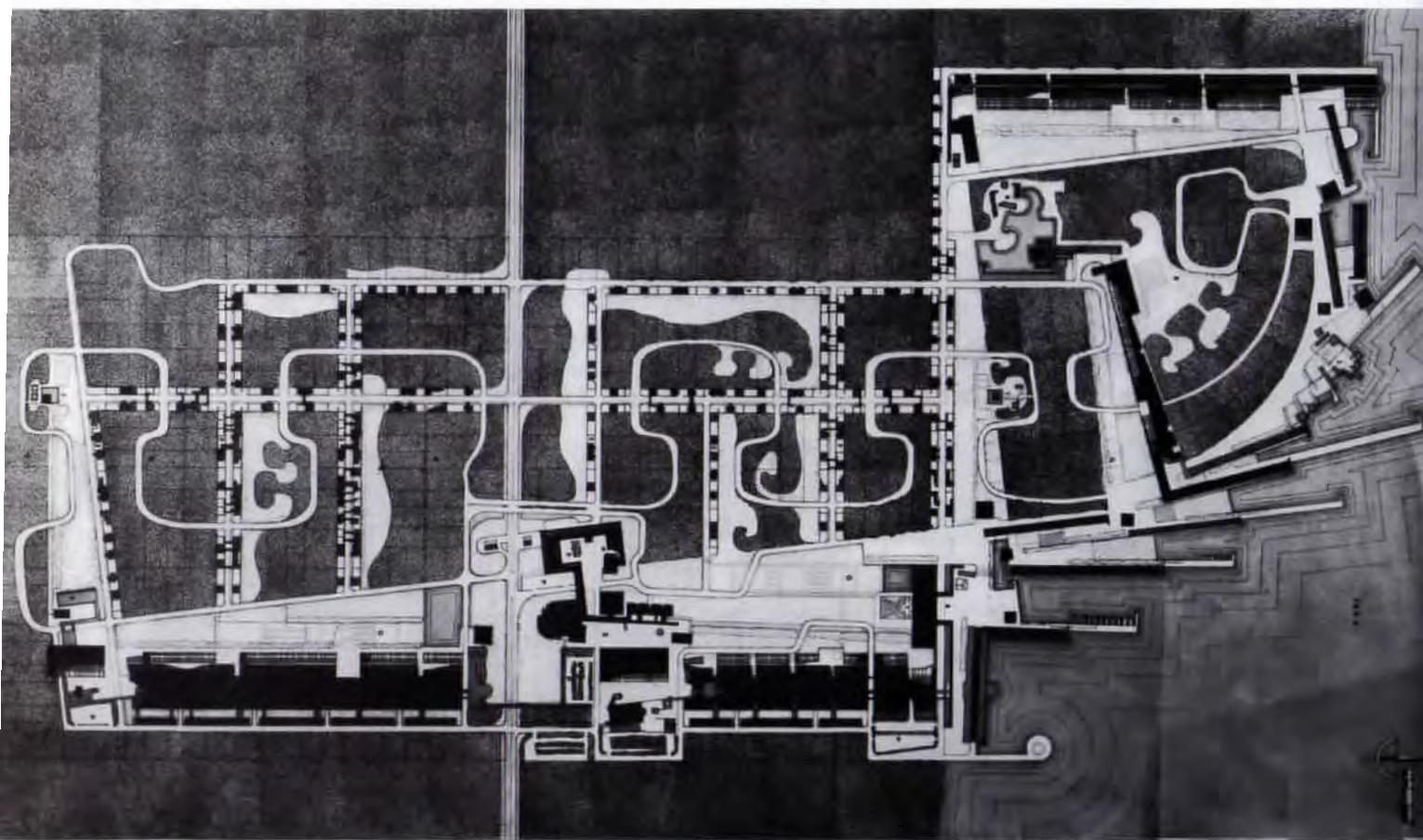
Because of necessity and the availability of abundant and cheap fuel, Texas led the nation in air-conditioning technology. Houses, like the dramatically planned residence at **11207 Shelterwood** in Dallas (photo, top right, and plan, right) by O'Neil Ford and Duane Landry, Associated Architects (1970), could all but ignore climatic considerations and orient expanses of glass to views while downplaying sun control.

Texas, never a leader in education, was nevertheless well prepared for the college explosion. *Progressive Architecture* in 1965 wrote that the state "had a program of university construction that is very likely second to none," thanks largely to the \$150-million worth of construction in the planning stages at the seven campuses of the University of Texas.

Among the private institutions, Trinity University in San Antonio, displayed the best new architecture. There, buildings such as the Margaret B. Parker Chapel and the **Ruth Taylor Theater** (1966, middle left) are among the best on campus. Like the rest of the buildings, they were designed by the firms of O'Neil Ford and Bartlett Cocke in the same exterior brick. The 166-foot T. Frank Murchison Memorial Tower, serving as a campanile, is another fine addition to the campus.

In elementary and secondary schools, new educational concepts that recognized the distinctive needs and interests of individual students dictated a different kind of design. More varied spaces, like swimming pools, art studios, gymnasiums, auditoriums, woodworking shops, and theaters, were required. Related functions were grouped around a central "resource center," which was designed as the repository of a wide range of student-oriented and -operated media. The "multimedia provide[d] for the various cognitive styles of individual students" and permitted them to learn on their own with little supervision, which allowed teachers to concentrate on the less able students. San Angelo's **Glen Junior High School** (bottom left, by Donald R. Goss Associates, 1967) is a fitting (if startling) example of the circular plans that developed to fill these needs. **NL**





IRVING PHILLIPS: LEARNING FROM THE 1960s

By Gerald Moorhead, FAIA

The 1960s work of a Houston architect and planner shows the influence of his training with The Texas Rangers, and points to his abiding love of the city.

HOUSTON ARCHITECT W. Irving Phillips, Jr., FAIA, was a student at the University of Texas at Austin in the 1950s when then-Dean Harwell Hamilton Harris assembled a faculty centered on Colin Rowe and including Werner Seligman, Bernard Hoesli (who came from Le Corbusier's *atelier*), John Hejduk and Robert Slutzki (who both had studied with Josef Albers), John Shaw, and Lee Hodgden (from Aalto's office).

When Phillips entered UT in 1954, Colin Rowe was still very positive on "Mod Arch," Le Corbusier was a near-deity, and studio problems were directed toward complicated schemes generated by figure-field relationships, literal and phenomenal transparencies, and perception studies based on Gestalt psychology (the sort of thing found in Rowe's 1976 book, *Mathematics of the Ideal Villa*). Phillips had studios and seminars with Seligman, Hejduk, and Slutzki, and history lectures with Rowe.

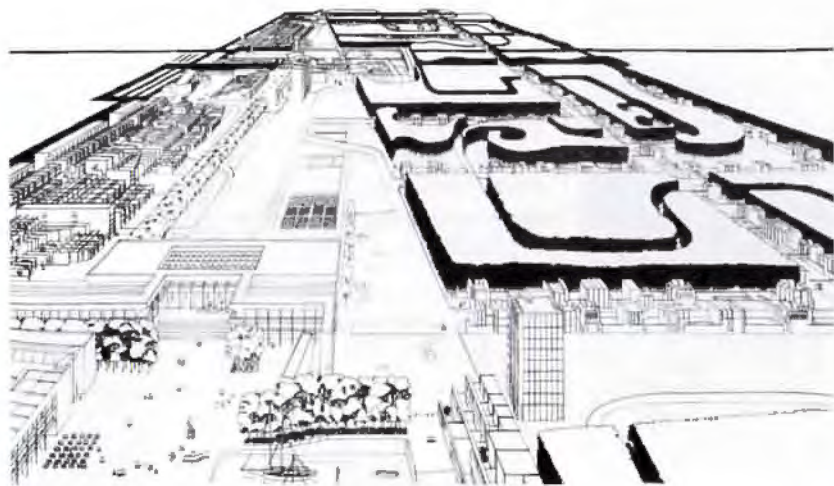
The excitement lasted barely two years before the group scattered, although the core reassembled with Rowe at Cornell within the next several years, where they were known as "The Texas Rangers." Rowe has been at Cornell ever since, building an international influence through the Graduate Studio of Urban Design.

