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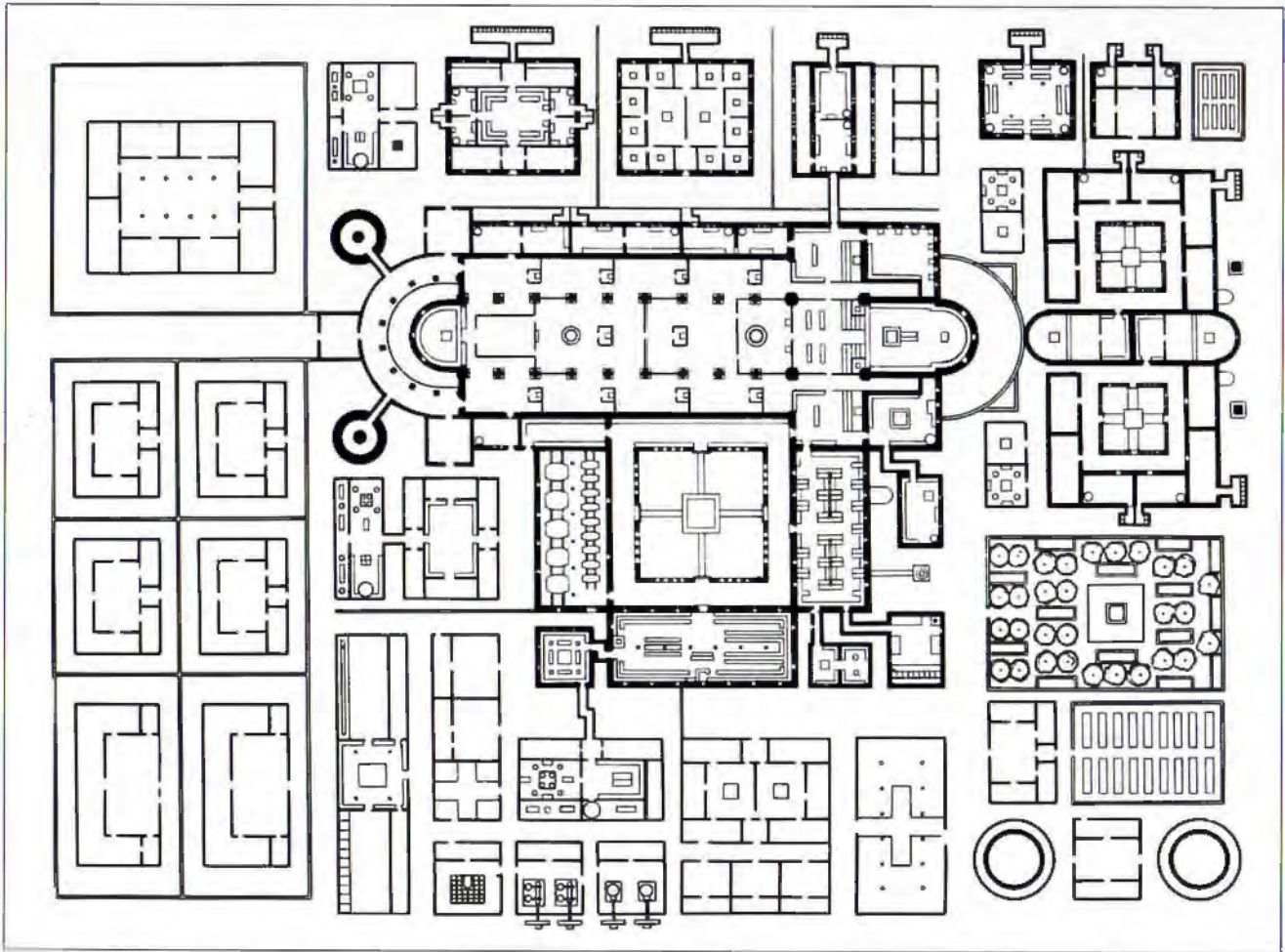
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ok. go through the scriptorium till you get to the liturgical vestment wardrobe. take a left. keep going till you get to tower of st. michael. take another left. when you reach the monks' refectory, hang a right. if you pass the lime kiln, you've gone too far. go through the poultry yard, past the ale granary and shepherd's lodge. just beyond the coopery, look for a sign that says "bloodletting." can't miss it.



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Left: National Wildflower Research Center by Overland Partners, photographed by Timothy Hursley
 On the cover and far left: Mid City at Bank One Center by Gensler & Associates, photographed by Nash Baker

TEXAS ARCHITECT

Busque la sinopsis que se encuentra al principio de cada historia principal.

FEATURES

Design for Today's Merchant 36
 Five architects and developers discuss demographic trends and changes in the industry, the effects of those trends on architect-client relationships, the remarketing of existing facilities, the impact of "big-box discounters" on the design approach, and the future of malls as neighborhood centers.

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BPA membership applied for 3/95.

Heart of Commerce

AS THIS ISSUE'S FOCUS, we present a range of distinctive retail projects, each responding to a difficult set of design and economic issues. If it was not enough for the architect to know the codes and the client's program and to respond with an inspired design, it is a more pressing need for the architect to become even more intimately familiar with the intricacies of the client's business itself. In retrospect, this has always been so.

Historically, the town square and its grand public space provided for the needs of assembly, the needs of commerce, and to a great extent, became the vessels of that community's identity. Of the two great hands of trade and law that gave these places form, trade and commerce would define the rules of change. Anchored by the courthouse, the railroad, or the square, the edges of public life were given a face by the shopkeepers and merchants who had to make their living every day. If the cash registers did not ring that day, they had to determine why, and fix it quickly. It is the same today.

These were the merchants who dictated storefront widths to maximize the number of shops that could face the square. They would be the first to explore new building materials and building systems such as cast iron. They would also be the first to colonize the suburbs. In due time, the horse-drawn cart that brought perishables to market became the ecologically-themed T-shirt cart next to the fountain on the way to the escalator.

Recently, in our attempt to understand this transition, we have rounded up the responsible parties and named them "demographics," and they are particularly evident in the retail environment where Andre Agassi suggests that "Image is Everything." But is this really the case? More often than not, both the image constructed and the message presented by the merchandise and the architecture are generated with a very clear understanding of the customer's needs. This understanding is the heart of commerce that has as its result the essential exchange of goods and services.

As with the last issue, we begin our feature with a roundtable discussion outlining new challenges for the architect, beginning on page 35. Of particular note is Susan Williamson's review of two recently built examples of a new generation of specialty grocery stores, beginning on page 50. You no longer have to wait for your friends to bring back those olives from one of the other coasts. The National Wildflower Research Center, founded by Lady Bird Johnson is finally open southwest of Austin. Mark Forsyth's review is followed by an essay by writer C.W. Smith of Dallas, who has some thoughts on traveling. Given the overwhelming response to our requests for retail projects, and a desire to look more carefully at smaller neighborhood centers, we hope to revisit this topic in the near future.

Finally, as the incoming editor, my best hope is to continue the legacy shaped by Joel Barna, which he presented to Texas architects as a gift, to be opened with every new issue. His stewardship of *Texas Architect* thoughtfully marks a decade of difficult transitions. Thank you, Joel.

Vincent P. Hauser

UPCOMING ISSUES

We invite submissions to *Texas Architect* for all upcoming issues. We need stories about new architectural projects, interiors, historic preservation, urban design, zoning, mass transit and highway development, competitions, and education for our NEWS and SURVEY sections.

If you can help with any of these topics, please call us at 512/478-7386 or fax at 512/478-0528.

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Letters

Reaction to Reaction

HOW COULD I HAVE MISSED missed something so outrageous, was my first thought. After reading the letters to the editor in the May/June issue of *Texas Architect*, I scrambled to find the issue which caused so much outrage from the respondents. Issue in hand, I remembered seeing the article, [on Michael's International, *TA*, March/April 1995] but I honestly do not remember my initial reaction. Having now analyzed the article under the influence of the "Letters," my reaction is favorable. I think you did a good job. To me, you did what a good reporter should do; and that is present the facts and let the reader formulate their own opinions. Too often, the members of our news media present their own views and leave the recipient with the task of interpreting the truth. Obviously your critics did not read the comments in your "notes."

I share the position you expressed, but that does not interfere with my judgement of an architectural design. I have never designed such a facility, but from what I saw and knowing of the

architect's scope of work, this was a very good commission. Obviously, there are some architects who refuse such a commission, but I could never bring myself to condemn one who did (no matter what my personal beliefs are). I believe the architect produced a good product and you provided good, honest coverage of what had been done.

I cannot apologize for the actions of others, but I can tell you that I believe their reaction and their judgement of you and the architect are without merit.

*Jim W. Sealy, FALA
Dallas*

I WISH TO ADD my name to the apparently small group of readers that objected to the inclusion of a "topless dance bar" in the March/April issue of *Texas Architect*. It was not clear in either your "Editor's Note" or the specific article that you objected to this form of "entertainment" architecture. Inclusion of architecture that is in support of destructive behavior and lifestyles without a definitive objection against such places and the supporting professional practice

has no place in our publication.

You should, in your next editorial, admit to your mistake in presenting the project in the improper context and apologize for this lapse of judgement.

*John T. Newman II, AIA
Belton*

Thanks to Barna

You have done an extraordinary job in this position, and speaking from the historian's perspective, I am confident that your tenure as editor will be seen as a remarkable, intellectually productive chapter in its history. You set, and maintained, high editorial standards, often under adverse conditions. As a result, *Texas Architect* from the 1980s and 1990s will be an important cultural document. Thank you for the commitment, conviction, and dedication necessary to sustain this enterprise.

*Stephen Fox
Houston*

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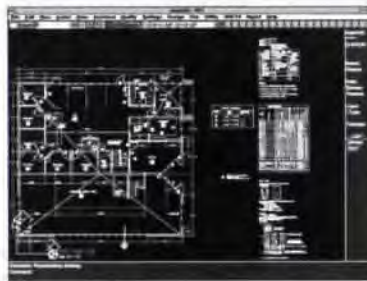
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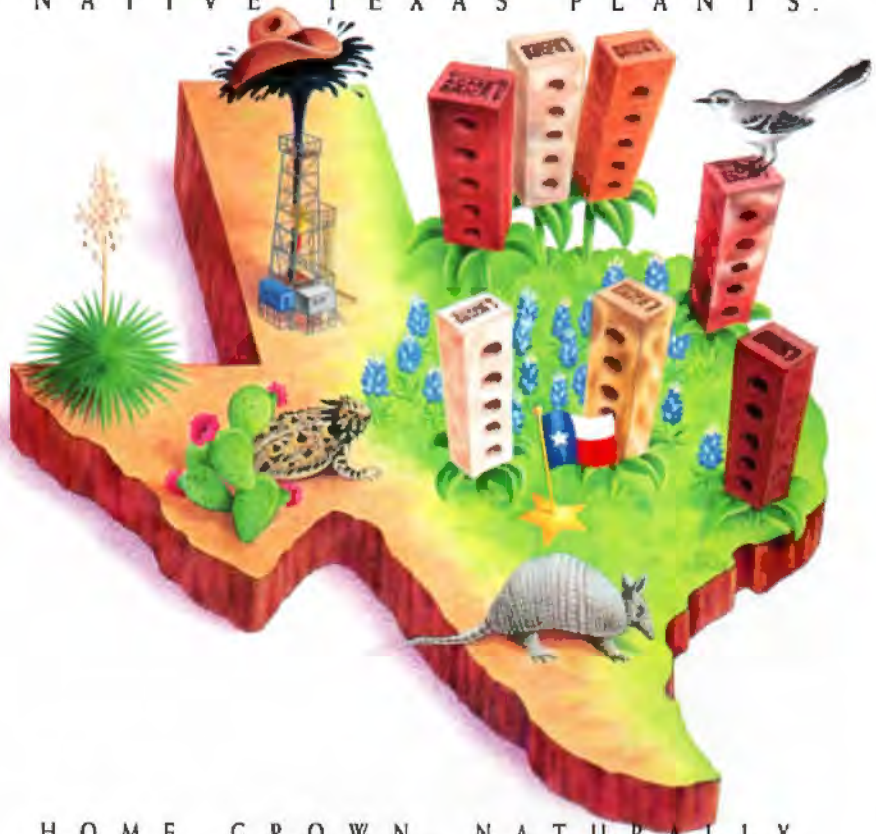
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News

Capital Improvement 14

DALLAS A bond package approved by voters will fund a number of infrastructure-repair projects as well as new construction.

Moneo revealed 14

HOUSTON Plans for Rafael Moneo's addition to the Museum of Fine Arts, Houston have been announced.

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SAN ANTONIO The new downtown library, designed by Ricardo Legorreta, opened in May.

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SAN ANTONIO Four winners were named in AIA/San Antonio's first graphics competition.

Calendar 23

Greener Pastures 24

AUSTIN Two recent conferences focused on similar issues involving sustainable and green building.

Restoring the Queen 26

GALVESTON Ford Powell & Carson of San Antonio has completed the first phase of restoration of the Hotel Galvez.

Design winners named 27

DALLAS Eight winners were named in the chapter design-awards competition.

Capital Improvement

DALLAS In addition to electing the city's first black mayor this past May, Dallas voters overwhelmingly approved the first capital bond program in a decade.

The majority of the \$175 million bond referendum was dedicated toward deferred maintenance of the city's badly deteriorated infrastructure, including street resurfacing, flood control, and building repairs. Specific funds were also targeted at city-wide Americans with Disabilities Act (ADA) improvements, extension of the McKinney Avenue Trolley, a new police headquarters, a Hispanic cultural center, a visitor's center for the Dallas Arboretum, continued renovation of the Cotton Bowl, and expansion of the Dallas Zoo. New roofs for two of the city's architectural landmarks, I.M. Pei's City Hall and the barrel vault at Edward Larrabee Barnes's Dallas Museum of Art, were also included in the referendum, as was restoration of the buildings at Fair Park built for the state's centennial celebration in 1936. Those art deco-style buildings, which comprise a National Historic Land-

mark complex, face serious structural problems, as well as crumbling stucco and deterioration of exterior murals. The buildings have been listed on the National Trust for Historic Preservation's 1995 list of "America's 11 Most Endangered Historic Places"; Fair Park was the only site listed for the second consecutive year.

The 1995 bond program will provide funding for the first installment of a 30-year strategic vision for the city entitled the Dallas Plan (see "Of Note," *TA*, Nov/Dec 1993). The result of a two-year privately funded planning effort that was formally adopted by the City Council, the Dallas Plan recommended that the city institute a three-year cycle of modest and affordable bond programs through the year 2025.

While the 1995 bond program falls far short of addressing the long-range capital improvements identified in the Dallas Plan, it does mark the first instance where public funds were used to leverage contributions from other governmental and private sources, one of the cornerstones of the Dallas Plan approach. Many of the

Moneo revealed

HOUSTON Nearly two years after Spanish architect Rafael Moneo was selected to design an addition to the Museum of Fine Arts, Houston, a model of his schematic design has been unveiled by the museum. The 185,000-square-foot Audrey Jones Beck Building, named for a major museum donor, will occupy a block across Main Street from the present museum, connected Houston-style with an underground tunnel.

Clad in Indiana limestone like the original museum, which was designed in 1924 by William Ward Watkin with additions by Ludwig Mies van der Rohe in 1958 and 1974, the Beck Building will be a rectangular two-story block with a perforated screen facing the Main Street entrance and a bristling skyline of skylights.

The project contains 85,400 square feet of exhibition space, more than doubling the MFAH's capacity to display its 27,000-piece collection as well as to handle the blockbuster traveling shows that have become a staple of museum programming. Construction of the Beck Building will complete the 15-year master plan of the museum's "art campus," which



A model of an addition to the Museum of Fine Arts, Houston by Rafael Moneo shows the perforated screen and row of skylights that mark the Main Street facade.

also includes the Glassell School and the Cullen Sculpture Garden, and will raise the MFAH's ranking in exhibition space to seventh in the nation, up from thirtieth. Construction is expected to begin in late 1996, with completion anticipated for 1999. A \$100 million capital campaign to finance the construction and to establish an operating endowment is currently underway.

Gerald Moorhead, FALA

Houston architect Gerald Moorhead, FALA, is a Texas Architect contributing editor.

bonds that were approved carry a requirement that private matching funds be raised before the bonds can be sold; for example, while \$8.45 million in bonds for restoration at Fair Park were approved, those bonds must be matched

with \$21.5 in private funds. A total of \$160 million in private funds will be generated in this manner, resulting in a \$335 million impact on Dallas' capital construction needs over the next three to four years.

Willis Winters

Architect Willis Winters is superintendent of design and construction for the City of Dallas Park and Recreation Department.

Left: The Centennial Building is one of several structures at Fair Park, built as part of the 1936 Texas Centennial celebration, that have fallen into disrepair and that will be renovated with bonds recently approved by voters.



Left: Geometric forms shape the new San Antonio Central Library by Ricardo Legorreta.

years ago to design a new main library (see *TA*, Sept/Oct 1991). According to Davis Sprinkle, Legorreta conceived the project as a cultural center and, in fact, the finished library includes grand public spaces, particularly in the central atrium and on the rooftop terraces, as well as meeting rooms, a restaurant, and gift shop.

The six-story building is organized around the soaring atrium. "This is one of Ricardo's more complex buildings, less rectilinear than most of his other work," Sprinkle says, noting the overlapping geometries that define the project, which had to fit an irregular site. At the same time, the building features many Legorreta trademarks, Sprinkle says, like slablike walls pierced with narrow openings, giant colored spheres, and a series of fountains and aqueducts.

Legorreta Arquitectos of Mexico City, along with Johnson-Dempsey & Associates, Inc., and Sprinkle Robey Architects, both of San Antonio, won a competition held by the city four

Susan Williamson

Downtown Landmark

SAN ANTONIO The new San Antonio Central Library, designed by Mexican architect Ricardo Legorreta, opened in late May; its brilliant red-orange stucco exterior and bold geometric volumes had established it as a downtown landmark months before it was completed.

Legorreta Arquitectos of Mexico City, along with Johnson-Dempsey & Associates, Inc., and Sprinkle Robey Architects, both of San Antonio, won a competition held by the city four



OF NOTE

A Downtown Site

The Austin City Council in early June voted to locate a proposed new City Hall on city-owned land on the western edge of downtown near Town Lake. Several city council members had argued that a new municipal complex, if one is built, should be located east of Interstate 35. An East Austin location, they argued, would help revitalize an economically disadvantaged part of the city as well as break down the psychological barriers between the eastern and western halves of the city. The council will continue to study the need for a new city hall, which would consolidate municipal departments now located in seven buildings, many of which are leased.

Two-peat

Lloyd Jones Fillpot Associates of Houston had a special stake in June's National Basketball Association championships between the former-and-still world champion Houston Rockets and the Orlando Magic. The firm designed both the Houston Summit, home of the Rockets, and the Orlando O-rena, home of the Magic. The firm also designed Hofheinz Pavilion where Rockets Hakeem Olajawon and Clyde Drexler played for the University of Houston.