After graduation in 1959, Phillips spent two years of travel and study in Europe, enrolled at the ETH in Zurich (where Hoesli had moved), then spent a year in the U.S. Coast Guard. He entered Cornell for a master's degree in 1963, where his small studio of seven students had Rowe to themselves every day, and Phillips drank with him every night. At Cornell, Rowe matured his enormously influential philosophy of contextual design, as defined in his 1978 book *Collage City* (with Fred Koetter).

"Colin knew every historical precedent imaginable and could project it into a modern situation," says Phillips. According to Phillips, Rowe taught the lessons of the organizational principles of modern architecture (especially Le Corbusier's) through the use of historical examples. Long before the postmodern vogue, Rowe realized, as his collage theories revealed, that it didn't matter what style or form was used, it's all in the organization, which flows from history.

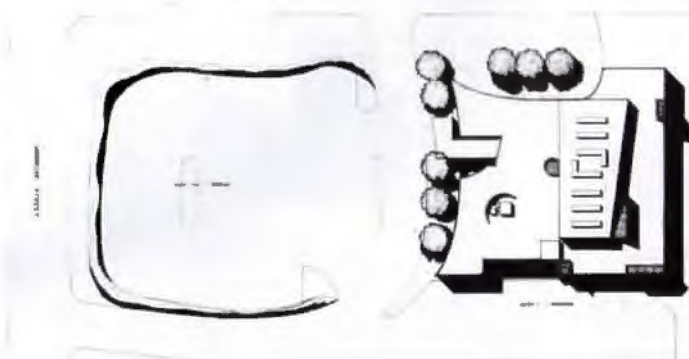
A Satellite Town

PHILLIPS'S THESIS PROJECT AT CORNELL, called "A Satellite Town," showed Rowe's influence. More important, it has proven to be a prophetic source for his later work.



Facing page: Plan of A Satellite Town, Phillips's thesis project at Cornell, which has been a source for his later work

Top left: Perspective for A Satellite Town



Gerald Moorhead, FAIA

(He admits that most of the planning designs done in his career draw and develop ideas from this scheme for a "new town" on the shore of a hypothetical lake along Spring-Cypress Creek north of Houston.) The 475-acre site is organized into zones of increasing density, from single-family houses scattered in the forest and condominiums lining more-urban streetscapes, to commercial facilities and high-density housing along the outer borders. Not meant to be a self-sufficient community, Satellite Town is relieved of the messier types of land uses, and it draws much inspiration from the Garden City model, with its hierarchy of densities. Portions of the plan, especially the dock area, are fractured and recomposed in a cubist manner—the docks have the cascading rhythm of Marcel Duchamp's *Nude Descending a Staircase*—and also respond to Aalto's wave motif. The treatment of houses against the water's edge carries romantic allusions to Portofino. In a surprising interpretation of French baroque garden manners, the natural forest is conceived as dense *poché*, out of which is carved open space and undulating neighborhood roads. Composed as a figure-field diagram, the forest is thus transposed into the black *poché* of urban buildings on a Nolli map, the suburb reurbanized.

Phillips returned to Houston in 1965 and worked with Burdette Keeland and the late Howard Barnstone for a year (Eugene Aubry was also one of the four people working in the back room at the time), then joined Clovis Heimsath Associates for three years. As a project designer, he had considerable creative latitude, applying Rowe's teachings to residential and commer-

cial projects, a country club, a religious center, a fire station, and a library.

An example of Phillips's work while with Heimsath is the Vinson Library, a City of Houston branch completed in 1968. Although the neighborhood was open prairie at the time (and still mostly is), Phillips attempted the contextual approach, using "cues" from around the site to inflect the scheme. The parking area is edged with a low, freely-formed berm that pushes the entry wall inward. The main reading room is perpendicular to the entry axis, the forced perspective of its tapered shape making it seem larger. The library is a subtractive scheme, a basic cube eaten away by forces from the outside. The placement of trees marks the former edge of the conceptual cube.

The Firm of Phillips and Peterson

IN EARLY 1969, Phillips opened an office with University of Houston graduate and fellow Heimsath employee Robert W. Peterson, The Firm of Phillips and Peterson. (A senior at Rice that spring, I was their first employee. I went on preceptorship at CRS that summer, working long days with Paul Kennon and nights with Phillips. It was an intense year of absorbing the Saarinen work ethic of Kennon, with his Japanese inflections of the period, and Corbu's moral modernism. I learned more about architectural design and history from listening to Phillips than I ever had at school [perhaps I wasn't listening, as Andy Todd claims] although I maintained my predilection for Venturi in spite of his Corbusian onslaughts. I developed a nearly-exclusive

Bottom left: Site plan of Vinson Library in Houston, completed in 1968, an example of Phillips's work for Clovis Heimsath Associates

Above: The unbuilt House on Buffalo Bayou project, designed by The Firm of Phillips and Peterson, is based on a central-hall type, focusing on an outdoor room.



Top left: Phillips and Peterson's unbuilt Vacation House project is a house with two faces. It is a cube in form, sliced on the diagonal, with open and solid

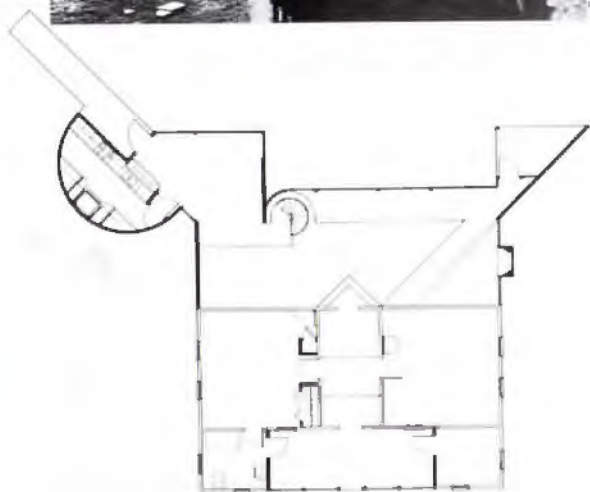
sides, in an ambiguous attempt to reveal a personality for the building; Phillips says it shows his response to a famous dictum of Le Corbusier.

Right: The Fire Station No. 9 in North Houston is a cubic volume, with figural shapes applied or forced out by the space needed within by the engines.

Far right: Fire Station No. 9, detail

Below right: Phillips and Peterson's A Country House is based on a traditional Texas farmhouse with a central dogrun hall; the addition doubles the original volume, but it is split on the cross axis, and its walls splay outward to the Hill Country panorama.

Bottom Right: Plan for A Country House



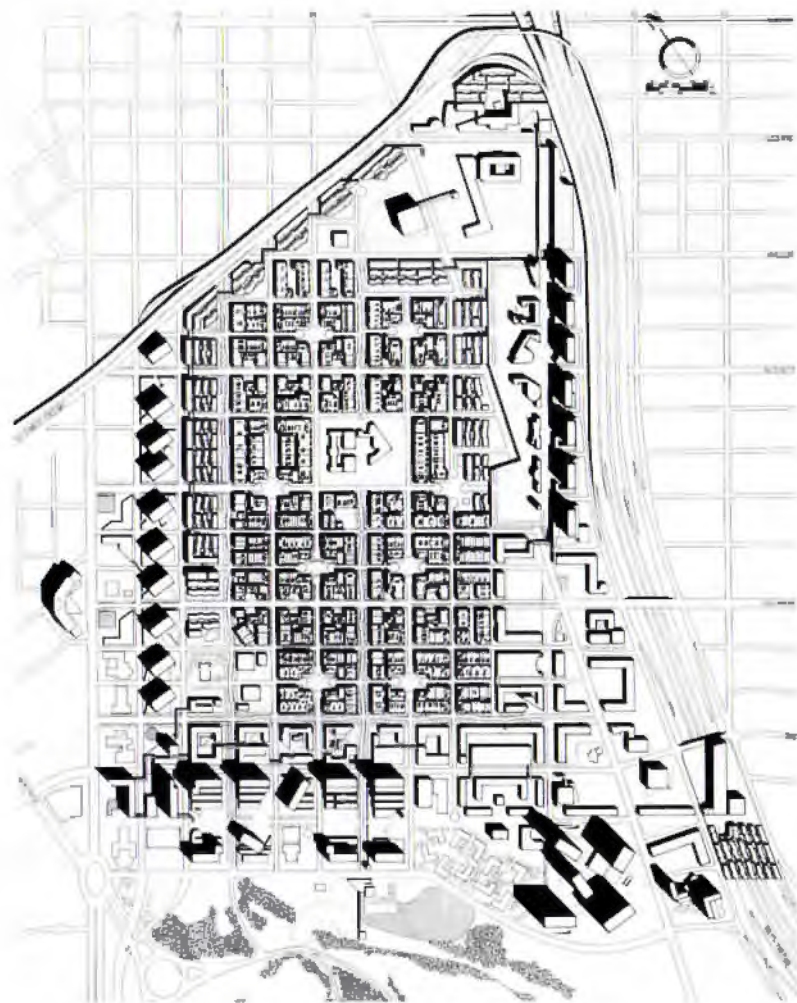
preference for Baroque music and a near-addiction to Dr. Pepper under Irving's influence.) Phillips would do crow-quill sketches of his schemes and Peterson and I would have to figure a way to make them stand up, usually by building small white Strathmore models until things worked.

The mix of project types was stimulating: houses, fire stations, land planning, and office and retail buildings. The land schemes and commercial projects seldom got beyond the stage of feasibility studies; Houston's boom was not yet in full tilt.

The project for A House near Buffalo Bayou focuses on a large outdoor "room," with the actual house defining two sides of the space. The entire site is structured; one edge is eroded by a gully, with a pool at a lower level leading the eye to a vista down the bayou. The soft impression of a 45-degree angle is persistent in the planning of the house, which is based on a traditional central-hall-type plan. The ruined room embodies a reference to Aalto's vacation house at Muurame.

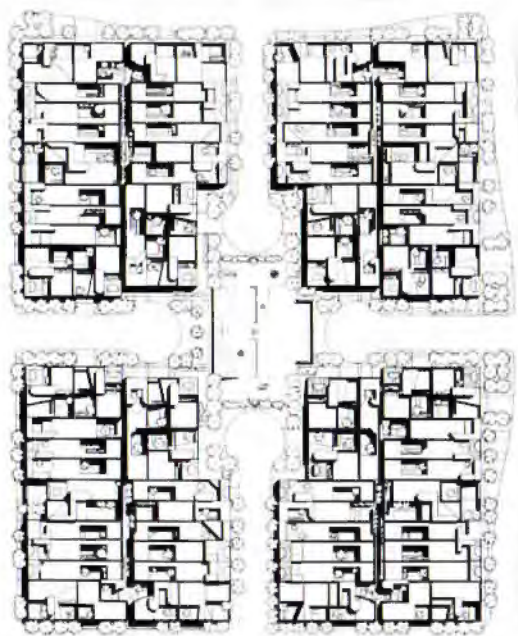
The Vacation House project is a house with two faces. The basic cube is sliced on the diagonal, with two sides solid and two sides open. Phillips attributes this duality to the need to create a personality, a face, for the building, from Corb's quote "somewhere hidden in the face is the reality within." But the character implied is ambiguous; is it concealing or revealing? By attributing this content to the house, this personification, perhaps subconsciously, a new layer of meaning is added.

The design for A Country House has a simpler, more generic theme. A small, traditional Texas farmhouse



Left: Plan of Park Row, an unrealized project for a 160-block area near downtown Houston that aimed to become a model urban environment, addressing racial

divisions and mixed land use; it called for 8,500 residences, 115 acres of park, a million square feet of retail space, and 5.6 million square feet of office space.



Above: The plan of a residential quarter in Park Row shows the dense clusters of row houses Phillips envisioned.

with two rooms and a central dogrun hall is literally doubled, its gable-ended section repeated on the back of the original. The addition, however, is split on the cross axis, its walls splayed outward and roof upward to the vast panorama of the Texas Hill Country. The physically small house is enlarged to the horizon.

Fire Station No.9 is a suitably civic presence in its North Houston neighborhood. The design is additive, a cubic, contained volume with figural shapes applied or forced out from within by the large space needed for the fire engines. A few upper corners are eroded to reveal a crystalline glass layer within.

Among the many land-use studies completed by Phillips and Peterson, the most ambitious was for Park Row, a 160-city-block area between Hermann Park and downtown Houston; it sought, the prospectus said, to demonstrate "that Park Row can become a vital urban center for in-town living and a model of urban environment, meeting the problems of racial differences and mixed land use." The master plan, phased over 20 years, projected 8,500 residential units, 115 acres of park and open space, 1 million square feet of retail space, and 5.6 million square feet of office space. The plan, like A Satellite Town, was zoned with the highest densities on the outer edges, graded down to a green valley in the center. Park-like boulevards and a green belt linked to Hermann Park. Land-purchase strategies were made, designs were developed for all building types, and a major East Coast developer made commitments, but the project lost energy. A key assumption had been that changes in life style brought about by the rapidly ex-

panding city would cause people to accept a denser, more urbanized environment. It never happened.

With renewed issues of growth and planning now facing Houston following the recent enactment of a planning ordinance, perhaps the viability of Park Row's concepts can be tried. As shown by the unexecuted designs for houses and open places in Park Row, Phillips sought to define neighborhood boundaries and to create identities for smaller segments of the city. Ever present was Colin Rowe's definition of the ideal city, one big enough to support an opera, but with a physical plan compact enough for you to walk to the opera or to the open countryside. A neighborhood should be such a walkable, self-sufficient zone.

Phillips and Peterson separated in 1974, and Phillips practiced solely until joining Peter Brown in 1984. Their work focused on land planning, much of it in the mid-Atlantic states. Phillips & Brown merged with the Vitetta Group of Philadelphia in early 1991, with Phillips as design principal working out of Houston. Current projects include a school, library, and transit center, all in Houston, and a dream-project for 100 villas on 1,000 acres of campagna outside of Rome (not the one in Texas). Phillips says he hasn't abandoned any of his earlier notions, but is accumulating more upon that foundation. Those will be stories to tell in another issue of *Texas Architect*.

TA

TA Contributing Editor Gerald Moorhead, FALA, a new AIA Fellow, is a senior associate with Reid/Fein in Houston and a regional correspondent for Architectural Record.



RESTORED ISLAND ANCHOR

By David Woodcock

A TREASURE OF RESIDENTIAL ARCHITECTURE in Texas became available for public view earlier this year with the restoration of the Willis-Moody Mansion in Galveston.

The house was designed by William H. Tyndall (1841-1907), who arrived in Galveston in 1879 from Liverpool, the port through which most of Galveston's raw cotton, exported to the English market, passed on its way to the spinning mills of Manchester and Northwest Britain. Tyndall was commissioned to design the house by Narcissa Willis of Galveston soon after his arrival.

Tyndall claimed to have studied under the English architect Edward Pugin, son of the great A.W.N. Pugin, and his design for the mansion was both monumental in scale, painstaking in its details and finishes, and ingenious in its use of such innovations as radiant hot-water heaters for the conservatory, a complex system for calling the servants, a dumb-waiter to convey food from the basement to all the upper floors, a clothes dryer using heat from the central furnace, and luxurious bathrooms. Reaching three floors in height and built over a full basement, the Richardsonian-style house contains over 60 rooms. Its red brick is set off by stone dressings, and the whole is sur-







Pictured at 19 (top left), Mary Moody Northern lived in the residence designed by William Tyndall for Narcissa Willis (shown circa 1901, above) from 1954 to 1983. The reception room (above right) was used for guests.

Specialists working on William H. Tyndall's Willis-Moody Mansion in Galveston have produced one of the most thorough research and restoration projects in the state.

Preceding pages: exterior (bottom left); the dining room panels (top left) were restored from damaged originals; the stair hall (right) features a stained-glass window.

mounted by an elaborate red Spanish-tile roof covering the gables, turrets, and hips formed by the heavily articulated plan.