A life's work honored

The National Building Museum in June presented Lady Bird Johnson with its Honor Award in recognition of her contributions to the nation's built and natural environment, including her work with the National Wildflower Research Center (see story, page 54).

Capitol restoration honored

Carter & Burgess of Fort Worth was named a grand winner in the American Consulting Engineers Council's 1995 Engineering Excellence Awards competition for its work on the restoration of the Texas State Capitol. The firm worked with 3D/International of Houston and Ford, Powell & Carson of San Antonio on the project; Carter & Burgess designed the renovations of the Capitol's mechanical systems.

Rice professor a winner

Mark Wamble, an assistant professor of architecture at Rice University, was one of seven winners in the Architectural League of New York's 1995 Young Architects Competition. Wamble made a presentation of his work at the Young Architects Forum in New York in May.

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41st Annual TSA Design Awards Call for Entries

Celebrating its 41st year, the TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence. In addition, one architectural project completed in 1970 or before may be selected again this year for a TSA 25-Year Design Award. In the past, winning projects have been selected from every region of Texas, as well as from other countries and states. Winners have come from one-person offices and large firms and have ranged from simple one-room buildings to elaborate high-rise offices. All architects who are registered in Texas are invited to submit one or more entries for consideration by this year's jury. Out-of-state architects must enter Texas projects. Judging will take place in August in Austin. Winners and their clients will be honored by a special announcement party of the TSA Annual Meeting, November 2-4, 1995, in Dallas. Winning projects will be publicized statewide and featured in the November/December 1995 issue of Texas Architect magazine.

ELIGIBILITY

Any new project in General Design (including adaptive re-use), Interior Architecture, Restoration, or Urban Design/Planning may be entered. Construction must have been completed after January 1, 1989, to be eligible. Urban Design/Planning projects must have construction completed or must have an active client and some portion under construction or completed. Any project completed on or before December 31, 1970, may be entered in the 25-Year Award category. Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located out of state may enter any number of Texas projects.

Entries must be submitted by the design architect, who must have been registered with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a registered Texas architect and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

25-Year Award One project may be selected to receive the TSA 25-Year Design Award. Architectural projects completed on or before December 31, 1970, are eligible. Projects must be submitted by the original architect, original architecture firm, or a successor to the original architect or firm; or by a component of the AIA.

JUDGING

A jury led by Bill Turnbull, FAIA, of San Francisco, with Bruce Kuwabara of Toronto and Enrique Norten of Mexico City, will pick the winners. Project authorship will remain concealed throughout jury deliberations. Awards may be given in these categories: General Design (including adaptive re-use), Interior Archi-

ture, Restoration, and Urban Design/Planning. One award may be given in the 25-Year Award category. The list of project types on the entry form is only an aid to the jury and does not imply that a winner will be chosen from each project type. TSA reserves the right to disqualify entries not submitted in accordance with these rules.

DEADLINE

The fee, entry form, text, and slide submission must arrive at the Texas Society of Architects (Address: 114 W. 7th St., #1400, Austin, Texas 78701, 512/478-7386) in the same container, BY 5:00 P.M., FRIDAY, JULY 21, 1995. LATE ENTRIES WILL NOT BE ACCEPTED.

AWARDS

Architects and clients of winning projects will be honored at the TSA Annual Meeting in Dallas, November 2-4, 1995.

For publicity purposes, architects of winning projects must submit six 8"x10" black-and-white photographs of one view of the project. These must be received at the TSA offices by September 15.

For publication, Texas Architect magazine will require original images—not duplicates—of each winning project. The original slides

41st Annual TSA Design Awards Entry Form

Project Credits

Please provide the information requested on both sides of this form and read carefully the competition rules before preparing your entry(ies). Please print clearly in ink.

Entrant's Name _____

Title/Position _____

Firm Name(s) _____

Mail Address _____

City/State/Zip _____

Telephone _____

Fax _____

TBAE Registration Number _____

Owner
(at project
completion) _____

Architect
(list firm name,
team members) _____

Consultants
(landscape,
structural,
MEP, etc.) _____

Gen. Contractor _____

Photographer _____

Competition entry deadline: July 21, 1995. Use photocopies of this form if necessary.

41st Annual TSA Design Awards Call for Entries

(continued)

and transparencies will be returned after the magazine has been printed. In addition, the entrant of each winning project may (depending on the total number of entries) be required to pay a \$250 publication fee to defray the cost of four-color separations.

RETURN OF ENTRIES

Entries from firms in large cities will be returned to the local AIA chapter office and held for pick up. Entries from firms located in cities without staffed chapters will be mailed individually to entrants by UPS Ground or U.S. Mail. If you wish to have your carousel returned by other means, please attach instructions and an account number or check for additional cost.

ENTRY PACKAGE

CHECKLIST Each entry package must contain the following items, which must all be mailed or delivered to the TSA office in the same container on or before July 21, 1995:

- (1) a boxed slide carousel with slides,
- (2) one-page data sheet,
- (3) a completed and signed entry form, in

an envelope taped to the outside of the carousel box,
(4) the appropriate registration fee(s) in the envelope with the entry form or, for multiple entries, in any one of the envelopes.

SLIDES Entrants must submit slides in a working 80-slot Kodak Carousel tray for each project, in which the slides are in proper order and position. Any number of slides may be entered; a total of 20, including the slides below, is a recommended maximum.

The first slide of each entry must be a title slide, with the following information: project type (see entry form); project size, in gross square feet; and project location.

Following the title slide, each entry must include:

- (A) One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).
- (B) At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are

optional. If included, section location must be marked on the appropriate plans.
(C) One text slide containing a brief description of the project, including the program requirements and solution.
(D) For restorations and adaptive-use projects, at least one slide describing conditions before the current work started.
(E) For the 25-Year Award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

DATA SHEET Each entry must include an image and written text describing the project, with the program requirements and solution, on one side of a letter-size sheet of white paper. The image—a representative photograph or drawing—must be no larger than 5" x 7". The data sheet must be folded and placed inside the slide-carousel box. For the 25-Year Award, up to four additional sheets of text and/or images may be submitted. **DO NOT WRITE YOUR NAME OR THE FIRM'S NAME ON THIS TEXT SHEET.**

ENTRY FORM Use the official entry form for your entry. Copies of the form should be used for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

FEE TSA Members: Include a registration check for \$100 for the first project, \$90 for the second, and \$80 for the third and further projects submitted by a TSA member; Non-TSA Members: Include a registration check for \$180 for the first project, \$160 for the second, and \$140 for the third and further projects submitted by a non-TSA member. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. **NO ENTRY FEES WILL BE REFUNDED.**

MORE INFORMATION

For additional information on rules, fees, and other matters, call Mark Denton at 512-478-7386.

Project Information

Project Name _____

Project Location _____

Bldg. size in sq. ft. _____

Mo./yr. completed _____

Category General Design Interior Architecture Restoration
 Urban Design/Planning 25-year Award

Project type Commercial Residential
 Institutional Other (specify below) _____

I certify that the information provided on this entry form is correct; that the submitted work was done by the parties credited; that I am authorized to represent those credited; that I am an architect registered with TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification.

Signature _____

Date _____

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July/August 1995 issue

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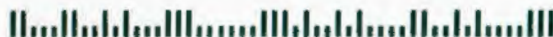
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Inclinator Company of America has released the Inclinator Hill/Climber, a custom lift designed to travel up and down steep outdoor grades. Using a 3/4 HP motor, the Hill/Climber

can be used on flat terrain as well as on grades up to 45 degrees. It can travel for 250 feet and has a capacity of 500 pounds.

Circle 178 on reader inquiry card

Providing a slow, steady seasoning process protecting wood surfaces, Seasonite Stabilizing Treatment from **The Flood Company** reduces warping, splitting, checking, and swelling during the initial weathering period. Seasonite can be applied before or after the wood is installed.



Circle 179 on reader inquiry card



The Auditioner system from **Bose Corporation** enables people to hear how public spaces will sound before they are constructed. Using a computer model of the building, the system

is the result of a nine-year research project.

Circle 180 on reader inquiry card

Futura Coatings announces Futura-Tech P-8805, a urethane binder that permanently binds granulated rubber particles into a cushioned blanket of protection. For use specifically on playground equipment, the binder can be spray-applied or machine or handlaid and can be used as a primer coat over asphalted concrete surfaces.



Circle 181 on reader inquiry card



The Heat Mirror TC-88 and Sunbelter SC-75 windows from **Hurd Millwork** incorporate new coating technology developed by Southwall Technologies to enhance performance and energy efficiency.

The windows resist UV-radiation, noise, and solar heat gain.

Circle 182 on reader inquiry card



The Manor Estate Series of aluminum roofing products from **Alcoa Building Products** provides the same durability as the original Country Cedar collection but uses a two-tone finish.

Circle 173 on reader inquiry card



SlenderWall, a pre-fabricated exterior panel system from **Eastern Exterior Wall Systems**, features the durability of concrete in a light-weight application.

The system attaches two inches of precast concrete to a light-gauge steel frame and metal studs.

Circle 184 on reader inquiry card

Restoration and Preservation

Evan Terry Associates, P.C., an architecture firm based in Birmingham, Ala., has extensively studied the requirements of the Americans with Disabilities Act from its passage into law five years ago. The firm has written several books on the subject, including *The ADA Facilities Compliance Workbook*, which contains key definitions, terms, and concepts. In addition, the architects have produced *The Practical Guide to ADA Facilities Compliance*, *The Pocket Guide to the ADAAG*, and *The Pocket Guide to the Texas Accessibility Standards*.

Circle 186 on reader inquiry card



UniLaym FastSet 969 is a Portland cement-based, quick-setting floor leveling product used to repair concrete, old terrazzo, ceramic tile, and cementitious backer units. Manufactured by **C-Cure**, it

resists moisture, mold, and mildew in both exterior and interior applications.

Circle 187 on reader inquiry card

Johnson Hardware announces the release of the 1700 Series Folding Door Kits. Using an overhead steel track, this product eliminates the gap at the top of the door and friction with carpet below. Ideal for restoration, the track has a factory-applied finish to blend in with wood doors.

Circle 188 on reader inquiry card



Chicago Metallic has released OrnaMetal Stamped Metal Ceiling and Wall Panels, which offer ornate and historically authentic patterns from the Victorian era. The

panels are available in either lay-in or nail-up configurations and in nearly 90 colors.

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River City Graphics

SAN ANTONIO Four winners were named in AIA/San Antonio's first graphics competition, which was conducted in May. Jurors Jill Giles,



Left: Best-of-show winner: "From the Skelton to the Skin and Back Again"

Far left, top: "Chrysler Gargoyle #2"

Far left, bottom: "Donna Pump"

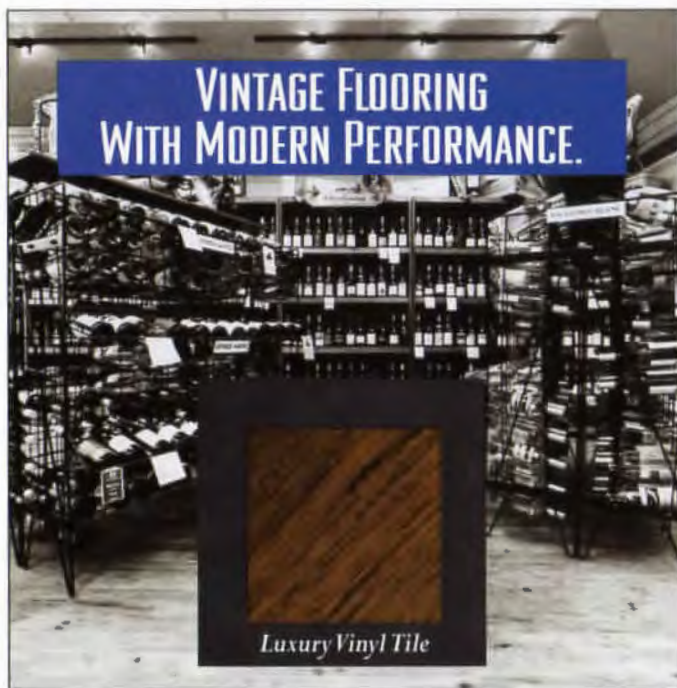
Architects, for their project, "From the Skeleton to the Skin and Back Again."

First honors were presented to Eric Buck of Lake/Flato for "Donna Pump"; second honors to Xavier Eduardo

Angelika Jansen, and Guillermo Nicholas selected the winners.

Best-of-show honors went to Andy Gomez, John Grable, and Ted Flato, all of Lake/Flato

Gonzalez of Lake/Flato for "Chrysler Gargoyle #2"; and third honors to Tim Blonkvist of Overland Partners for "Roof Tops over Prague." *SW*



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Calendar

Public Art '95

This multi-program event will examine the realities of public art and its prospects for affecting everyday lives. The program will feature indoor and outdoor art exhibitions, a symposium that will include a town meeting and a panel discussion focusing on public art in Houston. Art League of Houston (713/523-9530), JULY 7-SEPT. 23; SYMPOSIUM: JULY 15

AIA Religious Architecture Awards

Any building, complex of buildings, or interior project designed by an architect and completed since January 1990 that serves or supports a religious purpose is eligible. Winning projects will be featured in *Faith and Forum* magazine and displayed at the 1996 AIA national convention. Interfaith Forum on Religion, Art, and Architecture (202/626-7586), ENTRY-FORM DEADLINE: JULY 17; SUBMISSION DEADLINE: AUG. 21

Photography in the Electronic Age

Metamorphoses presents a survey of contemporary fine-art photography developed through

digital-imaging technology. More than 15 artists are represented. Blaffer Gallery, University of Houston (713/743-9530), THROUGH JULY 30

Design for Transportation Awards

Transportation or transportation-related projects completed and in use in the U.S. or its possessions between January 1988 and March 1995 are eligible. Categories include architecture, art and graphic design, historic preservation, and urban design, planning and landscape architecture. U.S. Department of Transportation and the National Endowment for the Arts (Thomas Grooms, 202/682-5437), DEADLINE: JULY 20

World War II Memorial Competition

Architects, engineers, sculptors, and artists are invited to submit entries for a \$3 million memorial honoring World War II veterans. Cash prizes of \$15,000 for first place, \$10,000 for second place, and \$5,000 for third place will be awarded. The State of Maryland (Margaret O'Connell, fax 410/333-5986), DEADLINE FOR APPLICATIONS: AUG. 15; DEADLINE FOR SUBMISSIONS: NOV. 1

1995 Wood Design Competition

Buildings must have an exterior primarily constructed of wood and wood members must form an integral part of the structure. Winners will be publicized in local and national media. Projects must have been completed since January 1992. American Wood Council, American Forest & Paper Association (202/463-2769), DEADLINE: OCT. 6

Children's Museum Call for Entries

Artists will collaborate with the museum's exhibit team to produce interactive exhibits and experiential environments for children. Current interest is specifically for an underwater exhibit opening in summer 1996. Artists who work in various 2- and 3-D media should send five slides and a resume. Austin Children's Museum (Director of Exhibits, 512/472-2499), DEADLINE: AUG. 1

Collection of Contemporary Masters

Approximately 70 paintings, sculptures, and works on paper from the Paine Webber Art Collection will be featured. Museum of Fine Arts, Houston (713/639-7300), THROUGH SEPT. 24

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Greener Pastures

AUSTIN Two conferences held in Austin this spring addressed related issues relating to the environmental concerns associated with building design and construction and urban planning and development.

At the fourth annual Central Texas Green Building Conference in May, Ian McHarg's address provided an especially poignant keynote. Posing the broad question of man's contribution as a species, McHarg provided a welcome frame of reference for the conference and set the tone with his natural storyteller's manner.

Demonstrations of straw-bale and adobe building techniques by the Center for Maximum Potential Building Systems, among others, were presented along with children's programs, films, and an extensive products and services exhibition. Student projects developed in Michael Garrison's design studio at the University of Texas at Austin were also presented to further articulate the potential of green building techniques.

A varied professional program presented sustainable commercial and residential green

guidelines, much of which will be developed as requirements for local publicly-funded construction. Other sessions presented residential case studies for co-housing development, speculative affordable housing, and holistic design methods. The conference concluded with tours of many of the projects presented during the seminars. The conference was sponsored by the City of Austin Green Builder Program and the Lower Colorado River Authority Good Cents Environmental Home Program in partnership with the Austin Chapter of the AIA and other local concerns.

Working toward similar goals, the Sustainable Cities Roundtable, sponsored by the Texas Sustainable Energy Development Council and hosted by the University of Texas School of Architecture, was held in Austin in early June. The one-day conference featured urban planners, architects, and government officials from around the country discussing ideas for controlling urban sprawl, reducing pollution, encouraging public transportation, and removing zoning barriers that

contribute to low-density development and traffic problems.

Texas Land Commissioner Garry Mauro, chair of the Council created in 1993 by then-Governor Ann Richards, served as keynote speaker for the conference. Mauro said, "The task before us is to present a full spectrum of choices that make cities vibrant and enjoyable places for generations to live and work, and that do so in ways that put energy efficiency in the forefront of construction criteria and minimize the volume of energy demanded by the transportation sector."

The series of roundtable discussions following Mauro's opening remarks addressed both general and specific goals, options, and policies that would promote sustainable cities, defined by the Council as those that "equitably meet developmental and environmental needs of present and future generations." University of Texas professor Kent Butler said, "We must use sustainability as a guideline and a goal even when it is or appears unrealistic."

Vincent P. Hauser and Mark Forsyth

Thank you!

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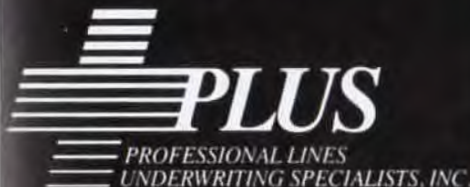
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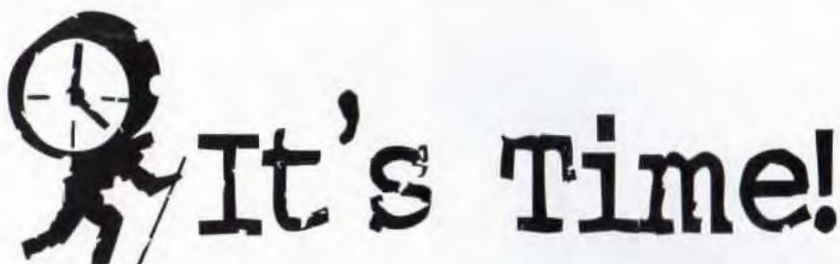
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The 1995 TSA Design Awards

For more information, see entry form on page 17.

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Restoring the Queen

GALVESTON George and Cynthia Mitchell have once again come to the rescue of a threatened Galveston landmark, recently completing the \$4 million first phase of a planned five-year restoration of the Hotel Galvez, which for 84 years has endured the sticky Gulf shore. The Mitchells, who have invested over \$80 million since 1976 in the preservation of 17 historic buildings, own two other Galveston hotels, the

restored Tremont House and the new Harbor House. That experience convinced them of the favorable economics of restoration compared to new construction.

The Galvez was built in 1911 as Galveston was completing its recovery from the hurricane of 1900. Designed by architects Mauran & Russel of St. Louis in the popular Spanish colonial revival style, the "Queen of the Gulf" cost \$1 million to

build and was one of the most luxurious hotels in America. Over the years, as part of numerous restorations, a pool was built into the lawn facing the Gulf, fixed aluminum windows and dropped ceilings were installed, and the hotel's architectural character was otherwise marred.

The first-phase restoration work, designed by Ford Powell & Carson of San Antonio, includes a new entry drive and lawn, a large arbor as an entry porte cochere, and a new pool area on the north side where the original pool was located. The palm-lined entry restores the hotel's grand image and accommodates the car without letting it dominate the view to the sea. Landscaping, including 50 Washingtonia and Sabal palms, was designed by SLA Studio Land. The next phase of work includes upgrading the 228 guest rooms and renovating the lobby to revive its tropical splendor. *Gerald Moorhead, FALA*

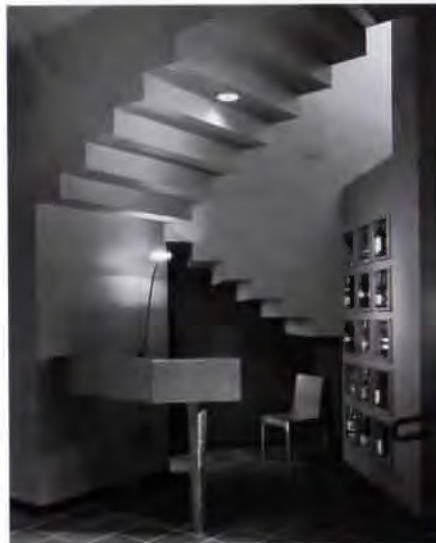
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Design winners named

DALLAS Jurors for the 1995 Dallas AIA design-awards competition chose eight winners, including two honor-award winners, from among 64 projects entered. The jurors this year were James Ingo Freed, FAIA, of New



Craig Blackmon, AIA



James F. Wilson



Lionel Morrison

James F. Wilson



Craig Blackmon, AIA



Craig Blackmon, AIA



Center row, left: Prince of Peace Catholic, Cunningham Architects

Above: 2105 Commerce, F/M Associates

Center row, right: Parkwood Terrace, Ron Wommack Architect

Right: Farmers Market Resource Center, Corgan Associates

Top row, left: Bethany Elementary School, Corgan Associates

Center: Kovach Residence, Morrison Seifert Architects

Top row, right: Pinnacle Club, Frank Welch & Associates

Above: Wildwood Residence, Oglesby-Greene

York; Mack Scogin of Atlanta; and Carlos Jimenez of Houston.

The two honor-award winners were Prince of Peace Catholic Community in Plano, designed by Cunningham Architects, and the Dallas Farmers Market Resource Center, designed by Corgan Associates Architects.

One project received a merit award: Bethany Elementary School in Plano by Corgan Associates. Five projects were presented with citation awards: the Wildwood Residence in Dallas by Oglesby-Greene; Parkwood Terrace, a renovation of a 1960s garden-apartment complex in

Dallas, by Ron Wommack Architect; 2105 Commerce, the offices of F/M Associates, in Dallas by F/M Associates; the Kovach Residence in Dallas by morrison seifert architects; and the Pinnacle Club at Cedar Creek Lake by Frank Welch & Associates, Inc.

The jurors selected the original Dallas Trade Mart, built in 1960, as the winner of the chapter's 25-year award. The exterior and shell of the Trade Mart were designed by Harold A. Berry; the interiors were designed by Harwell Hamilton Harris.

Also conducted this spring was the Dallas AIA unbuilt-projects design competition,

which was juried in New Orleans by a group of local architects: Errol Barron, FAIA; E. Ean McNaughton; and R. Allen Eskew.

The jurors selected four winners including one merit award, which went to Corporate Plaza San Agustin, designed by RTKL Associates for a site in Monterrey, Mexico. Three unbuilt projects received citation awards: a Fort Worth Residence by Richard B. Ferrier, FAIA; Xiamen, a mixed-use office, retail, and housing complex in China by F/M Associates; and the Animal Healthcare Facility at the Dallas Zoo by Oglesby-Greene. *SW*

Designing Subcontractors

RETAIL CONSTRUCTION projects often involve two contractors and two architects—one each for the shell space and the buildout. Development venues include build-to-suit, land leases, and even tenant ownership in the case of some anchor tenants. The process may well involve specialty sub-contractors with significant design responsibilities and a tenant with enough economic stroke to enforce standardized design parameters developed by in-house architects or designers (this is often a source of dispute regarding signage). Reciprocal easement agreements complicate site planning and failure to meet exact lease requirements for parking, for instance, can provide a tenant with the default he was looking for to abandon a failing location. This complex system can place extraordinary strain on already complex legal issues involving responsibility for defects in plans and specifications. Those issues were a featured subject at this year's Construction Law Conference of the State Bar of Texas and deserve special attention from architects, contractors and developers in the retail arena.

Early Case Law

For nearly 80 years, Texas law has labored under a questionable Supreme Court decision, *Loneragan v. San Antonio Loan & Trust Co.*, wherein a contractor agreed to construct a building according to plans devised by the owner's architect. When nearly completed, the building fell down and the contractor abandoned the work. The owner sued and the contractor defended on the grounds that the owner implicitly guaranteed the sufficiency of the plans and that the building collapsed solely due to deficiencies in those plans. The Court rejected that defense, holding that the contractor, by training and experience, was in much better position than the owner to evaluate the sufficiency of the plans and was therefore responsible for any defects.

While such thinking was no doubt comforting to architects and owners and may have had some basis in equity in simpler times, when contractors held more of the aura of master builders, the last 25 years have seen Texas courts retreat from *Loneragan*, not by repealing it but by just ignoring it. (Courts, apparently, can do that). This was made easier by a U. S. Supreme Court case from 1918, *United States v. Spearin*, that held to the contrary, that the owner does implicitly warrant the serviceability



Brownwood County Jail, photograph by Willis Winters, AIA

of plans and specifications. That decision has governed the case law in most jurisdictions outside Texas. Finally, because of another case, *Bernard Johnson, Inc. v. Continental Constructors, Inc.*, current Texas law now prevents a contractor from directly suing an architect for damages resulting from defects in the plans. (It would be a harsh world indeed if the courts, on the one hand, held a contractor liable for defects, but on the other, prevented him from suing the author for damages.) With the increasing complexity of the project-delivery systems employed in specialty markets like retail, and with owners and tenants becoming more aggressively involved through highly developed design guidelines, the retreat from *Loneragan* has become a rout.

Performance Specifications

Perhaps the final nail in the coffin of *Loneragan* is the growing employment of performance specifications, wherein specialty subcontractors are given primary responsibility for substantial portions of design. This is nowhere more prevalent than in retail construction. Most mechanical systems along with many elements of display casework, food-service systems, graphic imaging, and lighting are handled in that manner. A sub-contractor's attorney who presented a paper on the subject at the Bar conference styled this as "covert design-build," that is, an attempt by architects to escape responsibility for checking shop drawings. In retail work in particular, there is nothing covert about it. Specialty sub-contractors have far more knowledge about idiosyncratic systems, often developed over years of experience with specific re-

tailers, than do even the most experienced architects. Sometimes, as happened in a recent case I worked on, these designing sub-contractors will not even submit shop drawings for proprietary reasons.

Know When to Say When

Such project-delivery formats surely signal the end of simplistic legal concepts like *Loneragan*. They just as surely increase the risks to architects because of the greater chance for laps and gaps in the assignment of responsibilities among the multitude of designing parties in retail projects. It is, therefore, increasingly important for those practicing in the retail field to have clearly understood contractual documentation of the limitations of their assigned scope and likewise to be aware of the limitations on the roles of others in the process, lest those unassigned duties be inadvertently assumed.

John M. McGinty, FAIA

John M. McGinty, of Houston, a former president of the American Institute of Architects, is managing principal of American Construction Investigations, a forensic consulting firm.

The following books may offer further information about issues relating to subcontractors:

- *Implied Warranties for Construction Documents*, by George E. Bowles
- *Trial of a Changed Condition Case in Texas*, by Robert L. Meyers III and Jennifer Brandeis
- *Designing Subcontractors: A New Industry Scapegoat?*, by Stanley P. Sklar
- *Contractor Design Responsibility*, by Richard Avery, Butler Binion, LLP



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Cracked flooring?

WHILE TRADITIONAL paving and flooring materials such as stone and brick may set the tone for a particular project, the architect must often specify a more cost-effective material such as ceramic tile or may decide to employ the inherent design qualities of more plastic materials such as terrazzo.

Specifying Ceramic Tile

The old standby dry-set mortars that we have used for years may not be acceptable for some tile installations. For instance, the second floor of a shopping mall typically has more deflection than a slab-on-grade. This increased deflection coupled with a larger, more impervious tile unit means that specifications must call for a more flexible mortar that has the ability to bond to the tile and substrate while having the capacity to stretch and retract to substrate deflection and tile thermal improvement. If the mortar doesn't have differential movement capacity, the tile could lose its bond. In many cases, a thinset application is called for.

For most installations, expansion joints are typically required over building expansion and control joints, over changes in backup materials, and where tilework abuts restraining surfaces.

The primary resource material to consult for designing and specifying ceramic tile installations are the 1995 Handbook for Ceramic Tile Installation by the Tile Council of America and the 1992 edition of the American National Standard Specifications for the Installation of Ceramic Tile, also published by the TCA. The TCA Handbook includes guidance in selecting the appropriate installation method, the ANSI standards include the detail requirements for installation methods, and both contain expansion joint recommendations. Additionally, the manufacturer of the selected tile and a reputable tile-setting material manufacturer should be consulted.

Terrazzo

Another material that has been employed for many years in retail centers is terrazzo, including portland cement and polymer-based systems. The thin epoxy or polymer matrix terrazzo systems have several benefits

including versatility for the designer, cost effectiveness, and maintainability.

The type and condition of the substrate is of paramount importance for acceptable performance of terrazzo systems. Thin systems may not perform well on flexible, non-monolithic substrates such as suspended structural slabs with excessive live-load deflection that tend to create widespread cracking in the terrazzo. Cracks in a concrete slab will telegraph through the finish as well. A slab-on-grade installation requires a good vapor-retarder membrane beneath the slab (six-mil polyeth-



Photograph of the Louvre, Paris, by Frank Welch, FAIA

ylene won't get the job done) to prevent moisture migration from breaking the bond between terrazzo and slab.

The terrazzo manufacturers usually prefer a steel trowel finish on concrete substrates and require a fairly tight levelness tolerance. All waviness in the concrete slab will be telegraphed through the finish surface.

Additionally, the concrete must be cured at least 28 days and it should be done with moist curing and not membrane-forming curing compounds. Most contractors will balk at that requirement and will attempt to persuade you to allow a curing compound. Any such compounds will have to be completely removed from the concrete.

Immediately prior to installing the epoxy terrazzo, the concrete substrate must be thoroughly cleaned. Some contractors use a diluted muriatic acid wash but this can lead to corrosion problems with other materials. Shotblast cleaning is the preferred method. Other substrate preparation could include grinding down high spots or filling low spots

with epoxy materials. Large cracks should be repaired using epoxy grout or adhesive.

Control Joints

Although terrazzo designs usually include myriad divider strips, these strips will not always be sufficient to act as control or expansion joints. Although closer spacing of divider strips does help to eliminate cracking, special strips that are designed to allow movement must be located at suspected lines of substrate movement as well as at building construction and expansion joints. Neoprene-filled terrazzo strips may accommodate

slight movement but larger movements at building expansion joints should be accommodated with 1/2 inch sealant-filled joints or with manufactured expansion joint covers.

Some general rules of thumb to follow in placing terrazzo divider strips include 10 to 15 foot maximum spacing, at toe of integral base, across doorways, at changes in directions of corridors, around columns (diamond shape at square columns and round shapes at round columns), and at concrete-pour (cold) joints. All divider-strip types and patterns should be clearly shown on the drawings.

Before designing and specifying terrazzo systems, you should review the National Terrazzo and Mosaic Association, Inc., (NTMA) standards and guide specifications and consult with a reputable epoxy terrazzo manufacturer.

Maintenance

Finally, don't forget to inform the owner of the maintenance requirements for the selected flooring material. The cost of maintenance is certainly of prime importance in the life-cycle cost analysis of a product. Problems can also arise from using improper maintenance cleaners or sealers that could damage the finish, alter the color, or change the coefficient of friction of the surface. In some cases, replacement of the floor may become unavoidable. *Weldon W. Nash, Jr., FCSI*

Weldon Nash, Jr., a former president of the Construction Specifications Institute, is a principal at JPJ Architects in Dallas.

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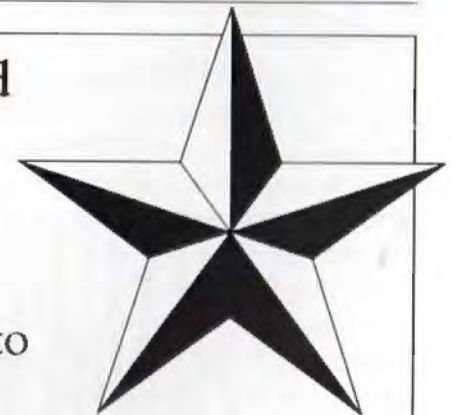
Dallas Convention Center Expansion

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Accessibility Update



Independent Contract Providers and Plan Review

by Mark Denton

SOME OF THE MOST SIGNIFICANT recent developments in accessibility regulations affecting Texas architects have involved the state's Architectural Barriers Act, the stated purpose of which is "To further the policy of the State of Texas to encourage and promote the rehabilitation of persons with disabilities and to eliminate, insofar as possible, unnecessary barriers encountered by persons with disabilities, whose ability to engage in gainful occupations or to achieve maximum personal independence is needlessly restricted when such persons cannot readily use public buildings."

The act covers new construction and modifications with a cost greater than \$50,000 on the following types of projects: public buildings or facilities; buildings or facilities leased or rented to the state; specific private facilities considered public accommodations such as restaurants, theaters, etc.; and commercial facilities as defined in the federal Americans with Disabilities Act (ADA). Because the state's Architectural Barriers Act incorporates the provisions of the ADA, and has a system in place for administration and enforcement, Texas architects generally follow its provisions to ensure accessibility compliance.

Recently, the Texas Department of Licensing and Regulation, which has administered and enforced the Architectural Barriers Act since 1991, implemented an important provision of the act designed to speed the process for review and approval of construction documents. The Contract Provider Program, provided by Section 5(f) of the act, allows licensed municipalities and individuals to perform the plan review and building inspection services previously handled directly by TDLR.

The process began in late 1994, when TDLR entered into contracts with the cities of Dallas, El Paso, and San Marcos, making them Municipal Contract Providers (MCPs). These MCPs now handle the review of construction documents for privately-fi-

nanced facilities within their jurisdiction that are not leased to the state or a political subdivision.

For privately-financed buildings outside of these municipalities, TDLR has granted Independent Contract Provider (ICP) status to a number of individuals and firms. This process began in February of 1995 and currently includes 16 contractors. The requirements for ICPs are:

1. A degree in architecture, architectural engineering, interior design, or equivalent, and at least one year of experience
or
Eight years of experience;
2. Certification as a building plans examiner or accessibility specialist granted by a model building code organization;
3. Completion of the Texas Accessibility Academy and examination;
4. Contract provider application.

ICPs may not review projects in the jurisdiction of an MCP (i.e. Dallas, El Paso, or San Marcos), and they may not grant or imply variances to the act, which are still the responsibility of TDLR. They do charge a fee, based on the cost of the project, for their service, and also collect a \$25 filing fee for TDLR when the project is submitted.

Note that MCPs and ICPs may only review privately-financed projects not leased to a government entity. Plan review for publicly-financed projects, or projects leased to the state or a political subdivision, must still be performed by TDLR.

TDLR is also contracting with individuals and municipalities for inspection services. At present, there are two ICPs and one MCP (San Marcos) for inspection services.

For a complete list of Municipal and Independent Contract Providers for plan review and inspection services, call the Texas Department of Licensing and Regulation at 512/463-3211.

Special thanks to Independent Contract Provider James Sheffield, P.E. (512/327-7136), who provided information for this article.

New Accessibility Products

Sachs Lawlor has introduced Touchline ADA-compliant tactile signage fabricated with a glass substrate. The black painted, raised copy is baked, and the frost finish on the recessed background is polymer coated to resist fingerprints. A custom brass knob holds the polished brass backplate to the glass, allowing installation with foam tape and silicone.

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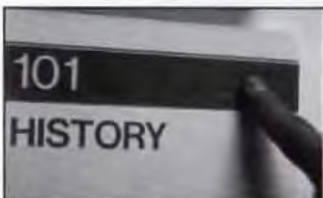
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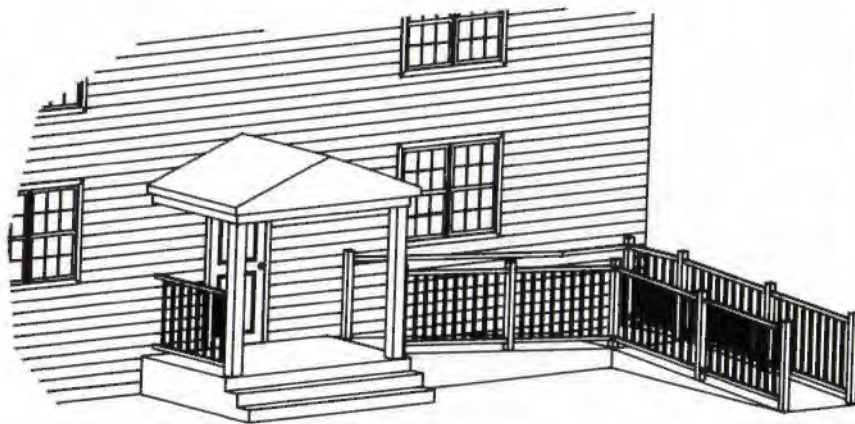
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Barrier Free Plan Reviews

SBCCI Public Safety Testing
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The Texas Department of Licensing and Regulation (TDLR) has entered into contracts with Independent Contract Providers (ICP) for plan review services as provided by Section 5 (a) of the Architectural Barriers Act, Article 9102, Texas Civil Statutes and in accordance with Architectural Barriers Administrative Rule 68.66 pertaining to the Contract Provider Program.

SBCCI PST & ESI is now an independent contract provider for the State of Texas providing plan review services for the Texas Accessibility Standards.

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- Complete necessary worksheet(s) as prescribed by the TDLR noting acceptable and unacceptable conditions found during the review.
- Review of all applicable sets of construction documents; results reported to the party making the submittal within 30 days from receipt.
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Reading the Signs of the Time

Business owners, developers, and architects continually anticipate and interpret those events that signal changing trends, perhaps nowhere more visibly than in the retail world. Demographic shifts require that individual shops and entire retail centers be renovated in order to compete. Other projects illustrate new ways of integrating architectural design into product presentation.