The Willis Mansion was heavily damaged in the Great Storm that struck Galveston in 1900. The house, which had reportedly cost \$80,000 to build, was sold for \$20,000 after the hurricane to W.L. Moody, Jr., founder of a family fortune in banking and insurance that is still synonymous with the wealth and entrepreneurial talent of the Island City. He had the house repaired and lived in it until his death in 1954, when his daughter, the philanthropist Mrs. Mary Moody Northern, took up residence. Ironically the hurricane of 1983 also damaged the house, and forced Mrs. Northern, too, to move out. It was her intention to return, so the ensuing repairs (under the aegis of the newly-formed Mary

Moody Northern Foundation) were based on maintaining the house as a working residence. Sadly, Mrs. Northern died before the repairs were completed. The trustees of the Northern foundation, following her wishes to establish the house as a museum in memory of her parents, recognized that a change in function required a much greater level of accuracy in the restoration process. The work on the roof had been largely completed, and some of the damaged woodwork on the interior had been removed, when restoration ar-



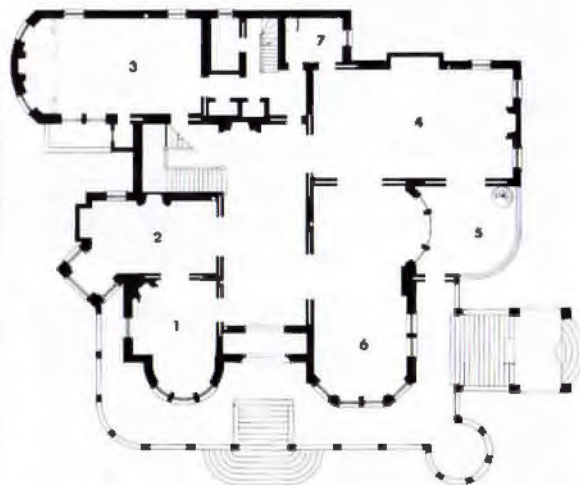
chitect Eugene George, FAIA, of Austin and San Antonio was commissioned to establish the framework for the restoration process. Other architects, including Graham Luhn of Houston and Charles Phillips of North Carolina, acted as consultants for other aspects of the work, and a team of craftspeople and designers was assembled on the site. This team began work on the painstaking evaluation of every inch of the building, followed by the restoration and repair of the exterior. The results of this research are reflected, quite literally, from top to bottom of this amazing structure. The last three years of this work have been directed by Killis Almond, Jr., of San Antonio, who was already working on the restoration of the 1894 Grand Opera House (see *TA* May/June 1986). His team, including project manager Annie Sausser, a graduate of the preservation program at the University of Texas at Austin, has completed one of the most thorough research and restoration projects in the state.

Analysis showed that the salt air of Galveston had not only significantly damaged the imported stone dressings on the exterior, but that much of the ironwork supporting the circular bays and the large interior openings had also corroded. Nor was that all: Elaborate wood paneling, much of it designed and installed by the New York firm of Pottier and Stymus, had to be carefully removed and stored; damaged interior plaster was stripped back to the wood lath or reinforced with injected resin.

The conservatory was completely dismantled, cleaned, repaired, and rebuilt to standards that were even more demanding than the original's.



KEY TO PLAN
 1 RECEPTION ROOM
 2 LIBRARY
 3 LIVING ROOM
 4 DINING ROOM
 5 CONSERVATORY
 6 BALLROOM
 7 BUTLER'S PANTRY



Perhaps the most difficult part of any restoration to museum standards is the need to provide temperature and humidity controls in structures that previously relied on natural ventilation and furnaces. The task of integrating massive mechanical, electrical, security, and display systems in a way that would not distract from the historic qualities of the house has resulted in some solutions that are worthy of Tyndall's original ingenuity. Very wide, shallow ducts thread their way up walls and feed registers that spill out above the window heads, concealed from sight by the elaborate wood and plaster cornices. The equipment makes the attic mechanical room reminiscent of a science-fiction stage set, but on the floors below the effect is virtually invisible.

The establishment of the 1911 restoration date required intensive analysis of both the processes and the results of the work completed prior to that date; while compromises were made based on available materials and the need to prepare for a public opening in early 1991, the philosophy that established the building as a museum guided every detail of the subsequent work.

Nowhere is this more apparent than in the ceilings in the first and second floor of the main hall. The entrance hall is a richly paneled room 10 feet high, 13 feet wide, and 30 feet deep, with a wood ceiling. Since the supporting elements required extensive repair, the ceiling panels were removed, which also allowed the installation of sprinkler systems and provision for the electrical systems. The ceiling panels, now reinforced with steel, were put back in place in June 1990, providing some of the first glimpses of the grandeur of Tyndall's concept.

As the hall turns into the grand stair to the second floor, the upper ceiling comes into view. Like that of the lower floor, it is wood-coffered, but the infill panels are of plaster. Plaster subcontractors Tobin and Rooney of Houston had to replicate many of the moldings from incomplete and deteriorated sections. Working from molds of the best originals, the craftspeople installed each section painstakingly.

As the house was examined in the research phase, it became apparent that the decorative system varied almost from room to room. Mary Canales Jary, whose skills as a restoration decorative specialist had been used on the Grand Opera House, found that the plaster relief panels of the second-floor hall ceiling had been given a polychrome undercoating prior to the final application of aluminum powder and leaf, resulting in a breathtaking subtlety of depth and richness. Similar decorative techniques are used in the dining room and on many of the cornices throughout.

Now open to the public, the mansion celebrates the 19th-century high-style design commissioned by the Willis family, along with the contributions made by the Moody family to Galveston and Texas. It also pays tribute to the architects, designers, craftspeople, and conservators who will have brought this splendid building back to life. The new museum will be a must on the list of things to see in Galveston.

TA

W.L. Moody, Jr., used the library (above left) for business and more intimate social functions. The heavily articulated plan (above) created a variety of interior spaces and a picturesque roof-level assembly of gables, turrets, and hips.

David G. Woodcock, AIA, RIBA, is a professor of architecture at Texas A&M University and a historic preservation consultant. He is a contributing editor to Texas Architect.

Splendors of a Reused Brewery: Two New Projects

The new Ewing Halsell Wing, designed by Chumney & Associates, and the new William L. Cowden Gallery, designed by Lake/Flato Architects, are recent expansions that mark a change in direction for the San Antonio Museum of Art.

THOUSANDS are flocking to the San Antonio Museum of Art to see "Mexico: Splendors of Thirty Centuries" this summer. Most probably don't realize that the museum is a much different institution from the one that opened in 1981 in the former Lone Star Brewery, which had been adapted by Cambridge Seven Architects of Cambridge, Mass. (with associated architects Chumney, Jones and Kell of San Antonio).

When the San Antonio Museum of Art opened, its collections focused on contemporary painting and sculpture and 19th-century Texas furniture, and it hosted traveling exhibitions that could fit into its 55,000 square feet of gallery space. In the late 1980s, however, both the museum's board and its curatorial staff changed, and significant new collections were acquired that steered the museum in new directions.

The first of these was the Denman collection, donated to the museum in 1986 by San Antonio arts patron and philanthropist Gilbert M. Denman, Jr.; it comprises nearly 300 pieces of ancient sculpture and pottery, including one of two existing

statues of the Roman emperor Marcus Aurelius.

The museum also acquired significant collections of classical Greek and Roman painted pottery, along with a collection of ancient decorative arts, including Egyptian, Greek, and Roman glass vessels and bronzes ranging in origin from 3,000 B.C. to the 10th century A.D.

To display these new collections, the museum expanded into 7,200 square feet of previously unused space at the western end of the Jones Street-facing portion of the brewery complex. San Antonio architects Chumney & Associates designed the adapted space, which opened in November 1990 as the Ewing Halsell Wing for Ancient Art, and which includes three new galleries: the Gilbert Denman Gallery for Ancient Sculpture, the Estelle Blackburn Gallery of Greek and Roman Decorative Arts (for pottery), and the Arnold and Marie Schwartz Gallery for Ancient Glass.