Designing for Today's Merchant:

Keeping Pace with New Trends in Retail Architecture

A RETAIL ROUNDTABLE

Five architects and developers from around the state joined us for a roundtable discussion, held May 25 at the TSA offices. The discussion, which was moderated by *Texas Architect* editor Vincent Hauser, frames this issue's feature focus on retail architecture. He was joined by Jerry Alexander of Gensler and Associates, Houston; Gina Bemrose of The Rouse Company, Austin; Jeffrey Gunning of RTKL Associates, Inc., Dallas; Michael Malone of Michael Malone Architects, Dallas; and William Triplett, H.E. Butt Grocery Company, San Antonio.

The discussion covered a wide range of retail and related issues, including: demographic and industry trends, the effects of those trends on architect-client relationships, the remarketing and renovation of existing facilities, the impact of "big-box discounters" on the design approach, and the future of malls as neighborhood centers. Here, we present extracts from their comments.

HAUSER *Traditionally, retail line stores in a mall and the anchor stores had to be self-supporting, while in some mixed-use centers, retail ventures helped support office leasing. How has this changed and what issues are driving retail design today?*

GUNNING In the '70s, people had disposable incomes and were drawn to shopping centers; in the '80s, the problem of time was solved by the appeal of going to a mall to do all the shopping in one place in one afternoon. There is still a time problem in the '90s, but it is now more a question of convenience. Walking through a mall is not thought to be as convenient as going to a neighborhood location. Because of this, developers are seeking new ways to reinvigorate suburban shopping malls by finding new elements to draw

in consumers. A few years ago, it was the food court; today, everybody is talking about entertainment.

TRIPLETT The issue concerning convenience is a very real one. As we were doing "boxes" in the late '80s that kept getting bigger and bigger, we thought that as the box grew so would the crowds and the return on our investment. However, the parking lots became more crowded as well and, all of sudden, bigger wasn't necessarily better. Our stores are getting smaller and are concentrating on service over size to attract customers.

MALONE Many ventures today somehow have a component other than retailing that is integral to what they are doing. They are selling, but,

much like a mall has a theme park or a huge movie theater, there is a service or activity that is secondary yet integral to whatever they are doing.

ALEXANDER The combination of a lack of time with a lack of money is causing retailers to feel pressed to create new venues to attract and hold customers. Certainly, entertainment is the hot topic these days, but it means more than Mall of America with a theme park in the middle. Architecture has become the event and is as important as the experience itself.

BEMROSE Most retailers want bigger spaces, but construction costs are kept to a minimum by using less costly materials and fixtures. Increased competition among stores requires that they become

more flexible, and larger floor plans allow them to adapt to new trends and merchandise.

HAUSER *It is an interesting extension of being an architect that you must understand the individual retailer's business to understand how to merchandise and market their product. How does this client-architect relationship develop?*

ALEXANDER The architectural profession has become a service industry as opposed to filling the traditional master-builder role as an all-knowing consultant in charge of everything that went on. We need to become more involved with our clients and their marketing strategies, business plans, and goals. It has become a requirement to understand the retail industry from the consumer's standpoint.

GUNNING In order to present architecture to a developer, you really have to explain the design in terms of the financial success of the project. The most successful retail architects are the ones that can speak the language of the developers as well as keep their design hat on. There is room for experimentation, however, because developers realize that



Jerry Alexander,
Gensler and Associates



Jeffrey Gunning,
RTKL Associates, Inc.



Michael Malone,
Michael Malone Architects

the traditional "dumb-bell" plan with retail line stores between anchor stores may not be as successful as it once was. We can begin to take the lead in suggesting new ways to mix tenants.

HAUSER *One important trend has been the repositioning and remarketing of existing centers. Will it continue?*

MALONE In the '80s, we doubled the amount of retail space in the U.S., but we did not double the economy nor did we double the population. There is huge amount of space out there, so retrofitting and trying to find new ways to use these facilities will become a bigger part of the work we do.

GUNNING It is amazing what strange inspirations people had back in the '60s for designing shopping centers. Architects are sometimes faced with turning real negatives into positives. For so long it was enough to say "acres of free parking and air conditioning throughout," and now there is so much more one-upmanship to try to raise the level of design in order to compete.

TRIPLETT Remodeling is a function of two issues. One is the marketing: Because of trends and changes, facilities completed just five or six years ago do not have the items that people expect to find there. Second, the

business does not want the architecture to be a liability; in other words, the architecture cannot get in the way of what the customer wants or expects.

BEMROSE The food-court concept in malls may eventually become obsolete. Since many mall customers are limited on time, they are blending shopping and eating into the same event. Therefore, sit-down restaurants where you can get complete service are becoming more desirable.

HAUSER *When you go into a Wal-Mart or a Sam's, you see an industrial look and have the sense of perceived value. In addition to their role as marketers and merchandisers, have the "discounters" affected your design approach?*

MALONE Look at what they look like now. The Incredible Universe, which is essentially a huge, electronics "big box" store may not be anybody's personal architectural taste, but it is very elaborate. There is a huge palette of materials, a number of different lighting schemes, a wide variety of spatial experiences, and all of this at a price point to compete with Circuit City.

ALEXANDER The perception is changing; now the "discounters" realize that their customers know that it is the volume that means discount and not the sparse architecture. It is the next evolution of

these discounters that will become more acceptable architecturally.

TRIPLETT The change is coming from several directions. Some are looking for the industrial feel and perceived value, and discounters are making things nicer because they have a great deal and want to attract more affluent shoppers.

HAUSER *It has been suggested that retail shopping centers have replaced the old town squares as neighborhood centers. What can be made of this phenomenon?*

GUNNING One of the challenges that architects have is to be a mediator between the developer's interests and those of the public. Shopping centers today really are the town centers, yet only a few have done much architecturally to try to be like the central public space that we used to have.

TRIPLETT The financial risk involved in giving public space back to the site is that the amount of developable space is reduced. However, if you can charge more for the space that you've got, the project will work. Certain tenants, for instance, are attracted to this type of arrangement.

ALEXANDER The shifting of the town center to the suburban mall was an evolution brought about by developers and was not necessarily a con-



Gina Bemrose,
The Rouse Company



William Triplett,
H.E. Butt Grocery Company

Photography by Andrew Shapler

When people have less money, they will still spend money on perceived luxury items. If they can't buy a Mercedes, they will pay two dollars for a latté. The awareness of this sophistication fuels the opportunity for architects to push their clients into design-responsive approaches.

Michael Malone
Michael Malone Architects

scious public choice. The elements that have been left out are the elements that are enriching that we as architects are talking about.

MALONE Anyone who applies anything sociological other than a herd instinct to shopping malls is really reaching. You could say that developers killed downtowns, but nobody wanted to shop there. If [the public] really cared about these downtowns, they would still be there.

BEMROSE Malls do function as community-meeting centers. However, this role is secondary to our primary retail

purpose. The fact that we serve as a downtown for suburban areas is more of a responsibility that we have. It is a given that community organizations will want to use our facility as a forum for their interests so we have to make provisions in the design for that type of use.

GUNNING It all comes down to blending the community functions of shopping centers into downtowns. There are ways that public and private interests can creatively knit a regional center into the fabric of an established or historic downtown. **TA**

Mall Makeovers

By Mark Forsyth

FOUR RECENT renovation and expansion projects by RTKL Associates of Dallas represent efforts to give old malls a new look. In the Boulevard Mall in Las Vegas, Nev.; Dallas Main Center; the Atrium Court in Newport Beach, Calif.; and Atlanta's Lenox Square Mall, contemporary materials, graphics, and forms as well as innovative planning techniques transformed these shopping spaces built as early as the late 1950s into competitive markets for the '90s.

In Las Vegas, comprehensive renovation of the one-level, 215,000-square-foot existing Boulevard Mall was coupled with a 350,000-square-foot expansion. Included in this project was the design of new 600-seat food court incorporating an enormous mural depicting Hollywood's golden age and enhanced by multi-colored computerized lighting effects. In addition, the architects produced signage for the mall, site, and food court and reconfigured vehicular circulation to three new parking garages.

While design work on the Dallas Main Center did not involve a mall in the traditional sense, the 42,000-square-foot project integrates retail and entertainment establishments along a tunnel concourse between two buildings in the city's central business district. Graphic identity and a focal point for the space was provided with a three-foot-wide tomato sitting on an ionic column.

Atrium Court in Newport Beach was produced jointly by RTKL's Dallas and Los Angeles offices. Reusing space formerly occupied by a JCPenney department store, the project attempts to create an atmosphere with the appeal of a European marketplace. Offering customers a variety of food choices grouped around a central area, the project includes a cafe with custom-designed maple banquettes and French bistro chairs. In addition, the exteriors were refinished with brushed stainless steel and slate.

Originally constructed as an open-air mall in the 1950s, Atlanta's Lenox Square had seen numerous renovations and expansions by a series of different owners. These previous efforts were unified under a comprehensive, 170,000-square-foot, second-level expansion designed by RTKL. In addition, new interior "town squares" were created at each anchor-store entrance.

These projects illustrate the impact of architectural design on the remarketing of malls. As cities expand and suburbs produce more contemporary regional shopping centers, older projects often need massive renovation in order to compete. With mass transit expanding in many cities, including Dallas and Atlanta, a new breed of mobile shoppers is bringing different needs to the renovation issue.

Jeffrey Gunning of RTKL says, "Mall owners realize that, in order to keep pace, they must offer attractive leasing and profitable settings to their tenants. Architectural treatment, such as adding more natural light or reconfiguring entrances to connect with mass-transit systems, can enhance the overall appeal of a mall, bringing in more shoppers and better prospective tenants." **TA**



As cities expand and suburbs produce more contemporary regional shopping centers, older retail centers often need substantial renovation in order to attract and keep customers and tenants.

RTKL Dallas, al renovar cuatro centros comerciales a través de la nación, convirtió estructuras de las pasadas décadas en edificios preparados para el mercado del presente. Los arquitectos enfatizaron el uso de luz natural interior y la relación de entradas principales a nuevos medios de transporte.

Top: Located in a former JC Penney department store, Newport Beach's Atrium Court features colorful, three-dimensional graphics.

Right: "Before" images of the RTKL renovations. Top: Lenox Square Mall, Atlanta, Ga.; and bottom: Boulevard Mall, Las Vegas, Nev.





Top: The curving exterior wall at Las Vegas's Boulevard Mall features new signage on a metal trellis advertising the 600-seat Panorama Cafes, the mall's new food court.

Above: A large tomato is a focal point of the Dallas Main Center.

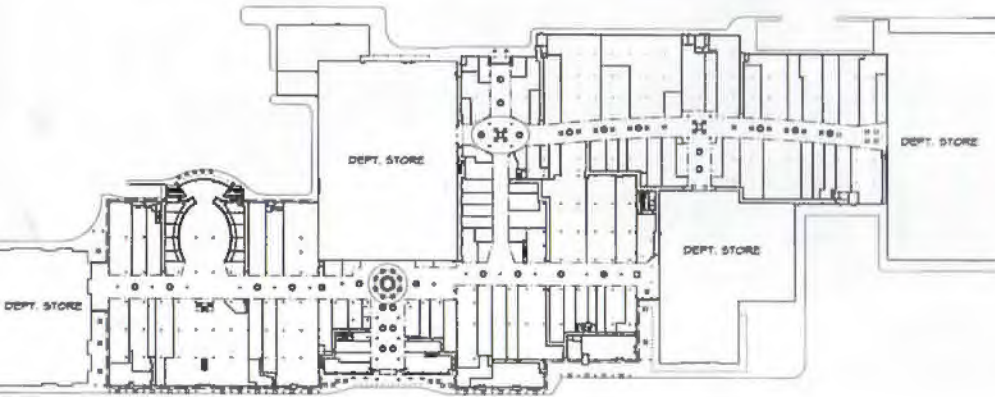
Left: the expanded food court at Atlanta's Lenox Square Mall

RTKL Revisits Old Malls



Right: Custom door pulls give a new feel to the entrances to the Las Vegas mall.

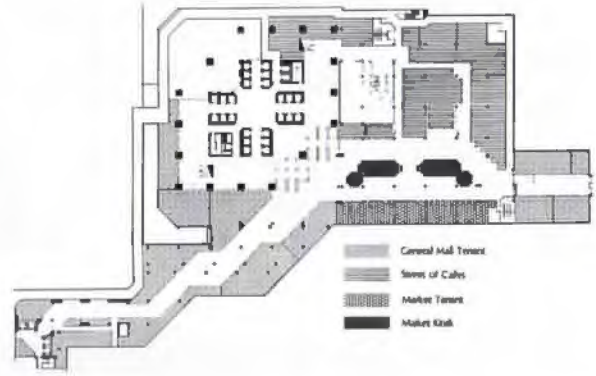
Far right: New signs are more consistent with updated merchandise inside the Boulevard Mall.



Above: plan of the Lenox Square Mall, Atlanta

Center right: plan of the Dallas Main Center

Bottom right: Palm trees and other plantings line the central public corridors at the Boulevard Mall.



PROJECT Boulevard Mall, Las Vegas
CLIENT MEPC American Properties, Inc.
ARCHITECT RTKL Associates Inc., Dallas (Mark Lauterbach, Thomas Witt, Armando Gallardo, Randy McCown, Don Wilder, Ray Fraser, Suzanne Schwartz)
CONTRACTOR M.A. Mortenson Company
CONSULTANTS Brickette, Davis, Drake, Inc. (structural engineering); Apjo Engineers, Inc. (mechanical, electrical, and plumbing engineering); David Evans & Associates (civil engineering); Gruelic, Inc. (parking design); Theo Kondos Associates (lighting design); David C. Baldwin, Inc. (landscape architecture)
PHOTOGRAPHER Scott McDonald

PROJECT Dallas Main Center, Dallas
CLIENT Bramalea, Inc.
ARCHITECT RTKL Associates, Inc., Dallas
PHOTOGRAPHER J. Benoist Photography, Dallas





Left: Atrium Court offers a variety of food options in the style of a European marketplace.

PROJECT *Atrium Court, Newport Beach*

CLIENT *The Irvine Retail Properties*

ARCHITECT *RTKL Associates, Los Angeles (design); RTKL Associates, Dallas (graphics and signage)*

CONTRACTOR *Bayley Construction, Newport Beach*

CONSULTANTS *Johnson & Nielsen, Irvine (structural engineering);*

The SWA Group, Laguna Beach (landscape architecture)

PHOTOGRAPHERS *Tosbi Yoshimi and David Whitcomb*

PROJECT *Lenox Square Mall, Atlanta*

CLIENT *Corporate Property Investors (David Mack, Steve Griggs)*

ARCHITECT *RTKL Associates, Dallas (Thomas Witt, Lance Josal, vice-presidents-in-charge; Randall Stone, project manager; Jeffrey Gunning, project designer; Rebecca Cartier, project architect; Jim Beal, Tom Hippman, Suzanne Schwartz, Lynne Barnard, John Tran, Wes Garwood, Gerry Renaud, Barry Hughes, Mike Gentemann, design team)*

CONTRACTOR *HCB Contractors (Chris Gray, Bill Hicks)*

CONSULTANTS *Ellisor & Tanner, Inc. (structural engineering); E&S Construction Engineering, Inc. (mechanical engineering); Barton Associates, Inc. (electrical engineering); Code Consultants, Inc. (fire protection); Grover-Harrison (landscape architecture); Theo Kondus Associates (lighting design)*

PHOTOGRAPHER *Jennifer Almand*

RESOURCES

Boulevard Mall, Las Vegas— steel: Schuff Steel; windows: Vistawall; skylights: Naturalite/EPI; doors: Amerlite; door pulls: Livers; granite flooring: Ingemar Corporation; ceiling system: Disston Designs; roofing: Carlisle Syntec Systems; waterproofing: Tremco Corporation; insulation: Owens-Corning Fiberglas; roof drainage: Josam; masonry: Devoe and Reynolds; paint: Polomyx; hardware: Stanley, Yale, LCN; PA system: Muzak; smoke detector: Simplex; signage: Nordquist Sign

Company; lavatories: Corian; water closets: Eljer; fittings: American Standard; flush valves: Sloan; toilet stalls: American Sanitary Partition Corporation; bathroom accessories: Bobrick Wash-room Equipment; water fountains: Halsey Taylor; HVAC: Carrier; tables and chairs: Wesnic.

Lenox Square Mall, Atlanta— steel: Steel Inc.; roof structure: Vulcraft; pre-cast concrete: Exposiac; curtain wall and entrance doors: Kawneer; stone: Crystal Marble; skylights: Super Sky; interior doors: Am-Weld; exterior paving:

Hanover; gypsum: USG; roofing: Fibertight; waterproofing: Dow; paint: Sherwin-Williams; hardware: McKinney, Sargent, LCN, Von Duprin; signage: GMG; elevators and escalators: Otis; stair treads and handrails: Tate Ornamental; lighting: Kurt Versen, Kim, National; tubs, lavatories, water closets: Kohler; flush valves: Sloan; water fountains: Oasis; HVAC: AAON; building automation system: Energy Control System; entrance mats: Pedigree Construction Specialties.

Dallas Main Center, Dallas— flooring: IMC Marble.

Shopping for Themes

By Mark Forsyth

DEMONSTRATING NEW TECHNIQUES of integrating merchandising themes into retail design, three new specialty stores by Michael Malone Architects of Dallas have opened in Dallas and Galveston. While offering different services and merchandise, these three stores share design principles that are influenced by changing trends in the retail industry. Careful study of these trends has helped retailers recognize new outlets in which to pursue a profit. Michael Malone, principal of Michael Malone Architects, said, "Retail concepts today are organized around demographic trends. Our clients are approaching us with thick stacks of data and postulates hoping to enhance their product base and respond to the needs of their customers."

Discovery, Occhiali, and Voyagers each are keyed to themes that respond to specific demographic statistics. Malone believes that architectural design can be an important contributor to this kind of retail strategy that appeals to potential customers' specific interests. Through creative planning, material and color selection, as well as dynamic visual merchandising, the firm tailors environments to both reflect the goods and services on sale and to meet targeted customers' profiles.

The Discovery Store, purchased recently by the Discovery Channel in an effort to expand its channel recognition through the retail circuit, offers soft environmentalism. The store seeks to attract customers that may be environmentally conscious or interested in nature and science, yet may not consider themselves full-fledged environmentalists. To appeal to this customer, the architects used natural materials like slate flooring at the en-



While offering different services and merchandise, the stores share design principles and are keyed to themes that respond to specific demographic statistics.

Michael Malone Arquitectos integraron al diseños de tres tiendas temas que reflejan la mercancía ofrecida por cada establecimiento. Discovery representa sensibilidad ambiental y ciencia por medio de colores y formas natural. La planta de la tienda de espejuelos Occhiali es en forma de ojo. Voyagers esta adornada con elementos de la industria de viajes.

Discovery, Galveston

Above right: Display cases offer books and cards.

Far right: The detail on the storefront window system blends the entrance into its historic surroundings.



Top: Discovery, a Dallas-based specialty retailer, offers a wide variety of merchandise in a nature/wildlife theme. Green and neutral earth tones are used on the interior of the store to reflect this environmental theme.





Left: A curving, metal sign hung from the brick facade marks the entrance to Voyagers, a Dallas store offering travel merchandise as well as vacation planning.

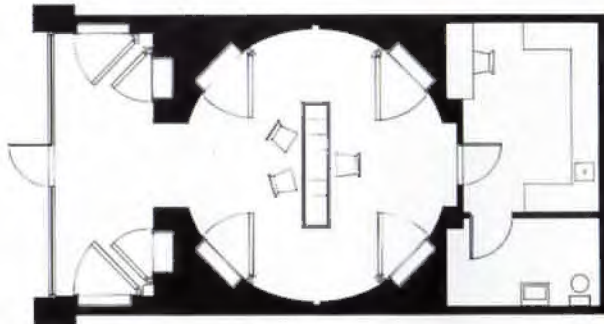
Below: Located in a shopping center with late-night restaurant traffic, Occhiali is lit on the interior to attract around-the-clock window shopping.

trance, and a color scheme of greens and earth tones. In addition, the design supports the store's commitment to the environment by using no rainforest hardwoods.

Located on the street level of the 1905 Sealy building in Galveston, Discovery was built within strict preservation regulations that helped to shape the design approach. These regulations, issued and enforced by a local historic preservation board, mandated that no construction could be attached to existing walls or ceilings. The architects were thus required to design physically independent elements for lighting and space differentiation. Towers, acting as a tree-like canopy, were organized along the existing structural grid of the 2,700-square-foot space to support vertical dividers for shelving units, hold the fluorescent uprights that provided ambient illumination, and draw attention to the shallow-vaulted ceilings and historic building details.

In North Dallas, Occhiali offers designer and European eyewear from its 800-square-foot shop in Preston Center Plaza. Occhiali eyes the shop-





Occhiali, Dallas

Top, left: The plan of the eyewear boutique features a round center showroom flanked by a lab and smaller entry showroom.

Top, right: The main showroom has as its centerpiece a fitting table and chairs on a black, stained concrete floor.

Above: Custom-fabricated showcases offer unusual designer eyewear.

per frustrated with mass-market, glasses-in-an-hour chains. With a wide selection of unusual and designer eyewear, the store offers a personal and intimate shopping environment. Operating on a tight budget, the architects spent much of their time and project dollars designing the display cases and fitting table, a move Malone singles out as an effort to promote product presentation as an important component of retail design.

With a round center showroom and a natural light source to the front, the store, which also includes an entry showroom and lab facility, is an abstracted diagram of an eye in both plan and section. The use of black-stained concrete floors, exposed structural elements, and lighting centered around the fitting table and wall displays create a mysterious, shadowy space in which to shop for unusual eyewear.

Also in north Dallas, Voyagers features both travel merchandise as well as a vacation-planning service from its 3,600-square-foot store in Preston Lloyd Plaza. With careful watch on a rapidly changing travel industry and an aging

population, Voyagers is targeting independent travelers in search of adventure or relaxation. Recognizing that the business segment of the industry has become solely an electronic process where reservations are made and tickets purchased through on-line computer services, the Dallas-based company focuses their efforts on retirees wishing to take a more conventional route. By combining a comfortable setting for travel planning with a wide assortment of related merchandise, Voyagers provides its customers with a personal, hands-on opportunity to create their dream vacations.

Given a virtually square space with no significant storefront, the architects organized the interior as a circle carving four perimeter quadrants out of the original square. These quadrants, which contain the entry, a travel agency, a mini-bookstore, and the stockroom, each open to the central drum holding the information desk, gift shop, and check-out stands. Much of the store's detail is derived from the travel industry: A center clock tower indicates time in major cities



Voyagers, Dallas

Left: Merchandise organized in the center of this travel store is surrounded by tables for patrons to meet with travel agents.

Below: The symmetrical plan is oriented and graphically demarcated on the cardinal axes.

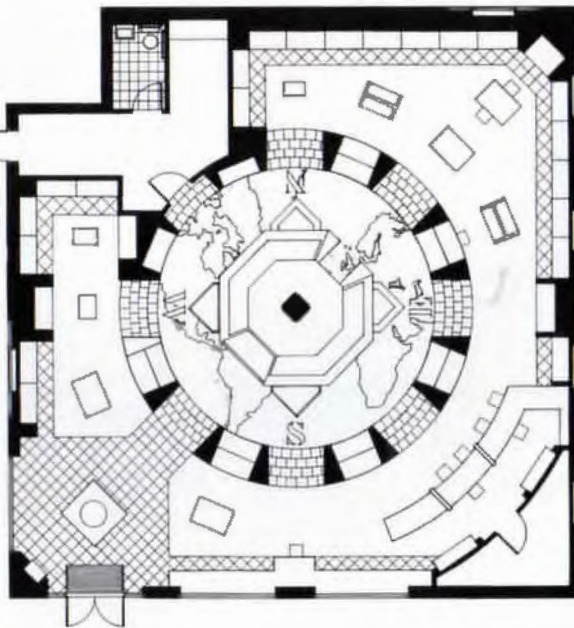
around the world and the entrance is marked by a steel sign blending steamship lettering on a 19th-century train-station canopy. This location is the prototype for a nationally-planned chain; plans call for three more stores in the Dallas/Fort Worth area this year.

TA

PROJECT *Discovery, Galveston*
CLIENT *The Discovery Store, Inc., Dallas*
ARCHITECT *Michael Malone Architects, Inc., Dallas (Michael Malone, principal-in-charge; Michael Stoddard, project designer)*
CONTRACTOR *J.W. Kelso, Galveston*
PHOTOGRAPHER *Jud Haggard Photography, Houston*

PROJECT *Occhiali, Dallas*
CLIENT *Paul Stevanovich*
ARCHITECT *Michael Malone Architects, Inc., Dallas (Michael Malone, principal)*
CONTRACTOR *Spec/Builders, Dallas*
PHOTOGRAPHER *A. Weir Photography*

PROJECT *Voyagers, Dallas*
CLIENT *Voyagers, The Travel Store, Dallas*
ARCHITECT *Michael Malone Architects, Inc., Dallas (Michael Malone, principal-in-charge; David N. Droese, project manager/designer; Michael Stoddard, project designer)*
CONTRACTOR *Welch Contractors, Dallas*
PHOTOGRAPHER *Jud Haggard Photography, Houston*



RESOURCES

Discovery—carpet: Lees Commercial; slate: Thomtree; paint: Sherwin-Williams; locksets: Schlage; signage: Chandler Signs; lighting: Lightolier; cabinets: T&N Construction; laminate: Formica.

Occhiali—concrete stain: Ardex; paint: Sherwin-Williams; lighting: Lightolier, Artemide; chairs: Eurway.

Voyagers—exterior wall and doors: Kawneer; interior floors: IMC Marble and Granite; paint: Sherwin-Williams; signage: Chandler Signs; lighting: Beta, Lightolier; carpet: Harbinger; millwork: Lamwood, Panel Tech; chairs: Herman Miller



Mid Life Crisis

By Vincent P. Hauser

Connected to the Houston tunnel system, Bank One Center, including the Mid City Shops, represents one example of the comprehensive effort necessary to reposition an ailing structure in an uncertain real estate environment.

Gensler y Asociados diseñó la renovación del sector comercial Mid City, en el nivel subterráneo del edificio Bank One Center. La renovación es un esfuerzo colectivo para revitalizar una localización histórica con potencial económico. El diseño aprovecha al máximo la gran movilidad peatonal del área.

AS PART OF THE DEVELOPMENT TEAM assembled by Aetna Realty Investors for the renovation of Bank One Center in downtown Houston, Gensler and Associates of Houston undertook the design of the new 28,000-square-foot retail concourse as well as the building common areas and typical tenant floor designs.

Bank One Center, including the Mid City Shops, represents one example of the comprehensive effort necessary to reposition an ailing structure in an uncertain real estate environment. Originally designed by Kenneth Franzheim and completed in 1956, the Bank of the Southwest Building is blessed with an historically competitive location at the northwest corner of Travis and McKinney streets. Its long-term value was significantly enhanced by the original owners who had the foresight to construct the first portion of the now-extensive tunnel system.

Incorporating new restaurants, shops, and convenience retail into the building's tunnel area, Gensler reoriented the existing configuration to maxi-



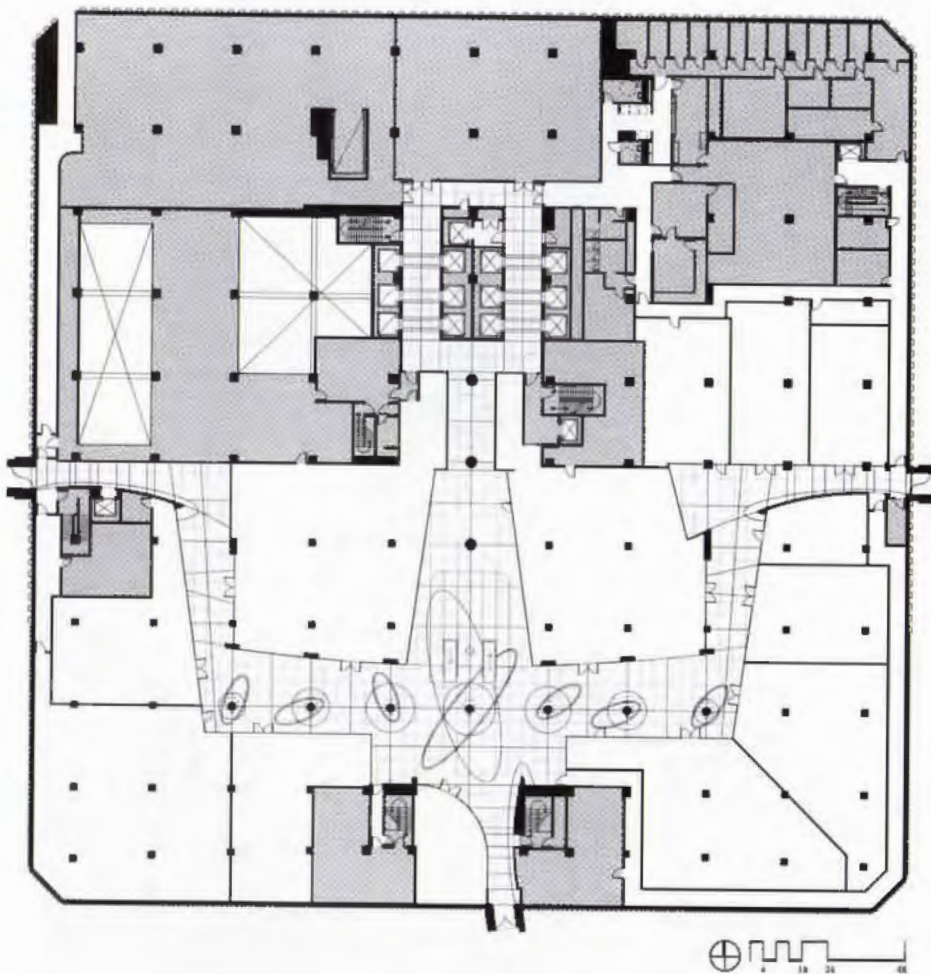
Facing page: Colorful, elliptical columns fill the main hallway of the shopping court.

Above left: Between the escalators, a gyrosopic sign of metal and neon marks the focal point of the underground mall.

Top: a wall sign with the new Mid City logo

Above: Escalators link the ground floor and the tunnel level, both offering shops and restaurants.

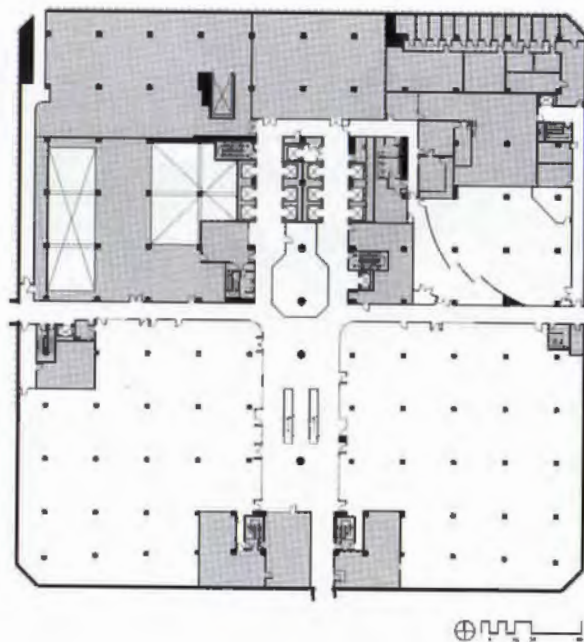
Left: a tunnel level restaurant



Top right: Morris Architects renovated the exterior of the Bank One Center tower in downtown Houston.

Right and above: tunnel level before retail renovation

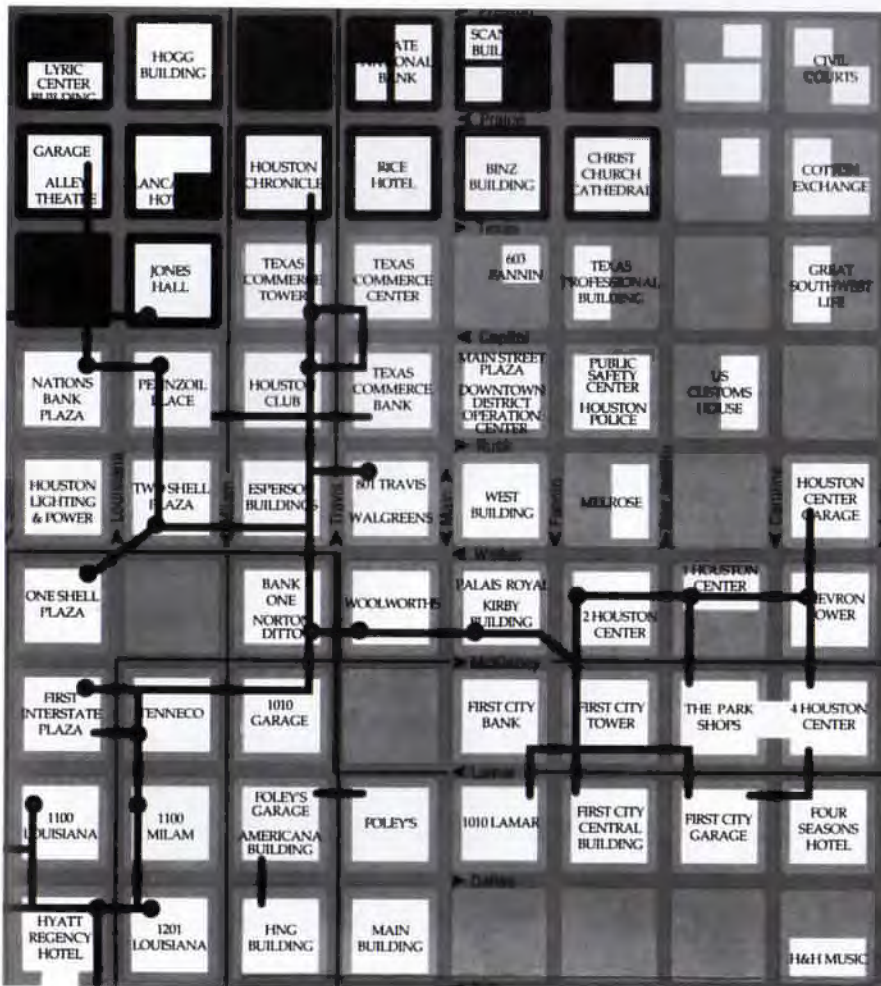
Top left: tunnel level plan after retail renovation



mize the amount of retail storefront accessible to the 20,000 to 30,000 pedestrians who pass through that portion of the tunnel system daily, and to make a stronger visual connection to the main floor. The resulting arrangement of shops is more desirable from the tenant's perspective in that it increases the ratio of storefront to square footage.

Among all of the new elements introduced into the renovation by the architects, the most visually striking are the jewel-toned aluminum column covers that employ the industrial-design character of the aluminum tumblers popular in the 1950s. This design is enhanced by recessed neon lighting at the ceiling, bands of clear-finish aluminum "orbiting" the columns, and waves of color in the terrazzo flooring. These distinctive elements set the tone for the retail and provide a memorable identity.

Beyond the new retail and common-area finishes, a great deal more was required to successfully re-invent the office identity of the building and meet the leasing advantages of competing facilities. New mechanical systems were added to lower air



Left: Mid City at Bank One Center connects to Houston's tunnel system that joins nearly 60 blocks, giving the retail shops constant exposure to passing crowds.

SpecNote

The elliptical columns used in the Mid City Shops at Bank One Center project were covered with custom-fabricated, formed aluminum panels with an automotive finish. The Offenhauser Company of Houston both fabricated and installed the panels, which were hung from a frame attached to the existing structural column. Clear-coated aluminum tubing wraps around the columns, protecting them from pedestrian traffic.



conditioning expenses, including a retrofit to install what is reportedly the first large-scale thermal-storage system in Houston, funded in part by the utility. The ability to compete effectively in the arena of operating expenses is a critical one. It is typically the tenant's expense but more often than not the tenant is at the mercy of the landlord's mechanical systems. Additional work provided by Gensler included items required for compliance with new codes, including ADA. The design for the building's exterior additions and Bank One tenant work was provided by Morris Architects of Houston.

In order to complete this project within the owner's schedule requirements, the facility remained in operation during construction. The substantial task of coordinating the owner's issues with the design and construction aspects of the project fell to Marx/Akubo and Koll Real Estate Services (formerly Koll/Rubloff). Jeff Webb of Marx/Akubo and Pat Hicks of Koll Real Estate Services both credit the overall team effort as the critical element in the successful completion of this 740,000-square-foot renovation. **TA**

RESOURCES

Concrete: Houston Shell & Concrete; **storefront windows & doors:** U.S Aluminum; **interior doors:** Eggers; **terrazzo:** National Tile and Terrazzo; **VCT:** Azrock; **paint:** Sherwin-Williams, Amron DuPont; **hardware:** Schlage; **security:** Simplex Time Recorder; **signage:** Nordquist, Graphtec; **columns:** Offenhauser; **elevators/escalators:** Shindler, Eklund; **lighting:** Neoteck; **HVAC:** Trane

PROJECT Mid City at Bank One Center, Houston

CLIENT Actna Realty Investors, Inc., Dallas (owner); Treptow Development, Houston (developer); Koll Real Estate Services, Houston (leasing & management); Marx/Okubo, Inc., Houston (project manager)

ARCHITECT Gensler and Associates, Houston (Richard C. Maxwell, project principal; Charles Shores, project manager; John Gaudlen, project designer; Lynn Langston, interior designer; Leon Kouyoumdjian, project architect; Dick Lew, architect; David Powell, John Ruelas, and Mark Shimm, graphic designers)

CONTRACTOR W.S. Bellows Construction Company, Houston

CONSULTANTS Burns DeLatte McCoy, Inc. (mechanical, electrical, and plumbing engineering); Haynes Whaley & Associates, Inc., (structural engineering); Craig A. Roeder Associates (lighting design); Rolf Jensen Associates (code and life safety); Environmental Technologies (asbestos abatement); Persbuhn/Hahn Associates (elevators and escalators)

PHOTOGRAPHY Nash Baker (except as noted)



All photographs these two pages by Paul Barodigly



Whole Foods Market

Above: Curving, exposed, structural members hold light fixtures and create an overhead canopy for the produce section.