Chumney & Associates designed the Schwartz and Blackburn Galleries as neutral white backdrops for waist-high display cases, while the Denman Gallery

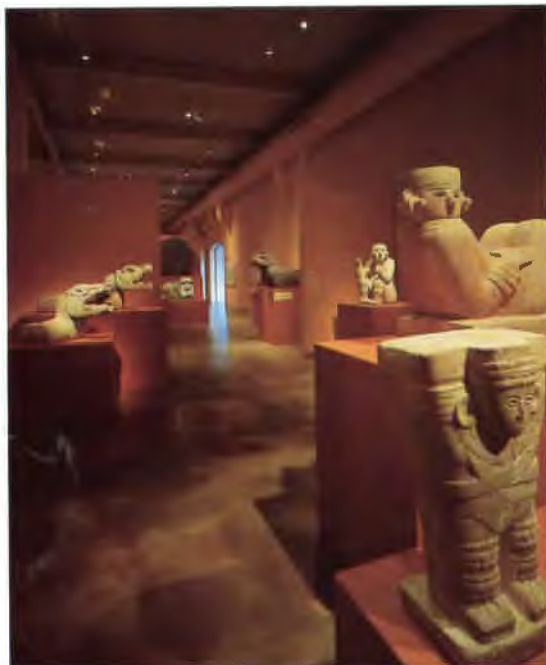
was stripped back to the brick walls and the trusses of the gabled roof, from which air ducts and lighting were suspended. The gallery's window louvers lend it considerable dignity.

Even greater changes lie in store for the museum, heralded by completion of the spartan new 7,200-square-foot William L. Cowden Gallery (adaptation and new linking portico designed by Lake/Flato Architects of San Antonio), added to accommodate the blockbuster Mexican art show; it will house future traveling exhibitions. In a new master plan by Overland Partners of San Antonio, the museum's folk-art wing will be moved to a new building, to be constructed to the east of the existing main building, and a new Asian Art Wing will be built near the site's western edge, replacing the unsavable and now-demolished ice-house. Other existing buildings will be used for support services, a library, and a new cafe and gift shop, establishing stronger connections to the San Antonio River, which flows along the back of the site, while the museum expands for its new mission.

Joel W. Barna

Right: Lake/Flato Architects of San Antonio adapted the rear building of the turn-of-the-century Lone Star Brewery in San Antonio into the new William L. Cowden Gallery, which will house temporary exhibits for the San Antonio Museum of Art.

Far Right: Lake/Flato linked the Cowden Gallery to the museum's main building with a new glass portico.

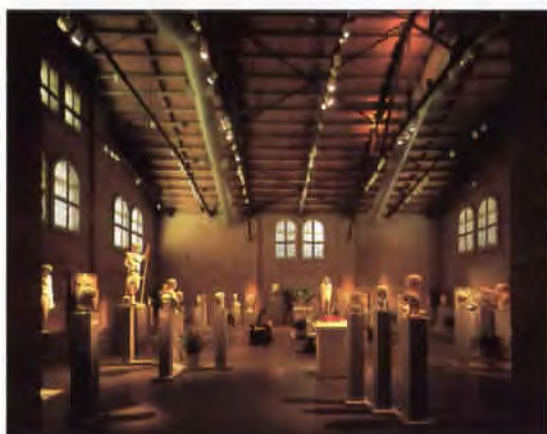




Left and bottom right photo: The Denman collection of ancient sculpture is housed in the gable-roofed Denman Gallery of the new Ewing Halsell Wing, which was designed by Chumney & Associates of San Antonio.

Below: The new Halsell and Cowden wings face a courtyard that will form a circulation spine in the museum's new masterplan.

Bottom left: Jones St. elevation of Ewing Halsell Wing



**KEY TO PLAN
SHOWING NEW GALLERIES
SAN ANTONIO MUSEUM OF ART**
1 Main Hall
2 Schwartz Gallery (glass)
3 Blackburn Gallery (pottery)
4 Dedman Gallery (sculpture)
5 Cowden Gallery (traveling exhibitions)

St. Thomas plans for growth

A new master plan for St. Thomas 44

CAMPUS PLANNING Architects Tom Colbert and Barry Moore have designed a softer, more unified environment for this Houston university.

Practice 45

Thoughts on the U.S.-Mexico Free Trade pact

A Big House, Dallas 46

ARCHITECTURE A house by Max Levy is designed as a simple linkage of pavilions, with generous views and circulation that embrace its site.

Dallas Civic Garden Center 47

ARCHITECTURE Good, Fulton & Farrell has completed the first phase of renovations and additions to a historic Fair Park building.

Revisiting influential forces 48

BOOKS The '80s decade, John Entenza, and Tony Garnier are reconsidered with fresh interpretations in three books.

New Products and Literature 49

Missile Silo Reuse in Metal 50

ON PAPER Architect John Maruszczak, an instructor at UT Arlington, rendered his entry for last year's "Project Atlas" competition in aluminum.

ARCHITECTS Barry Moore, FAIA, and Thomas Colbert (with Scott Slaney, consulting landscape architect, and assistance from students Thom Rourke and Ken Columbo) have completed a new master plan for the campus of the University of St. Thomas in Houston. The new plan helps blend the university's landmark Miesian quadrangle with buildings from the '70s and '80s, while providing a framework for harmonizing future growth.

St. Thomas, a liberal-arts university administered by Roman Catholic priests of the Order of St. Basil, opened in 1947 in the Link-Lee Mansion at the corner of Montrose and Alabama. During the 1950s the university campus expanded south and west as land was purchased or donated by the university's patrons, John and Dominique de Menil; a library and science building designed by the firm of Maurice Sullivan were added, and classrooms and offices were set up in the one- and two-story bungalow houses of the surrounding neighborhood.

In the late 1950s, the university hired Philip Johnson, who designed a new Academic Mall (on a superblock formed by closing off two through streets), a modernist variation on Thomas Jefferson's plan for the University of Virginia, in which flat-roofed steel-framed buildings with brick and glass walls were joined by a two-story framed walkway. The mall was to have been completed at its south end by a chapel Johnson designed to house the last paintings of Mark

Rothko; instead, a new library designed by Eugene Aubry with Wilson, Morris, Crain & Anderson was built in 1971. The completion of the north end of the quadrangle was impeded by the presence of a fast-food restaurant on land that the university was unable to acquire. A new dormitory (1971, Howard Barnstone and Eugene Aubry) and student center (1975, S.I. Morris Associates), with a large surface parking lot, were later added to the west.

When Joseph McFadden was appointed president of St. Thomas in 1988, he hired Moore and Colbert of the University of Houston's Environmental Center to create a campus master plan; McFadden wanted to use it as a basis for a major capital campaign that would make it possible to serve the school's projected growth to 3,000 students, from the current enrollment of 1,700.

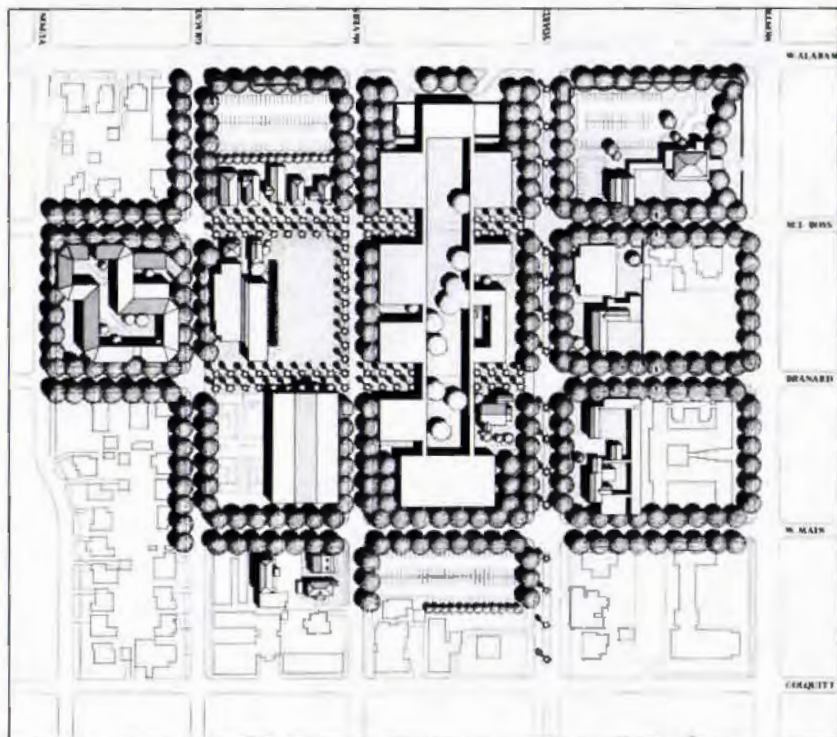
Colbert says that it was agreed that, despite the university's location in an attractive residential neighborhood, the campus suffered from numerous problems, including unclear boundaries and entry points; obtrusive parking; poor integration between the Academic Mall and other spaces; poorly coordinated lighting; interference by through-campus automobile traffic; unsightly power lines; and lack of accessibility for emergency vehicles and handicapped persons.