Top: With exterior walls covered in rough-cut limestone and metal roofs with deep overhangs, the store reflects the architecture of the surrounding Hill Country.

Food Fight

By Susan Williamson

WITHIN A LITTLE MORE THAN A YEAR, two new upscale food stores, H.E.B.'s Central Market and Whole Foods Markets' new downtown flagship store, opened in Austin. Both H.E.B. and Whole Foods say the projects, with their emphasis on fresh food and convenience and on grocery shopping as more of an event than a chore, represent "the next generation" of food store for their respective companies.

Central Market, designed by a team including H.E.B.'s in-house planning and design group and the Artisan Group Architects of Kerrville along with Sinclair Black, FAIA, of Austin, is a significant departure for the San Antonio-based chain, known more for huge superstores than for European-style markets, the model that Central Market emulates. The store sells almost nothing but food—no disposable diapers, no toothpaste—and the food includes a large number of speciality items, including a wide array of fresh produce and prepared foods. A large attached cafe offers both takeout and sit-down dining.

The 60,000-square-foot store features a circulation pattern that H.E.B. architect William Triplett calls "directed flow." The shopper is asked to follow a fairly



With their emphasis on fresh food and convenience as well as grocery shopping as more of an event than a chore, H.E.B.'s Central Market and the new Whole Foods Market represent the next generation of grocery stores.

H.E.B. Central Market

Top: Terra-cotta columns support a galvanized-steel trellis over the entrance to the store.

Left: Bold graphics and bright colors highlight the oversized interior signage hung from the exposed structural joists.

H.E.B. Central Market y Whole Foods Market son dos innovados tiendas de comestibles que se inauguraron recientemente en Austin. Ambos establecimientos son diferentes a supermercados convencionales, ya que se especializan en comestibles exclusivamente.

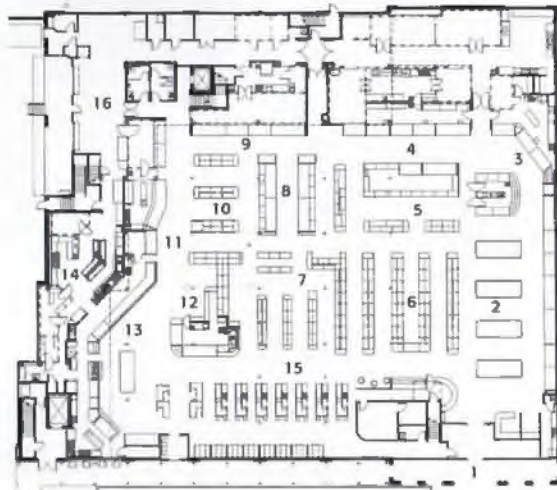
Whole Foods Market



Above, right: An oversized rooster and fruit, moved from the company's original location, identify the five-story parking garage as part of the complex.

Above, far right: Trees to the north of the building provide a shaded area.

Far right: a canopy and light detail on the west exterior



KEY TO PLAN

- | | |
|--------------------|--------------|
| 1 GROCERY ENTRANCE | 9 DAIRY |
| 2 PRODUCE | 10 WINE/BEER |
| 3 SEAFOOD | 11 CHEESE |
| 4 MEAT | 12 BAKERY |
| 5 BULK FOOD | 13 DELI |
| 6 GROCERY | 14 KITCHEN |
| 7 NUTRITION | 15 CHECK-OUT |
| 8 FROZEN | 16 RECEIVING |

LIFE AS A FOODIE

My name is Joel, and the chance to find a new kind of olive is important to me. Thus, Central Market and Whole Foods have me pegged, which I hate. I know that being a foodie—a member of the subset of yuppies to whom eating and shopping for food are both a sport and a token of the good life they aspire to—is basically silly. But it's what I am.

I grew up in the 1950s in an industrial suburb of Houston, happily eating white bread and canned vegetables. But I knew such fare was for convenience, and that real food, brought out for important family occasions, helped hold us together.

My father cooked a lot, so I also learned that thinking about
(continued next page)

rigid path through the store, although openings do allow shortcuts in several areas. As Triplett says, "the store wasn't built for a quick trip. The idea was to expose the shopper to everything in the store." H.E.B. was concerned about the plan, Triplett says, but decided that "if you give people the perception of additional value, something like a circulation pattern doesn't get their attention." The directed flow probably wouldn't work in a store that didn't offer Central Market's selection of merchandise, Triplett says.

The new Whole Foods Market, located just west of downtown and several blocks south of the chain's original store, also represents a departure for its parent company, primarily in terms of size, says Peter Roy, president and chief operating officer of the Austin-based natural-foods chain, which now operates 42 stores in 10 states. "The new store is 5,000 to 10,000 square feet larger than any of our other stores," Roy says.

Whole Foods, faced with the task of replacing its much-loved original store, hired Tom Hatch Architects of Austin, which had designed other stores for the company. The architects developed a plan

that placed the 108,000-square-foot complex—38,000 square feet for the store, 30,000 square feet for Whole Foods' corporate offices, and 40,000 for a bookstore tenant—on the outside corner of the site, presenting its limestone-and-glass rear facade to the busy intersection at its southwest corner. A five-story parking garage is set at the back of the site. In line with its emphasis on natural foods, Whole Foods tried to make the building "as green as possible," Roy says, using environmentally sensitive materials, building techniques, and mechanical systems.

The store features a large takeout food area as well as a juice bar and sit-down restaurant on the mezzanine level. "We wanted to make the store a destination," Roy says, "a place for people to hang out."

Both Triplett and Roy say that today's grocery shopper is looking for value and convenience, whether that comes from a place to eat as part of the shopping trip or prepared foods or simply beautiful produce. "People want better quality for their dollar," Triplett says, and with their new stores, H.E.B. and Whole Foods Markets are trying to give their customer just that.

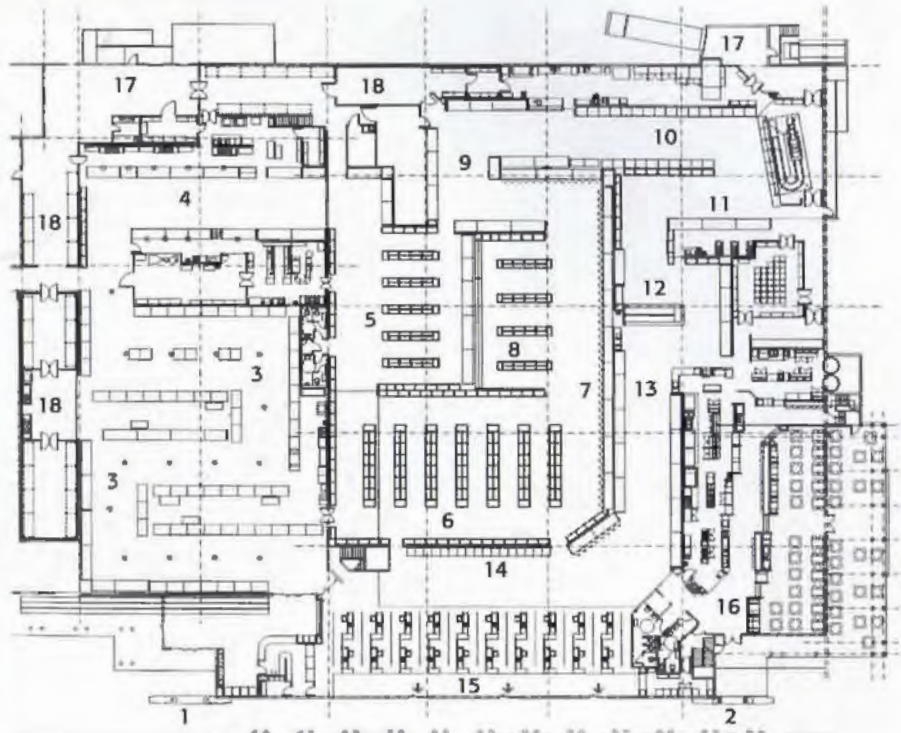


KEY TO PLAN

- | | |
|-----------------------|-----------------|
| 1 GROCERY ENTRANCE | 11 DELICATESSEN |
| 2 FOOD COURT ENTRANCE | 12 SALADS |
| 3 PRODUCE | 13 CHEESE |
| 4 FISH/MEAT | 14 FLORAL |
| 5 WINE | 15 CHECK-OUT |
| 6 GROCERY | 16 CAFE |
| 7 FROZEN FOOD | 17 RECEIVING |
| 8 BULK FOOD | 18 STORAGE |
| 9 DAIRY | |
| 10 BAKERY | |

Left: A covered walk leads to the outdoor seating area outside the cafe.

Below left: outdoor cafe at the south end of the grocery store



RESOURCES

H.E.B. Central Market— steel: Chrismond; **CMU**: Featherlite; **brick and tile**: D'Hannis; **windows**: ATS; **skylights**: Naturalite/EPI; **doors**: Stanley, Curies; **exterior paving**: Pavex; **interior floors**: L.M. Scofield; **roofing**: Genflex; **waterproofing**: Tremco; **partitions**: USG; **paint**: Sherwin-Williams; **hinges**: McKinney; **locks and door closers**: Sargent; **elevators**: Dover; **lighting**: Sylvania; **lavatories, water closets**: American Standard; **plumbing fittings**: Delta; **flush valves**: Sloan; **water fountains**: Elkay; **sprinklers**: Grinnell; **HVAC**: Seasons 4; **environmental control**: CPC; **exterior canopies**: IKG/

Borden (steel), Potlatch (wood), Mission (terra-cotta clay), Nexus (greenhouse).

Whole Foods— steel: Tips Iron & Steel, Vulcraft; **wood decks**: Precision; **limestone**: Lone Star; **windows**: Southwall, Vistawall; **rolling doors**: Overhead; **entrance doors**: Vistawall; **linoleum**: Marmoleum; **integral color concrete**: Davis; **tile**: American Olean; **ceiling system**: Armstrong; **roofing**: Samafil, A.D. Willis; **insulation**: Greenwood; **paint**: Devoe and Raynolds, Glidden; **kitchen equipment**: Hobart, Arntekco, Randell; **elevator**: Dover; **stairs**: American Stair; **lighting**: Gardco, Poulsen, Kim, Prescolite, Columbia

PROJECT Whole Foods Market and Corporate Headquarters, Austin
CLIENT Whole Foods Market

ARCHITECT Tom Hatch Architects, Austin (Tom Hatch, principal; Craig Grund, project manager; Michael Antenora, project architect for market; Sybil Case, project designer for corporate headquarters; Jerry Garcia, Kimberly Koblbaas, Pauline Leyders Gustafson, Thea Luong, Joel Martinez, Matt Sweitzer, project team)

CONTRACTOR Williams Industries

CONSULTANTS Espey Huston & Associates, Inc. (mechanical, electrical, and plumbing engineering); **Juster-Quintanilla & Associates** (structural engineering); **Nathan D. Smith, P.E.** (civil engineering); **Winterowd Associates** (landscape architecture); **John Bos Lighting Design** (lighting design); **Emily Little** (office space planning)

PROJECT H.E.B. Central Market, Austin

CLIENT H.E. Butt Grocery Company, San Antonio

ARCHITECT Artisan Group Architects, Kerrville (Peter W. Lewis, principal-in-charge); **H.E.B. Planning and Design, San Antonio** (William H. Triplett)

CONTRACTOR SAE Sparw Glass, San Antonio (site and retail), **Williams Industries, Inc., Houston** (grocery store)

CONSULTANTS Sinclair Black, FAIA (design architect); **Stephen K. Domigan** (landscape architect); **Bury & Pittman, Inc.** (civil engineering); **SCA Consulting Engineers** (structural engineering); **ESA/Emil G. Swize & Associates** (mechanical, electrical, and plumbing engineering); **Bartlett Tree Experts** (arborist)

food could be man's work. His Slovak immigrant food made the family dinners unique, particularly the cabbage rolls called *holupki*. At Easter, he made *kochinina*, a gel of roasted and boiled pigs feet, eaten with bread and cayenne pepper, that no one else in the family but me would touch. I was proud of my adventurousness, and still am. Again, I know it's silly. But food was my connection with family history, and with a sense of the world outside the insularity of 1950s America. Today, when finding just the right olive or some egregiously expensive vinegar is no big deal, I am thinking maybe canned vegetables might be cool. And white bread—what a concept!

Joel Warren Barna



All color photographs by Timothy Hursley

Wildflower Center

By Mark Forsyth

Resource conservation, sustainability, and rainwater-collection systems were integrated into the design of both the buildings and the site, which blend into their Hill Country surroundings.

El Centro Nacional de Investigación de Flores Silvestres es un complejo educacional que promueve el concimiento y uso apropiado de recursos naturales. Un component del Centro es inmensa facilidad de acumulación y reuso de agua de lluvia, la cual está integrada sensiblemente a las estructuras. Lady Bird Johnson es la fundadora del complejo.

FULFILLING A LIFELONG vision of Lady Bird Johnson, the National Wildflower Research Center will serve as a long-needed home for the study of native plant life and ecologically sensitive landscapes. Designed by Overland Partners of San Antonio, the 54,000-square-foot complex opened to the public in April on its 42-acre site southwest of Austin. The center provides a variety of spaces accommodating research, education, and visitor needs including gardens, classrooms, a botanical library, a gift shop, and a 250-seat auditorium.

Both the buildings and gardens were designed to blend with the surrounding Texas Hill Country. Architectural elements include masonry walls, metal roofs, and deep overhangs; the gardens display local plants such as live oaks, bluebonnets, buffalo grass, and muhly.

Utilizing principles of resource conservation and sustainability, the design focused on integrating water-collection systems into the buildings. Water flows to a cistern at the entrance through an extension of the gutter



Photograph by Mark Forsyth



Facing page: A central turret with a winding, spiral staircase provides overlooking views of the research complex.

Above left: Load-bearing masonry arches mark the entrance to the Wildflower Center's main courtyard.

Above: one of many rainwater collection systems integrated into the design of the buildings

Left: With metal roofs, large overhangs, and masonry exterior walls, the complex blends architecturally into its Hill Country surroundings.

Wildflower Center



All photographs these two pages by Mark Forsyth

Top: A stone "tunnel" joins the surrounding trail system to the interior courtyards.

Right: Support facilities are housed in metal buildings that enclose the center's garden spaces.

Above: The nature trail offers views of the native landscape as well as the more recent architectural development.

RESOURCES

Trusses: Trussway; **windows:** AFG; **doors:** Tempglass Designer Systems; **tile:** Dal-Tile; **ceiling system:** Armstrong; **metal oxide:** Euclid Chemical Company; **waterproofing:** Yalkem, Mameko International, Monsey Products Company; **insulation:** Alamo Foam, Inc.; **movable partitions:** Hufcor; **hinges:** Pemko, Schlage; **locksets:** Door Control, Quality Hardware; **door closers:** Yale, Steelcraft; **panic exits:** Buell, Monarch Door Controls; **other**

hardware: Triangle Brass Manufacturing, Trimco, Stanley; **fire protection:** Grinnell Fire Protection Systems; **lockers:** Penco; **elevators:** Montgomery; **handrails:** Lars Stanley, Artisans & Architects; **lighting:** Hetalux, Kurt Versen, Stoneo, Halo, Peerless, Surelites, House-o-Lite; **lavatories, fittings:** Kohler; **water closets:** Sloan; **toilet stalls:** Global Steel Products Corp.; **water fountains:** Haws; **bathroom accessories:** Bradley; **blinds:** Bali; **audio-visual equipment:** ProLine.

system carried by masonry arches. A central observation tower marking the center of the complex holds 15,000 gallons of water in its base. Annually, approximately 450,000 gallons of water are collected on the site, which was purchased in 1982 by Mrs. Johnson. **TA**

PROJECT National Wildflower Research Center, Austin
CLIENT The National Wildflower Research Center (Bill Block, president; David Northington, executive director; Deedie Rose, building committee chairman)
ARCHITECT Overland Partners, Inc., San Antonio (Richard Archer, principal-in-charge; Robert Shenwell, Timothy Blomkvist, Hobson Crow, principal designers; Daniel Ochoa III, project manager; Yee Kee Cheong, Ory Esbel, Steve Fong, Stan George, Xavier Gonzalez, Robert Hanley, Andrew Matjasko, Jeff Russell, Sheila Sandin, Shawn Sasse, Robert Schmidt, Madison Smith, Bob Wise, project team; Kay Glass, Stephanie Murray, Patsy Steves, interior designers)
CONTRACTOR Bartlett Coker/Austin Commercial, Austin
CONSULTANTS Danysh-Lundy & Associates, San Antonio (structural engineering); Barron Engineering, Inc., San Antonio (mechanical and electrical engineering); Bury & Pittman, Austin (civil engineering); Darrel Morrison (environmental consulting); Achillume Lighting Design (lighting design); J. Robert Anderson, Eleanor McKinney, Austin (landscape architecture); Deaton Museum Services (exhibit design)



Left: Masonry arches carry water in a trough to the entrance cistern.



Below left: An extension from the roof gutter delivers rainwater to a cistern.

Below: The National Wildflower Research Center includes a variety of spaces dedicated to education and research blended into numerous gardens, trails, and courtyards.

KEY TO PLAN

- 1 ENTRANCE CISTERN
- 2 COURTYARD
- 3 AUDITORIUM
- 4 GALLERY
- 5 SEED COURT
- 6 OBSERVATION CISTERN
- 7 LIBRARY
- 8 ADMINISTRATION
- 9 RESEARCH
- 10 GREENHOUSES
- 11 DISPLAY GARDENS
- 12 HOME COMPARISON GARDENS
- 13 GIFT SHOP



A Meditation on Stone

by C.W. Smith

In my remote southeast corner of New Mexico, most of the hamlets sprang up overnight with the oil boom of the 1930s. The land was prairie flat and almost as arid as a desert; mud was the only available indigenous material for building, but the Anglos who came West identified adobe with Spanish or Indian cultures and were determined to hew both literally and figuratively to their own identities, so they rejected a centuries-old architecture that had

evolved with the region. Instead, they imported pine and knocked up frame houses and stores and churches, usually one but occasionally two stories tall.

Years later, around World War II, some frame houses got a new dressing of asbestos shingles, and the more prosperous mainstream churches were rebuilt using brick. Banks and schools went to a blondish brick popular in the '50s, and some trees such as the Chinese elms that

had been imported in earlier years grew to respectable Eastern height, and at last some of these communities had a semblance of solidity and permanence.

But not much, not at least to my eye. Flying over stretches of the American West, you see just how little of it has been settled. The landscape billows out beyond any human dwelling and makes it flimsy and temporary. The Comanches and Apaches who once hunted and raided on it lived in lodges made of sticks and skin, and even the adobe buildings of old Spanish settlements

or the Pueblo tribes are given to erosion and must be redressed periodically with a coat of mud. I've watched an old abandoned adobe church in Talpa, New Mexico, gradually melt over the course of a decade now, and each year that I drive past it on my way to Taos, the roofless walls are a foot or so shorter, the corners more slumped and rounded, and it's not hard to imagine wind and water breaking it down into trillions of grains of sand, blowing and spreading them until the church is no longer distinguishable from the soil it came out

of. Sand castle.