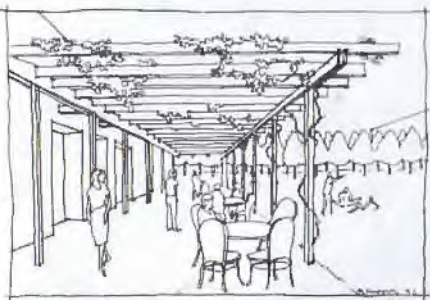
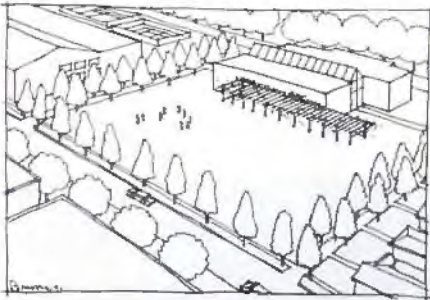
The master plan by Colbert and Moore seeks to bolster the campus's strengths while addressing the major problems from this list. Parking was removed from the campus



Working from St. Thomas's current campus (above), Tom Colbert and Barry Moore, FAIA, sited future buildings and developed unifying links (right), along with a strong landscape-architecture package to harmonize Phillip Johnson's central Academic Mall with already-built and planned additions.

Facing page: aerial view of newly softened lawn adjacent to the blank facade of the student center (above); view (below) beneath new pergola





center to the periphery, allowing creation of a new "academic lawn" in front of the student center; this will be linked in a cross axis to Johnson's mall by tree-lined pedestrian boulevards (which will also establish stronger connections to the nearby Rothko Chapel and Menil Collection). The northern edge of the new campus lawn will be further strengthened by relocation of a row of houses that will be displaced by construction elsewhere. A new pergola will soften the now-blank facade of the student center, helping to link the building with the outdoor activities that will occur on the lawn.

The western side of the academic mall will be completed by addition of new science and humanities buildings, and Johnson's newly designed chapel (see *News*, p. 10) will terminate the mall's northern end, rising above the trees to establish an image for the university on the skyline.

Besides the new rows of trees at the campus center, plantings will play an important role in establishing boundaries for the campus. All the streets facing university buildings, and some adjacent streets, will be lined with live oak trees, to provide shade and definition (as part of this planting program, overhead powerlines will be relocated). Floral plantings will mark the campus edges at either end of the median on Yoakum Boulevard. On Alabama Street, low, ivy-covered walls will be built to screen parking and focus attention on the new chapel.

New lighting will fill in dark spots now found on campus and mark the academic lawn as the campus center; the Link-Lee mansion will gain decorative lighting to enhance its role as a university symbol.

Overall, the interventions called for in Moore and Colbert's plan are fine-grained reinforcements of the place of a unique institution in an important urban neighborhood, integrating it with the city while giving it a clearer institutional identity.

Joel Warren Barna

PRACTICE: Free-Trade Issues

THE NORTH AMERICAN Free Trade agreement now being negotiated may be the most important agreement between the U.S. and Mexico this century. It will establish a free market from the Yukon to the Yucatan, an alliance that will be the largest in the world, allowing for \$235 billion in annual trade, serving 36 million consumers, and producing a combined gross national product of over \$6 trillion.

International trade is crucial to all societies. During the recent U.S. recession, such trade represented 88 percent of the growth in our economy. Mexico's role in the U.S. is also crucial: Mexico is already the third-largest trading partner and export market for U.S. goods and services.

The free-trade agreement will benefit Texas enormously. In 1989, more than \$21 billion in U.S. exports flowed to Mexico, with cities on the 800-mile-long Texas border accounting for more than 80 percent of this trade (Laredo led with over 40 percent of the total). As a state, Texas exported more goods to Mexico than any single country (except the U.S.). Texas and Mexico are more than just neighbors—they are business partners.

What does this mean to the architects of Texas and Mexico? Along the border there are projections of major developments of manufacturing facilities, with up to a million new jobs created, opening a need for supply facilities. This development is expected to stimulate population growth. The Mexican government already plans to develop five industrial cities of 500,000 people north of Monterrey.

In the South Texas-Northern Mexico area bounded by Corpus Christi, Del Rio, Monterrey, and Victoria, population growth will pressure every segment of society. Infrastructure, transportation centers, public-use facilities, housing, the hospitality industry, health-care service and training centers, to name a few, will have to expand.

Think just of the likely impact on education: Public schools in South Texas will serve a population requiring more services, more teachers, and more buildings. Higher education will be pressured by both population growth and the need to improve worker skills.

One state-supported school in South Texas is empowered by charter and state law to enroll Mexican citizens at the same tuition rates as Texas citizens; projected migration of Mexican nationals might easily push this university's enrollment to more than 20,000 students.

I predict that we will find Mexican and Texan architects coming together in new and different ways to respond to these opportunities, and that this coming together will require great sensitivity. There are great disparities between our countries in culture, incomes, and expectations. The practice styles of Texas and Mexican architects also differ in such areas as philosophies of design, documentation, construction, and the role definitions of the owner,

the designer, and the builder. These differences, if not resolved, will inevitably lead to legal and institutional dilemmas that will test laws, insurance practice, local custom, regulatory codes, and local authority.

Overriding all issues, however, may be the problem of licensing. In the United States, laws are developed around a system of education, experience, and examination. To create a "practice portability" and legal acceptance, the licensing authorities of the two countries will have to recognize differences of institutions, culture, and practice, and define a system of compromise. We can expect some difficult times here as we work to understand and resolve these issues.

We will also have to develop construction protocols calling for role definitions that are understood and agreed to by governing agencies, insurance companies, the legal profession, building owners, design firms, and construction firms. These must deal with methods of project delivery that define selection methods for contractors and architects, as well as contracting style. From these must come legal agreements delineating both responsibilities and limitations.

The Free Trade Agreement between the United States and Mexico will change the practices of architects in both countries, and here the professional societies have a great opportunity to provide leadership. Perhaps an accord patterned after that developed by the American Institute of Architects and the Royal Architectural Institute of Canada can serve as a model, although it must be noted that the methods of education and accreditation are different in this case, whereas they are similar in the AIA/RAIC accord.

One of the most significant obstacles to practice between the two countries will be the need for agreement among the licensing authorities. Without such agreement there will be no practice based on reciprocity of licensure. I believe the key to solving these problems will lie in an accord between the professional societies of the United States and Mexico.

The Free Trade Agreement is an exciting international opportunity. Architects have the chance to come together to develop and endorse principles of professionalism that serve the public good by maintaining respect for the practices of both countries, upholding high standards, and requiring the highest levels of professional conduct. **Bill D. Smith, FAIA**

Bill Smith is president of the Texas Society of Architects and president of JPJ Architects, Dallas. The preceding text was adapted from a speech he gave to the May 10 "Architect/Arquitectos" symposium in San Antonio.

Professional societies in the U.S. and Mexico can provide needed leadership toward a free-trade pact.

A Big House, Refined and Polite

Viewed from the street, the Big House (top right) is mostly unassuming except for such details as slotted windows between book-



Photograph by Collier Smith



DALLAS ARCHITECT Max Levy's design for "A Big House" is an attempt, as he puts it, to create an architecture that mirrors Aaron Copeland's music: "urbane and rural at the same time; refined without forgetting about the earth." While such analogies between music and architecture may approximate a feeling or attitude toward the design, they nevertheless fail to make clear a specific design intent. The house does display in Levy's thinking the desire to pay homage to the common vernacular ideal of "home," while maintaining a clearly individual design.

Located on a flat, one-acre suburban lot, the 6,500-square-foot house is broken down into gabled pavilions connected by flat-roofed links, a vocabulary at ease with

genial to intimate gatherings—just right for the client, a family consisting of a home-keeper active in cultural and charitable affairs, her psychiatrist husband, and their three children. The flexibility needed was attained through the use of large sliding doors that separate living, dining, and garden room areas, and that confer a spacious feel to the interiors; bleached oak floors add to the simple elegance inside.