But every city in Europe is built upon a footing of stone. On my first extended visit there, to my Westerner's eye, the stone of Europe's cities expressed a daunting degree of age and weight and firmness. On our first day in the Old World, my wife and I got off the plane in a blurry rush, hurried down Madrid's Paseo del Prado with our gear and checked into a hostel-residencia, then, free of our burdens, we went out and turned into the nearest side street to explore.

What I'm calling La Calle de Piedra was nar-

row by American standards because when it was first carved out of the dirt we humans moved about on foot or on horseback or in carts and carriages.

More importantly, La Calle de Piedra was laid in cobblestones. I'd heard the word all my life. To say it was to conjure the clop of horse's hooves and the rumble of wooden wheels. Cobblestones were what revolutionaries ripped up out of the street to hurl at authorities from behind their barricades, and I never knew they were so uniform—the size and shape of small bread loaves—or that they were laid out so neatly like mosaic tile, so that if you wished to use them as a weapon, you'd have to pry the first one up, but the others might then be lifted away from their ranks like so many brownies.

I was to walk up this same narrow street of cobbles in Toledo, in Malaga, in Florence and Avignon and Nice. And, later, I would watch men

into what I took to be their original places upon a bed of smoothed sand, like bricklayers setting a wall upon the ground.

The cobblestones of all my Calles de Piedra have rounded edges so that when their flanks were touching, the top surface has a quilted effect that leaves a small trough for draining and makes humps and bumps you feel under the soles of American running shoes or sneakers. Even with those troughs the stones are slick in the rain, and dampness lying on them always takes on a glossy sheen at night that reflects the lamps and gives the street a glimmering, pebbled patina.

When you step onto the curb, you see that it's not one long ribbon of poured concrete, but rather, like the street, the curb is formed by larger loaves of stone fit end to end and rounded up and over from the street to the walk. Then you see that the sidewalks are also composed of blocks of stone set and fit into place.

Rising from the walks on either side of the street are walls of fitted stone that reach three stories or so. When you turn into my Calle de Piedra in Madrid, you stand looking at what your Westerner's eye sees as a hand-built canyon of stone, with a dry, cobbled creek bed and granite banks and neat grey or ochre bluffs coming up from the banks to box the sky above.

Walking this same narrow street of cobbles, this canyon of stone, in Lisbon, in Florence, in Chartres, Assisi and Avignon, Nice and Padua and Cologne, you can see that the individual stones are veined, they have a skin, the texture of grit and pit, of paint, of blood and skid marks, rain-washed soup stains; they are mortared with lichen and spit, oil and wine and printer's ink, smears of bread and excrement; they are etched by acid rain and carriage wheels and a million broom straws—a bio-archaeologist might scrape the top layer away and read a civilization's long history under a microscope.

Then you see that Europeans also built their homes of stone. Their banks, their railway stations, their hotels, the borders that mark off their parks and gardens and monuments. Their castles, fortresses: Ancient cities boast stacks of stone still standing where citizens put up walls to keep invaders out before the birth of Christ.

They made the steps to the top and bottom of everything of stone; they used it to build their quays, their palace walls, the archways to enter or exit anywhere, for parapets and the frames of windows, used it for pillars and landings, their stoops and sills.

They built their churches out of stone. Whether the cathedral stands in Toledo, Sevilla,

Rome, London, Florence, Venice, Barcelona, Paris, or Cordoba, what made it remarkable to my Protestant Westerner's eye was the ponderous heft of the materials. So anchored to the earth by sheer tonnage, the cathedrals of Europe express a paradox of intention: their builders sought the most permanent materials to build a fitting monument to God's eternal presence, his otherworldly and transcendent nature, and though the lines in their designs point heavenward, those tons of cold damp stone sometimes seem to be oozing back into the ground, making the gap between heaven and earth only more painfully obvious: These great buildings have no where to go but down—their very weight demands it.

You could argue that if you wanted a cathedral that truly showed the nature of human life as opposed to heavenly immortality, a church that stood for the ideas of ascension and mutability, you might try making one from a soap bubble or a cloud. And when I first saw the still-unfinished La Sagrada Familia in Barcelona, it struck me that Gaudi had perhaps been trying for such an effect, with all those lacey-looking spires grouped around empty space like a battery of airy rockets aimed for the cosmos.

Walking those streets of stone again and again,

Walking those same streets, you hear the stone say *time* and *age* not only because the structures made from it have been standing for so long, but also because using such stone is a thing of the past itself.

in Lisbon and Rome repair the design after work had gone on under the street—they carefully selected the loose stones that had been piled to the side and fit them back

you see that the Europeans had studied stone for so long they'd learned how to make it contradict itself. What keeps those flying buttresses miraculously aloft, and how can they be supporting anything but themselves? That big block of marble the size of your refrigerator looks hard and dense and heavy, but when it becomes Mary with her dead son draped across her lap, the folds in her robe look frozen in time but not in substance, and you imagine that if you could set the projector going again, they'd feel soft to the fingers. Or those veins in David's hands. Or columns adorned with such unstone-like flourishes as figures of naked baby boys, leaves and flowers and fruit, lizard-skin and feathers of gryphons—all the mutable substances of the transitory world rendered life-like in rock that would keep its form longer than that which it represents but cannot precisely clone.

Walking those same stone streets in Merano, York, Bath, Sienna, Evora, and Cordoba, you see that the stone comes out of the earth with almost as many colors as we have in tropical fish. The Europeans learned to use it like paint on the floors of their cathedrals and mosques and palaces, where mosaics in colored stone echo the narratives in the glass windows; they used the color to achieve such striking effects as the red-and-white

peppermint horseshoe arches in the Mesquita Mosque in Cordoba, or the bold, green-and-white peppermint walls of Sienna's Duomo, or the more subtle and enormously pleasing confectionery arrangement of pink, cream, and green marble that Giotto and Pisano used to build that edible-looking Campanile in Florence.

Walking those same streets, you hear the stone say *time* and *age* not only because the structures made from it have been standing for so long, but also because using such stone is a thing of the past itself. When your feet strike the stone or your shoulder bumps a wall or you accidentally knock your knuckles or your knee on a chunk of stony doorframe, you learn again the reputation of stone: dense, compact, hard, firm, rigid, substantial, stable, genuine, real, heavy, impenetrable, immovable, almost eternal.

Sometimes these qualities are oppressive, and that narrow cobblestone street you're walking up seems aloof and alien to your nature as a human. The stone has a way of soaking up the weather, and it will have a heavy, heartless look on a damp day, and it absorbs the color of dingy grey clouds and oozes a cold sweat out of its pores. If the weather's cold, the stone will feel still colder if you lean or sit on it, and it will leak wet black

grit onto your hands and haunches in a most inhospitable way.

But it will likewise catch the light and hold the warmth of an afternoon sun right up to twilight. The mood of it then changes and the weight and firmness seem an anchor, protective, nurturing. You can press your shoulders or your loins against it and feel the radiant heat.

Walking up La Calle de Piedra on that first day in Madrid and telling myself that this was what Europe looked like, I was only testing, hypothesizing, but the image held true in every city we came to, and I came to see my canyon of stone in twenty different degrees of light.

Walking in Oxford's New College Lane just two days before leaving for home, I made the last mental sketch of European stone. This little cobblestone street is walled by Hertford College and New College; the waning sun still struck the top of the tall east wall and the stone had caught the yellow light and held it. Spiced-mustard light, dusty dusky yellow, wine-yellow, apple-yellow light thick as warm candlewax. A small orange wildflower poked out of a chink in the wall, and overhead, boxed by those ochre walls, the sky had paled to a powder blue base on which sailed galleons of British stratum cumulus.

The street was empty, and I walked in the middle of it to feel the rolling texture through my soles, thinking of those therapeutic head-massagers. Then a bicy-



Frank Welch, FAIA

Above: Two women walk to church on the stone streets of Chianti, Italy.

clist passed me from behind and the cobbles set up a jingle-jangle in some loose metallic parts. My heart soared, then got crimped in a pang of anticipated loss: This experience of walking up these streets would be what I would miss the most. More than anything, what I wanted for a souvenir was a stone.

Novelist and essayist C.W. Smith of Dallas is a professor of English at Southern Methodist University.

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Up-scale on a budget

ARCHITECTURE When Brookshire Architecture, Inc., of Houston was hired to design the new Collectors Gift Shop at the Houston Museum of Natural Science, the architects were asked to create an up-scale shop that could rival any competitor in the Houston retail market. They were asked to make the shop elegant, but within the constraints of a strict construction budget.

The solution devised by Brookshire juxtaposes a warm palette of materials, including reddish-orange marble and cherry wood, against the museum's creamy travertine entry foyer. Twenty-eight vertical display units are organized around two cashier stations, which are placed on a diagonal to ensure the cashiers' contact with shoppers and with the merchandise. The internally lit display towers provide most of the store's lighting.

Careful use of the Spanish Rojo Alicante marble, together with the use of less expensive materials like faux leather laminate, allowed Brookshire Architecture to create a space that is both elegant and cost-effective. *SW*



Right: The gift shop at the Houston Museum of Natural Science was designed by Brookshire Architecture of Houston to compete with the most up-scale retail stores in the city.

Top: Cherry wood display units are organized around two diagonally placed cashier stations.

PROJECT *Collector Gift Shop, Houston*
CLIENT *Houston Museum of Natural Science*
ARCHITECT *Brookshire Architecture, Inc., Houston*
CONTRACTOR *Frank Strobl*
PHOTOGRAPHER *Aker/Zvonkovic Photography, Houston*



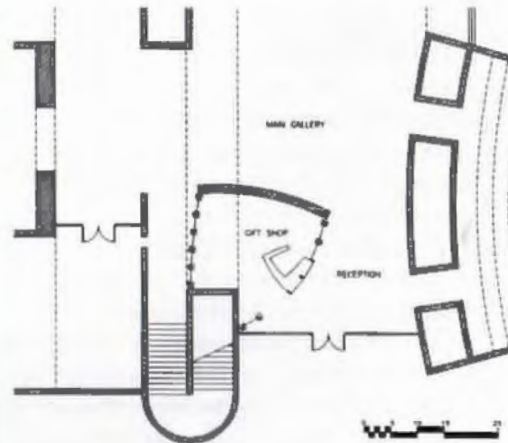


A New Look

ARCHITECTURE A new gift shop at the Art Museum of South Texas in Corpus Christi has stirred up more than its share of controversy since it opened last October. The shop, by Donald Pender AIA Architect of Corpus Christi, is a sheet-metal and chain-link addition to Philip Johnson's austere white cube of a museum on the bay, which was completed in 1972.

The museum board decided that, as a way of increasing revenue, the gift shop needed to be moved from an out-of-the-way room to a prominent location at the entry. Pender, a museum trustee, was selected to design the new space. He was asked to preserve views from the entry area into several adjacent galleries and to a large picture window, as well as to minimize views of the shop from the various galleries.

A slightly curved drywall partition, like those used in other parts of the museum, separates the shop from the galleries; the interior side of the wall is cut out to provide niches for displaying merchandise. The other two walls are panels of chain-link fence between columns of sheet metal and plywood. The column forms



Top: Art Museum of South Texas gift shop, seen from above

Above: Two of the gift shop's walls are constructed of chain-link panels between free-standing columns.

Above left and left: The galvanized sheet-metal desk serves as a sales counter and visitor-information station.

Above right: plan of museum entry and gift shop

are repeated in the curving sheet-metal sales counter, which also serves as the visitor-information station for the museum.

While some have criticized the change to Johnson's original plan, Pender says he conceived of the gift shop as a freestanding object, separate from the space, similar to an exhibit in the way it inhabits its place in the museum. *SW*

PROJECT Gift Shop, Art Museum of South Texas, Corpus Christi

CLIENT Art Museum of South Texas, Corpus Christi
ARCHITECT Donald W. Pender AIA Architect, Corpus Christi

PHOTOGRAPHER Jay Janner, Corpus Christi

Computer Circus

ARCHITECTURE Ziegler Cooper, Inc., of Houston was commissioned by fast-growing computer software developers BMC Software, Inc., to design a employee food-service area for its new corporate headquarters. The facility was to be located in the company's new 20-story westside Houston office tower, designed by Keating, Mann, Jernigan & Rottet (now DMJM Keating) of Los Angeles in association with Ziegler Cooper.

BMC asked for something other than the standard corporate cafeteria, a space that would provide a visual and culinary oasis in a highly technical and competitive workplace, the architects say. Ziegler Cooper responded with a two-level café dominated by a 2,000-square-foot, vividly colored mural painted by Houston artist Janice Parsons. The mural, entitled "Computer Nerds of the Circus," covers four walls with an intricately interwoven array of images ranging from caricatures of BMC employees and their computers to juggling bears and dancing cows, distorted pencil sharpeners and cups of coffee.

Other design elements, including flooring and furniture, were kept deliberately understated, the architects say, to serve as a backdrop to the visual intensity of the mural. The floors are a light-colored terrazzo laid in a pattern of intersecting circles and arcs that relate to the

curved central serving area. The café, which is located just off the building's main lobby, is divided into two levels with a total area of 6,770 square feet including support space and seating to accommodate approximately 178 people. **SIW**

PROJECT BMC Software Employee Café, Houston
CLIENT BMC Software, Inc. (Mark D. Taylor, director of business operations)

ARCHITECT Ziegler Cooper, Inc. (Louis Skidmore, Jr., principal-in-charge; Dean R. Johnson, David W. Epstein, David A. Flickinger, Christopher P. Petrash, B. Slayden Clarkson, Rafael M. Feinstein, Michaelle Lim, project team)

PROJECT MANAGER Buescher, Inc., Houston

CONTRACTOR W. S. Bellows Construction Corporation, Houston

CONSULTANTS Haynes Whaley Associates, Inc., Houston (structural engineering); I.A. Naman + Associates, Inc., Houston (mechanical, electrical, and plumbing engineering); Frank Clements Associates, Houston (food-service design); Fisher Marantz Renfro Stone, New York, N.Y. (lighting); Cerami and Associates, Long Island City, N.Y. (acoustics); Bon Apétit Management Company, Menlo Park, Calif. (café operator); Janice Parsons, Houston (mural artist)

PHOTOGRAPHER Aker/Zvonkovic Photography, Houston



Softly Piano

HOUSTON The newest addition to the Menil arts complex, the \$5 million Cy Twombly Gallery, opened in Houston last February. Renzo Piano's design for the one-story, 9,300-square-foot exhibition building is dedicated to a collection of paintings, sculpture, and works on paper by Cy Twombly.

The Twombly Gallery bears no family resemblance to Piano's earlier efforts for the Menil Collection across the street. Instead of the Menil's "contextual" gray wood siding, the Twombly is clad in creamy precast concrete panels jointed to resemble stone. Both galleries share the concept of an intensively refined roof system composed of glass panels and light-reflecting louvers, but the individual systems and their visual expression are very different. The glass skylights, curved concrete diffusers, and white steel roof structure at the Menil are fully visible inside and outside and clearly understandable; most of the multilayered light-diffusing system of the Twombly is concealed. A hovering grid of fixed louvers deflecting south light is the only visible part. The final layer, a tightly stretched cotton scrim, forms the interior ceiling plane. The result is a soft, even light that still

gives a sense of moving clouds and changing daylight.

The plan is a 9-square square, suggested by Twombly, with a half-bay attached to house an entry lobby, office, and toilets. The center square is a dark "inner sanctum" surrounded by the ring of skylit chambers. The proportions of the 25-foot square rooms with 15-foot ceilings are very serene. Carefully placed openings through the thick interior walls generate an axial movement around the gallery that is very processional, almost ritualistic.

It may seem obvious to compare the Cy Twombly Gallery to the Rothko Chapel a block away. Both enshrine an artist in quasi-religious environments. Concepts of space and light are very different, however. The Rothko Chapel is a single, centralized space with light entering from above, a "chapel" in the western Christian tradition. The heritage of the Twombly is much more archaic; it's like a dreamily ruined pagan temple, with a complex spatial order and indeterminate light source.



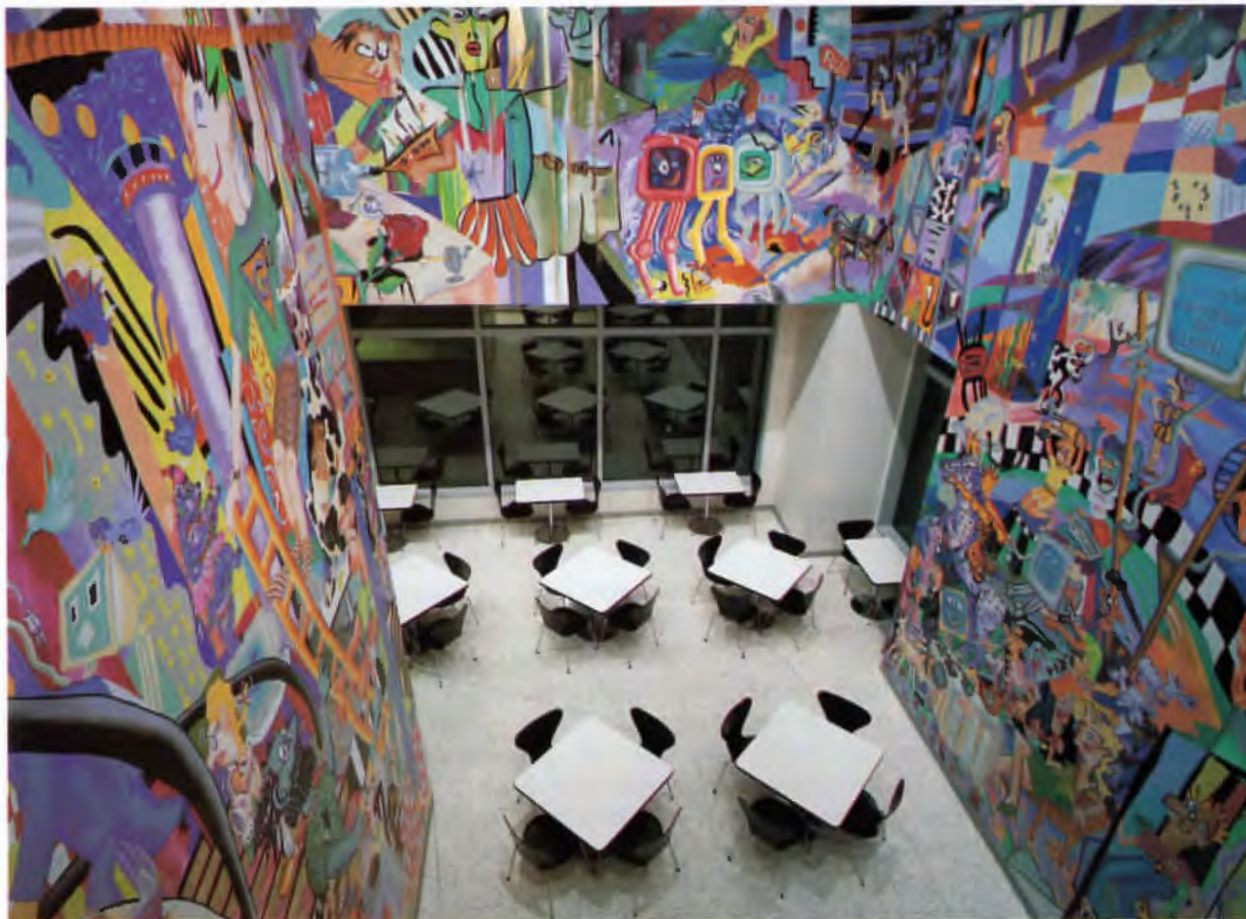
The Twombly Pavilion, left, and the Menil Collection, both by Renzo Piano.

From the exterior, the roof system does not appear to fit on top of the austere block walls. The top layer of louvers does not extend over the whole building perimeter, stopping short of the entrance half-bay, and several sloping steel beams protrude above the top of the masonry walls. The otherwise rigorous and minimal detailing is oddly contradicted by this irregularity.

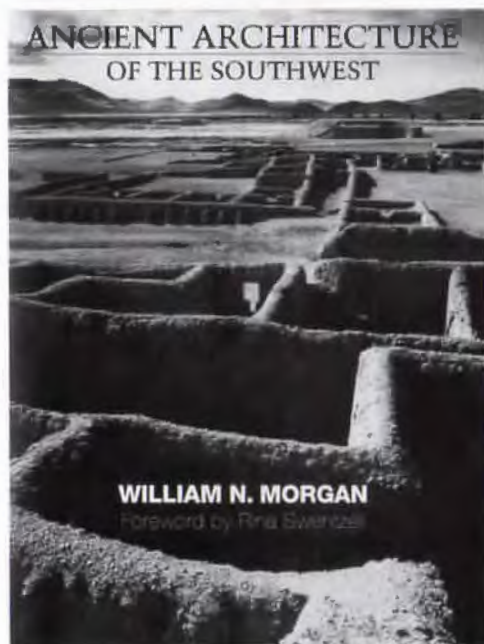
The art connoisseur and the architecture aficionado must decide for themselves if the art entombed here is on par with the architectural games being played, if not quite successfully, on its behalf.

Gerald Moorhead, FAIA

Architect Gerald Moorhead practices in Houston.



Left and opposite: A 2,000-square-foot, intensely colored and detailed mural is the centerpiece of the employee café at BMC Software, Inc., designed by Ziegler Cooper of Houston.



Ancient Architecture of the Southwest
by William N. Morgan
University of Texas Press (Austin, 1994)
320 pages, 171 drawings, 20 photographs

BOOKS *Ancient Architecture of the Southwest* is a thorough accounting of the development of native architecture in the Southwest from early

pit houses through cliff dwellings and ultimately to the pueblos. It follows the developments chronologically, making it possible to understand the fundamental relationships of simultaneous developments throughout the Southwest, as well as the historical context of developments in other parts of the Americas. Site plans drawn at the same scale enhance the reader's ability to make comparisons between developments. The text is concise and demonstrates considerable knowledge and investigation into the rational development of the religious and physiological aspects of these early communities.

Beginning with the pit houses, environmental concerns had significant impact in the layout of the dwellings. There was a unity of land and structure. Sustainability was mandatory, not an option to be lightly considered. The sun, climate, water resources, and the land were the basic elements; proximity to hunting and fertile soils, as well as safety from predators, helped determine where dwellings would be located. In addition, spiritual and communal needs were met by the construction of the kiva, or gathering place.

The pit houses evolved into larger, more complex dwellings, and ultimately into communities that placed individual houses next to one another. Environmental concerns continued to dictate compositions that respected the natural elements.

Cliff dwellings made use of the natural aspects of caves or cave-like fissures in the sides of mesas to provide protection. The concept of community remained strong and the kiva was still a strong element of composition. These developments were dictated by the configuration of the cliffs, but seemed to develop a more linear community while keeping intact many of the more advanced ideas of the pit houses.

The pueblos are the result of these earlier refinements. Whereas the pit houses and cliff dwellings were abandoned after relatively short periods of time, the pueblos have remained a viable and visible part of the native architectural heritage of the Southwest.

A strong part of this book's message is conveyed through the comparatively scaled site plans and a few superb photographs at the beginning. The analysis focuses on and traces the development of the three major cultural groupings of the Southwest, the Mogollon, the Hohokam, and the Anasazi, from approximately 900 A.D. to the present. Given the current focus on design philosophies involving regionalism and sustainability, the value of understanding the basic historical antecedents of Southwestern culture is immense.

Dennis Stacy

Dennis Stacy is an architect practicing in Dallas.

From start to finish

NEW TEXAS DESIGN When two young Austin designers joined forces to create a residence in northwest Austin that features sweeping views of Lake Austin, Mount Bonnell, and beyond, they gave new meaning to the phrase "do it yourself." Anthony DeGrazia and S. Suzanne Rose did much more than just design a house. They took on all aspects of the speculative venture, from lot purchase, interim financing, design, general contracting, and construction management, to final sale. And they took on all of those tasks with limited experience at any of them. Their success can be measured in how much they say they



learned and, they say, by how much pleasure the new owner of the house gets from it.

The project was intended to respond to microclimatic and regional concerns in addition to residential market considerations, the designers say. Those considerations led them to design a house that provides a counterpoint to the more typical residential forms of the immediate neighborhood. The house employs a regional vocabulary of limestone walls and metal roofs, enclosing private areas of the site.

DeGrazia and Rose were faced with a particularly difficult site: The main floor is 30 feet above street level. They approached the site as an opportunity, arranging the living areas around a central atrium-like courtyard. **SW**

PROJECT *Vanderlee Residence, Austin*

CLIENT *Eileen Vanderlee*

DESIGNERS *Anthony DeGrazia, Assoc. AIA; S.*

Suzanne Rose, Assoc. AIA, Austin

CONTRACTOR *Noble Savage Design/Building, Austin*

CONSULTANT *Jeffrey Smith, P.E. (structural engineering)*

Suburban Village

PLANNING In the booming towns on the north side of Dallas and Fort Worth it is not exactly an article of faith that the way we build suburbs needs fixing. So the developers of a proposed 132-acre "village" on Grapevine Lake have been pulling out the stops to convince local officials, builders, and potential buyers that an alternative is worth trying. And as the town of Flower Mound resorts to a cap on building permits to control its rapid growth, people may be beginning to listen.

The Lakeside Land Company, a development firm owned by the Stewart family of Dallas, has a design in hand for the Village of Lakeside, a mixed-use development by architects Andres Duany and Elizabeth Plater-Zyberk of Miami. Along with planner Peter Calthorpe of San Francisco, Duany and Plater-Zyberk are the leading advocates of the so-called "New Urbanism," a movement to tame the suburbs by organizing growth into small, mixed-use, pedestrian-oriented increments.

The plan for Lakeside, which includes a retail center, apartment buildings, attached and detached houses, and several small parks, takes advantage of an unusually dramatic site—a 60-foot bluff overlooking Grapevine Lake. Unlike conventional developments that would privatize this view, Lakeside will place apartment buildings and civic spaces along the water. In addition to its neo-traditional plan, Lakeside's code calls for a leaner, simpler architecture than is usually found in the Dallas suburbs, borrowing from the vernacular-inspired work of the late Texas architects David Williams and O'Neil Ford.

The public relations and marketing effort for Lakeside began right alongside the planning. In October, Duany brought an 11-person design team to town and worked out a preliminary plan during a week-long charrette, a process that also involved local code officials, real estate brokers, and architects.

Meanwhile, on May 1, the town of Flower Mound, concerned about its ability to provide services to support the town's rapid growth, approved a two-year cap on residential building permits. The plan limits new permits to 80 per month—a little more than half the going rate. Lakeside Land president Alan Stewart says the cap is not likely to affect their development, since the project will be in the approval and infrastructure-construction phases for most of the two years.

"What's funny is that the things that they're concerned about are addressed by our plan,"



The plan for a proposed mixed-use development north of Dallas would place

apartment buildings and public spaces along a lakefront bluff at the edge of the site.

says Stewart. "Water is a key issue, and our guidelines would require the use of native landscaping that would reduce water use." Developments like Lakeside would also cause fewer traffic problems than conventional suburbs, the argument goes, since car trips would be reduced or "captured" within the village.

Nevertheless, developments like Duany and Plater-Zyberk's often are met with suspicion by local officials, since they contradict planning principles and laws now on the books. Mixing uses is what usually raises red flags for city planners accustomed to zoning strictly segregated by use.

The approval process for Lakeside will begin with a July 20 workshop with Duany to teach the town council, planning and zoning commission, and park board about the New Urbanism and about Lakeside. The town's professional staff is familiar with the project and, says Stewart, has offered "very little resistance." The developers must then jump through three hoops: amendment of the town's master plan, which currently calls for "campus commercial" development on the site; a series of zoning variances; and approval of the plat itself.

Town approval is not the only hurdle Lakeside faces. Dallas area homebuilders are not known for their willingness to experiment, and it remains to be seen whether builders and buyers will take to an aesthetic and a milieu vastly different from the neighborhoods of "North Dallas Specials" that dominate the area. But if there is a sufficient "niche" market to make Lakeside work economically, the village could become an important role model for a metropolitan area that needs to rethink its approach to growth. **Mark Alden Branch**

Mark Alden Branch is a writer living in Dallas.

Rethinking the City

The Poetics of Cities: Designing Neighborhoods That Work

by Mike Greenberg

Ohio State University Press (Columbus, 1995)

286 pgs

BOOKS As the century draws to a close, the debate over the failures of the modern city continues. The causes and ramifications of the problems of post-World War II urban planning continues to be studied in distracting detail by historians, geographers, sociologists, and design professionals. A new school of "traditional" planning ideas has matured in

If the urban models that Greenberg constructs seem so obvious, then why is it so hard to make humane cities—aren't developers and planners people too?

the "New Urbanism" espoused by Andres Duany, Peter Calthorpe, and others. Despite all this attention, however, the nature of the 20th-century city and the resolution of its problems still seem remote and illusive.

Mike Greenberg, urban design critic for the *San Antonio Express News*, sidesteps all this irresolution, professional jargon, and specialist turf disputes in a plainly written book that seeks to rebuild an understanding of the purpose and function of living in a city from the sidewalk up. Instead of participating in the usual diatribes against the well-worn problems of the modern city, Greenberg takes a positive, constructive

tack. Drawing on historic and contemporary examples, his San Antonio neighborhood in particular, he gradually assembles the layers that add up to vital city life: the physical characteristics of sidewalks, porches, pedestrian pathways, neighborhood diversity, neighborhood connections to the larger urban fabric, and the ordering of city form. The physical attributes Greenberg analyzes are based on well-known economic and social facts. There are no great surprises included here but it is surprising that the obvious has been so hard to come by in city planning.

The neighborhood is the essence of city life and the basic unit of urban design. Greenberg makes it abundantly clear that "a successful neighborhood encompasses a variety of functions and land uses beyond the strictly residential." Shopping, schools, libraries, entertainment, churches, and work places must be linked by the street-and-side-walk grid to residential areas at a pedestrian scale, supporting community identity and social and economic exchange.

If the urban models that Greenberg constructs seem so obvious and full of common sense, then why is it so hard to make humane cities—aren't developers and planners people too? Fortunately, Greenberg's analysis and proposals for creating and repairing cities are practical and achievable, giving us hope that both the deserted inner city and sprawling suburbia can be transformed into livable neighborhoods. It is not trite to say that this is a "must read" book for everyone, not just planners and architects. **Gerald Moorhead, FAIA**

Houston architect Gerald Moorhead, FAIA, is a Texas Architect contributing editor.

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pages 62-63

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Armstrong; rubber base: Roppe; paint: Devoe;

hinges: Hager; locksets and closers: Sargent;

serving counter: Nevamar; vertical surfaces:

Formica; lockers: Art Metal; dumbwaiter: Matot;

toilet stalls: Metpar; dispensers: Bobrick; HVAC:

Trane; mezzanine carpet: Patchcraft; tables and

chairs: ICF; lighting: Lithonia, Elliptipar, Edison

Price, Pass & Seymour, Metalux, Benjamin, Prescolite

Vanderlee Residence, Austin

Noble Savage Design/Build, Inc., Austin

page 64

Sheetrock: USG; windows: Weathershield; wood

doors: Skotti; stained concrete: L.M. Scofield;

metal roof: Channeledrain; roof membrane:

Grace; paint: Sherwin Williams; interior lighting:

Capri; jacuzzi: American Standard; plumbing fit-

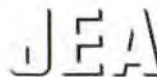
tings: Price Pfister; circular stair: Stairways, Inc.

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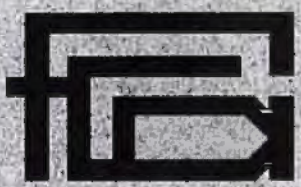
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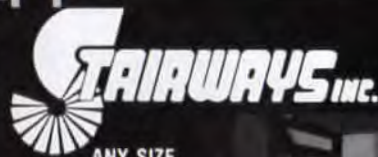


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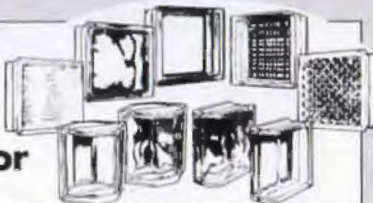
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Archimovies: History Lesson

FILMMAKERS OFTEN USE studio sets to define a mood and to establish an historic time frame. In our movie travels, we have observed sets that were overly glamorized, out-of-scale, and historically out-of-phase or composed of pieces from different periods and cultures. Few are reliable as accurate history but may be just as entertaining and educational for their distortions.

Babylon and especially Egypt continue to fascinate us today just as they awed ancient scholars. Consider the reams written about the mysteries of ancient Egypt and the riddles of the pyramids. There is a never-ending supply of opposing interpretations and new or radical theories, some even venturing toward science fiction. Egypt remains the eternal enigma. Here are some films we reviewed seeking enlightenment.

It takes a lot of tolerance to tolerate three hours of *Intolerance* (1916, D.W. Griffith), but if you can bear it, you'll find the best "Babylonian-esque" sets on film. The colossal 300-foot-tall walls of Neneveh, wide enough for galloping chariots and faced in glazed brick with lions in molded relief, are based on the Ishtar Gate now in the Pergamon Museum in Berlin. The amusing, if accurate, costuming is complete with braided beards, kohl-rimmed eyes, and conical hats. Another film, semi-Babylonian mixed with Minoan, is *Samson and Delilah* (1949, Cecil B. DeMille). Victor Mature pulls down a temple of inverted columns supporting a flaming-bellied god after recovering his strength from Delilah's (Hedy Lamarr) shearing.

Cleopatra (1934, Cecil B. DeMille) is an exotic rendering of the ancient story in crystalline black and white. Among peacock feathers, flower petals, and scarabs, Cleopatra (Claudette Colbert) decadently languishes in Maxfield Parrish-like draped interiors when she is not engaging in '30s chatty dialogue. Of particular spatial interest is below decks on her pleasure barge, decorated with a huge spray of ostrich feathers, and her throne room, lined with gigantic lotus columns. Each of the theater-like sets presents a foreground of royal opulence with distant views to columned temples. The Roman atrium house of Caesar is particularly pre-Raphaelite in its sensuality.

The Egyptian (1954, Michael Curtiz) is a pretentious fable about the pharaoh's physician, a morality play alluding to the Akhenaten heresy of one god. The costumes are very good and the usual grandiose architectural sets are fair and not too out-of-scale. The details of interi-

ors often carry obscure references to particular Egyptian structures. For example, the paired engaged columns covered with glazed tile in the queen's apartment duplicate the double columns supporting the entry portal to Zoser's complex at Sakhara.

In *Land of the Pharaohs* (1955, Howard Hawks), the sets are historically out-of-sequence; pyramids are mixed with columned temples, combining 2,000 years of Egyptian architecture. In the movie, Pharaoh Khufu (Old Kingdom) builds his pyramid in Luxor. Actually, the pyramids of that era are found much further north, around Giza. Luxor/Thebes was



Cecil B. Demille's *Samson and Delilah*

not the capital until a thousand years later, during the Middle and New Kingdoms. The pharaoh's architect is a captured Babylonian (also from another time) with a design for a unique pyramid-locking system, which he explains to the king-about-to-become-a-god with drawings and models. The film perpetuates several myths: that the pyramids were built with slave labor, that construction times were overly long, and that priests and architects were buried with the pharaoh. There is little evidence that anybody, including the pharaoh (one of the greatest of the pyramid mysteries), was ever buried in the three pyramids at Giza. The film is further flawed by dull, languorous acting to a script contributed by William Faulkner. The building of the pharaoh's pyramid, one of the most stupendous achievements of mankind, becomes mere background to a thin soap opera of palace intrigue involving a greedy queen (Joan Collins) who covets the pharaoh's hoard.

The Ten Commandments (1956, Cecil B. DeMille) is surprisingly factual. The time frame is Egypt in the New Kingdom with Seti and Ramses II on the throne. The architectural sets, styles, and construction projects within the film are historically accurate. Israelites are shown building temples with mud bricks, moving huge stones, and raising an obelisk, all suitable tasks for these earliest of "guest workers."

As one of the most expensive movies ever made, *Cleopatra* (1963, Joseph L. Mankiewicz) retells the story of the 1934 version. The over-scaled interiors are exceeded in grandeur only by Elizabeth Taylor's eye shadow. The sets include numerous vast gilded halls and a curiously cubist astronomer's library. Alexandria is shown as a realistic hodgepodge of Greek and Egyptian architecture. Tedious acting make this epic dull, however, and even painful to watch because of the static camera techniques and longish stage-style dialogue. The scenes in the Roman forum are the most believable and give a good sense of that great historical place.

Death on the Nile (1978, John Guillermin) shows the wonders of Egypt in their current physical state. Tourists ride Arabian stallions around the pyramids and visit the hypostyle hall at Karnak, minus the ubiquitous guides. And it's one of the best mysteries on film.

The discovery of an ancient Egyptian space-travel portal by the military in *Stargate* (1994, Roland Emmerich) leads to an unknown planet at the very edge of the universe where an alien has transported ancient earthlings to work as slave miners. The enigmatic form of the pyramid is revealed to be a spaceship's docking device. This all seems to be borrowed from Erich von Daniken's theory in which advanced alien astronauts visited ancient Egypt, bringing their technology and acting as the source of Egyptian civilization. In the film, Anubis, Horus, and other animal-headed gods turn out to be mecho-morphic warriors with laser staffs.

While these films do not claim to show precise historical data, their distortions sometimes aid the cinematic goal of telling a good story. Each era translates Egypt in keeping with the artistic and cultural views of its time, from lavish to lasers.

Yolita Schmidt and Gerald Moorhead, FALA

Houston architects Yolita Schmidt and Gerald Moorhead, FALA, write about movies in every other issue of Texas Architect.



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