Rooms blend casually into each other in a continuous flow of space. The most exciting area among this is the arcing rear porch, which serves as a transition between the house and the back yard; its curved wall, generously glazed with views to the pool, creates an inviting, airy sun room. If resi-

shelves in the library (right, exterior; far right, interior). Inside, the house opens up with clean, spacious living areas (top left), arranged along a circulation spine with a central arcing sun room (above left) on the house's rear facade.



neighboring homes and with its construction system of stucco on wood frame. Fanciful detailing on the exterior, though, such as bleached redwood siding and trellises that circle the house—as well as more enigmatic light slits to the library—set it apart.

The house was designed to open up to large parties and meetings, yet also be con-

ferences reveal the personalities of their occupants, then the Big House tells us it shelters clients who desire a genteel, leisurely living environment.

Niko Letunic

Editorial Intern Niko Letunic has been a regular contributor over the last year. He recently completed his master's thesis at UT Austin.

The Garden of Civic Delight

AFTER SEVERAL ROUNDS of renovation to the 1936 Dallas Civic Garden Center over five decades, the building had become a disparate collection of elements. Designed for the Texas Centennial Exposition at Fair Park, it was built of buff brick with Spanish Revival touches such as cement plaster, and a clay-tile arcade. In the 1950s, in a common act of the times, the building was stripped of its stone entry, arcade, and all ornamentation; in the 1970s, Pratt, Box and Henderson doubled the size of the conservatory by appending a glass-and-steel addition to the south.

The Dallas architecture firm Good, Fulton & Farrell was hired in 1988 to renovate the building yet again, this time, however, to unify the previous changes.

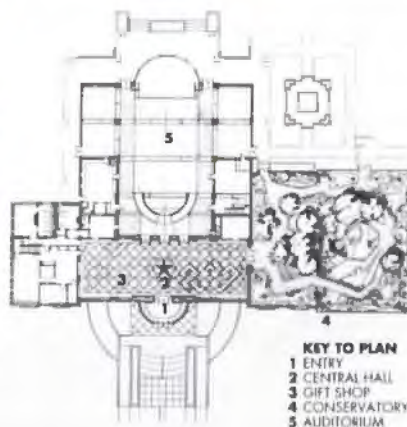
The architects sought to remain as close as possible to the spirit of the original structure, guided by four original drawings, and using materials and details derived from other Fair Park buildings. The building, including the conservatory, was essentially gutted. The brick exterior was repainted to match the buff brick at the nearby Aquarium, a new transition to the entry was created, and an office mezzanine was built in the north wing.

In the central hall, a reception desk and a glass-and-aluminum gift-shop "structure" were introduced. In keeping with monumental Fair Park detailing, a two-tone, gridded terrazzo floor was installed, and the plaster ceiling was raised to incorporate a circular, cove-lit coffer, from which hangs a nine-foot-diameter light fixture with sand-blasted Texas star. Past the hall, in the auditorium—a large room used for garden shows, lectures, concerts, wedding receptions, and other social purposes—wood flooring was installed, the walls were furred with gypsum board, and a curving aluminum handicapped ramp was added. In the conservatory, corroded steel and damaged zipperwall (from the plastic sealant system used in the 1970s addition) were replaced, and waterfalls and new plants were added.

Considering the building's checkered past, the sensitive changes restore some of the structure's original fabric, and help it become a fitting addition to the Fair Park collection. The Civic Garden Center project, however, will not be completed until an Education Building—on hold because of inadequate funding—is built on a site directly south of the Garden Center, and a French garden—complete with *parterres* and *allees*—is installed in the southwest quadrant of the lot.

NL

PROJECT Dallas Civic Garden Center Renovation
OWNER City of Dallas Parks and Recreation Department
CLIENT Dallas Civic Garden Center
ARCHITECT Good, Fulton & Farrell Architects
CONSULTANTS Hixon, Harris & Winters (structural), Robinette & Associates (MEP)
CONTRACTOR J.N. Kent
PHOTOGRAPHER BlackmonWintersKubner



The newly reborn Dallas Civic Garden Center at Fair Park (top left) is a unification of a 1936 fair building and its subsequent additions through the years. Monumental terrazzo flooring and an overhead disk (top right) mark the central hall, with a new gift shop (middle) to one side. Waterfalls and

new plants have been added to a repaired conservatory (above right), and an auditorium has been given a new ceremonial air (above).

Revisiting Entenza's *Arts & Architecture*, the 1980s, Tony Garnier

JOHN ENTENZA (1903-84), who edited and published *Arts & Architecture* from 1938 to 1962, was not a passive observer of California's creative culture. Through the magazine, he helped bring the work of West Coast artists to international attention, publishing architecture, painting, sculpture, graphics, and music reviews, and he patronized the creation of new work with such programs as the Case Study Houses.



Arts & Architecture: The Entenza Years (MIT Press, Cambridge, Mass., 1990), edited by Barbara Goldstein, 250 pages, \$35 cloth

Remembering Entenza in the revived version of *Arts & Architecture* following his death 1984, Esther McCoy quipped that *A&A* was "as thin as a tortilla and as sleek as a Bugatti, . . . a breeder of talent. As a rallying point for the arts, it created the climate in which good work flourished."

The magazine was a local house-and-garden-type until Entenza bought it in 1938. Within two years, he transformed *A&A* with graphics by Alvin Lustig and Herman Matter into an organ for modernism in all the arts. Entenza had a social conscience and believed in the betterment of life through art.

In this new book, Esther McCoy has gathered a selection of articles, reproduced full size as originally printed, which recall the vigor and depth of modernist optimism. *A&A* was a visual magazine, with spare text to explain the photos and plans. This refreshing, stimulating reading contrasts strongly with the overly literary, jargon-ridden, media-hyped contemporary press. The book is a dense concentration of high quality-design and thought, touching on social and design issues that are still hot today.

Although modernism is making a stylistic comeback, we should not forget the social goals that provide much of its energy. After the debased regime of recent decades, who but architects and artists can provide a vision for the future? We desperately need one. The gentle moralism of John Entenza is a good lesson. **Gerald Moorhead, FALA**

IF YOU HAVE LOYALLY READ *Architecture* over the past decade, *American Architecture of the 1980s*, a selection of the magazine's major '80s feature stories, may give you a feeling of déjà vu. Closer analysis, however,

shows that *American Architecture* is much more than a slickly produced set of reprints. Donald Canty, former editor-in-chief of *Architecture*, explains how this book answers the question, "How would you characterize the architecture of the '80s?" He details the criteria used to pick buildings. Canty admits that it would be presumptuous to call this book the best of the decade. It is, however, representative of the period's trends.

Andrea Oppenheimer Dean, editor-at-large for *Architecture*, wrote the book's introduction. She compares the 1980s with the 1920s, describing how architecture mirrored its economy. Unrivaled prosperity and economic growth combined with greed in both decades. Even the catastrophic stock market crash of 1929 was mimicked in the 1987 drop, but without the dire consequences. Dean's story is a historic narrative and a thought-provoking editorial.

American Architecture concludes with 14 essays by a group of critics, architects, and architectural historians who give their perspective of the society and architecture of the '80s in terms of their origins, values, marketing, and variety.

The stars of the volume are the architectural gems. There is something that will satisfy everyone's sense of order, scale, and proportion. The projects are divided into 10 sections, one for each year, with the number of projects in each section varying from two to eight.

American Architecture is a broad and diverse history of a dynamic period of our nation's architectural life. Two possible criticisms, however, must be voiced.

First, all projects in this book have been published previously. On the other hand, it was Edward R. Morrow who said, "Journalism is history's first draft."

In that sense the book serves a valuable purpose. Critics and historians will modify and revise their opinions and evaluations over the years; but this first-class document, stripped of advertisements and all but the most significant projects, will stand as an invaluable reference. **James F. Gallagher**

James Gallagher is an architect in Dallas.

RENEWED INTEREST in the forms of early modernist architecture, if not in its generative substance, has stimulated the reevaluation of numerous architects whose work did not fit the authoritarian standards of the self-empowered polemicists who sought to define and control the modern movement. In the architectural histories, Tony Garnier (1869-1948) usually receives only brief, summary treatment as a utopian planner and a proto-modern architect.

The influence of Garnier's *Cité Industrielle*, designed around 1900 and first published in 1918, is based simply on his choice of a modern industrial city, rather than on a study of the scheme's content. In their efforts to legitimize their work with historical precedents, Le Corbusier and others were attracted to the industrial city that Garnier modeled, the author claims.

Garnier used the river-valley topography of a hypothetical site to segregate living and civic functions from industrial uses with stretches of open country-

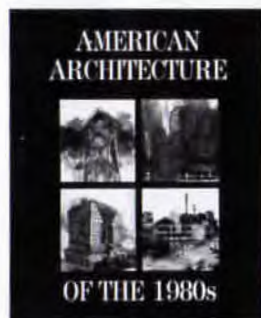
side. The zoning of the municipal offices, public institutions, and entertainment areas at the heart of the city was not rigid but sought "to achieve integration on all levels—in nature, in the home, and in the factory." While Garnier's "chief concern was to prevent the aesthetic of the mechanical world from imposing itself on those spaces designed for the population," the basic modernist stance was to stress the form and symbolism of the "city-machine" and the "machine for living."

In his discussion of the often-conflicting ideologies of the early modernists, the author concludes that, unfortunately, the wrong group prevailed. Contrasting with the arrogant and totalitarian manifestos of the rationalists, Garnier's work is seen in the socialist, reform-minded context of the late 19th century, with a sensitivity to the individual and the environment. The historians took what they needed to fit their argument, leaving the *Cité* largely unstudied and Garnier's many built works ignored.

This volume, making available material long out of print, comes at a fortunate time. With Houston embarking on an ambitious program for comprehensive planning and land-use regulation, and other cities struggling with issues of growth within traditional zoning strictures, alternative approaches to city design are needed. Garnier's *Cité Industrielle* proposes some humane possibilities. **GM**



Tony Garnier: Une Cité Industrielle (Rizzoli International, New York, 1990), edited by Riccardo Mariani, 238 pages, \$75 cloth



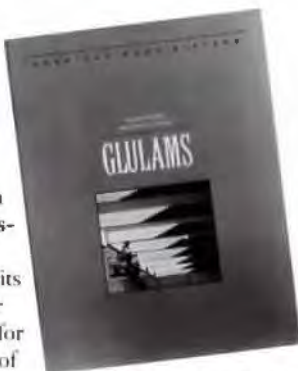
American Architecture of the 1980s (AIA Press, Washington, D.C., 1990), foreword by Donald Canty, introduction by Andrea Oppenheimer Dean, \$60 cloth (\$54 AIA members)

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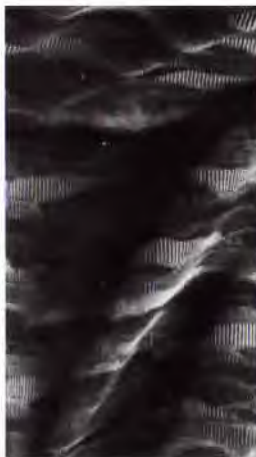


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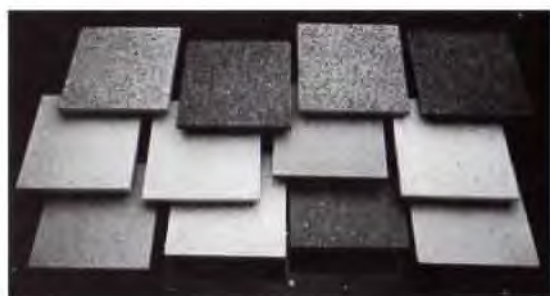
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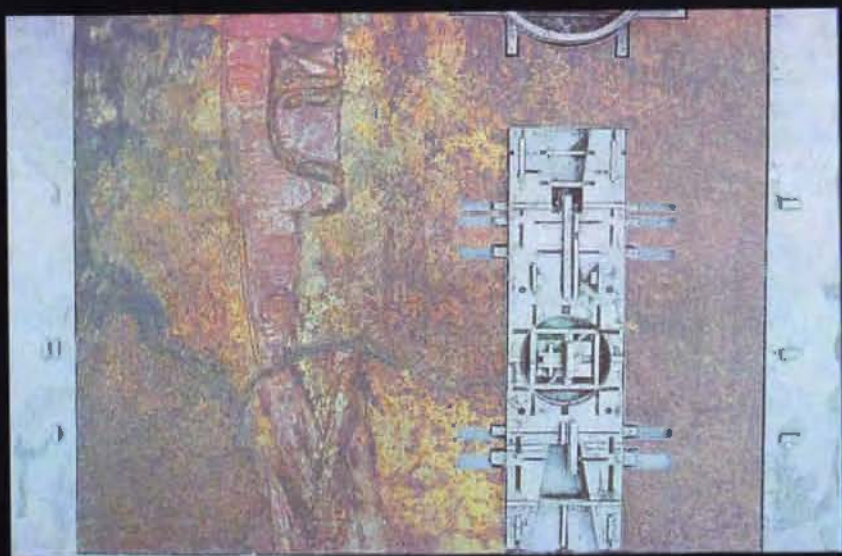
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ON PAPER

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PROFESSOR J.P. MARUSZCZAK of the University of Texas at Arlington explores the interaction of images and design with the means by which they are presented. His "Sky Facade: A Hydroponic Garden," designed as an entry in the Project Atlas competition (see *On Paper*, Nov/Dec 1990), treats an abandoned missile silo as "a facade for the sky, a ladder to the ground, and a vessel for and within water." His plan-relief model in cast aluminum "acts as a site register, . . . monitoring and amplifying site conditions at a public scale." The project was included in "Projects for Water and Sky," which won the Association of Collegiate Schools of Architecture award for excellence in architectural design in 1991. **JWB**



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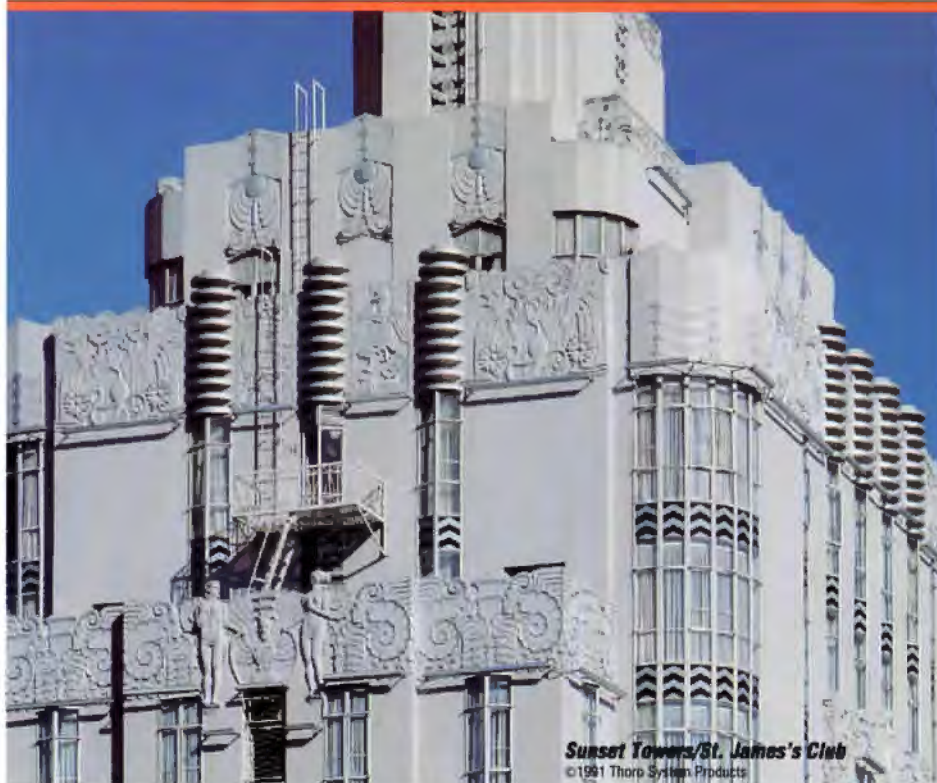
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