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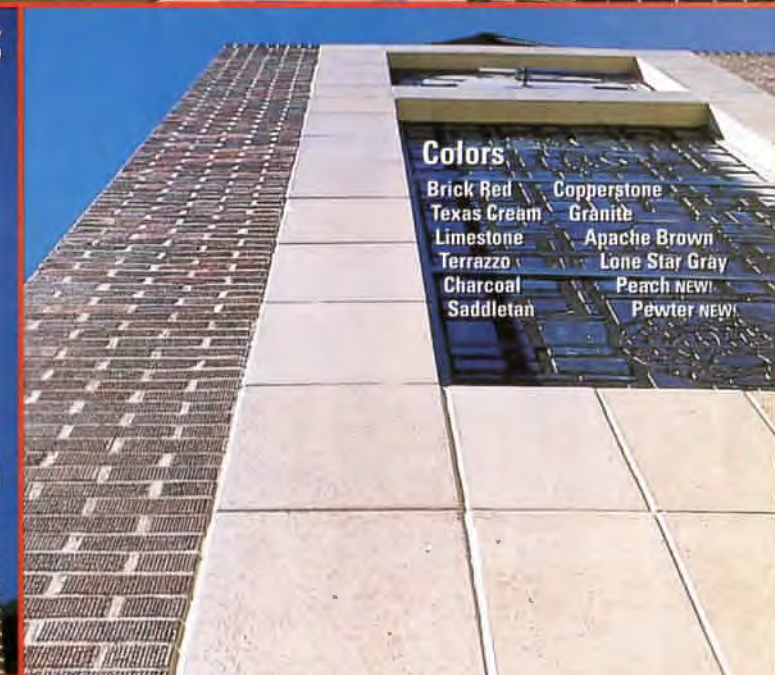
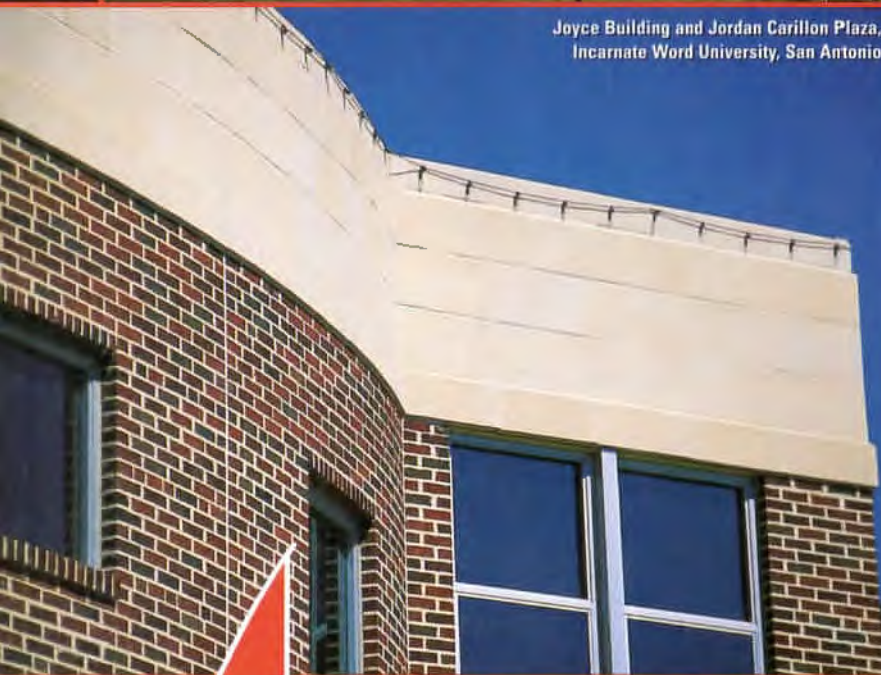


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On the cover: A retail corridor in Atlantis II, Bahamas; photograph by Peter Vitale

Above: Window bays extend over the entrance of the Moody Gardens Hotel in Galveston; photograph by Douglas Childs/Rick Mimiz

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Building as Narrative

WHEN MOST PEOPLE LOVE A BUILDING, it is because of the story it represents, and by story, I mean an accumulation of memories, associations, and anecdotes. The story might be about a childhood, a summer vacation, a love affair, a marriage, but it informs the building and affects the way we look at it.

A great building, however, changes that dynamic. The building makes us see the world differently and alters the world around us. It is as if the architect has listened very carefully to a particular place and community, taken in all that is there and all that has gone before, and then speaks back. A good building can galvanize a street or a neighborhood, pull it together, raise hopes and expectations. A great building can do infinitely more—change the way future buildings are made, signify a culture, express the spiritual yearnings of a religion. For architects, the building provides a narrative frame that orders experience. To architects, the building *is* the story.

Looking at Atlantis II in this issue has made us think about buildings and stories in new ways. Here, narrative plays a different role. The architects at Wilson & Associates started their design process by inventing their own myth of Atlantis, then using the myth to guide all of their subsequent design decisions. Their intention was to create a coherent experience immediately accessible to the visitor, to provide not only the physical structures but to build in an imaginary dimension. Whatever one thinks of Atlantis II as architecture, the result is a heightened reality not unlike that of a movie or a dream. At the risk of heresy, Atlantis II is a bit like medieval cathedrals which were designed as coherent systems of symbols that would tell the story of Christianity—through not only art but also architectural details—to those who couldn't read.

It is only normal to look for meaning in our built environment. Too often, as Robin Abrams points out in "Anatomy of a Streetscape" on page 56, the underlying meaning is stupidity and greed. It is easy to despair when looking at our cities, at the sprawling suburbs, tract mansions, and strip shopping centers. But there is cause for hope. As the world becomes more populous and open spaces disappear, the sort of architecture we have will become only that much more important. With this in mind, I would like to thank the editors who have preceded me at *Texas Architect*. I would also like to express my gratitude to our contributing architect Martha Seng (Jackson & Ryan Architects in Houston) and Susan Williamson, our former editor, for conceiving this issue and selecting the projects.

After only four weeks on the job, I find myself looking around my city in a new way. Suddenly, buildings I passed for years jump out at me and insist on being seen. Suddenly, I'm noticing façades, joists, roof lines, and span-drels. I have the sense that a new adventure is beginning for me, and I'm glad to be on board at *Texas Architect*.

John Davidson



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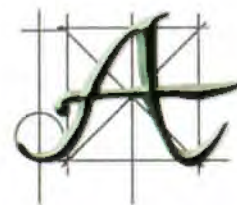
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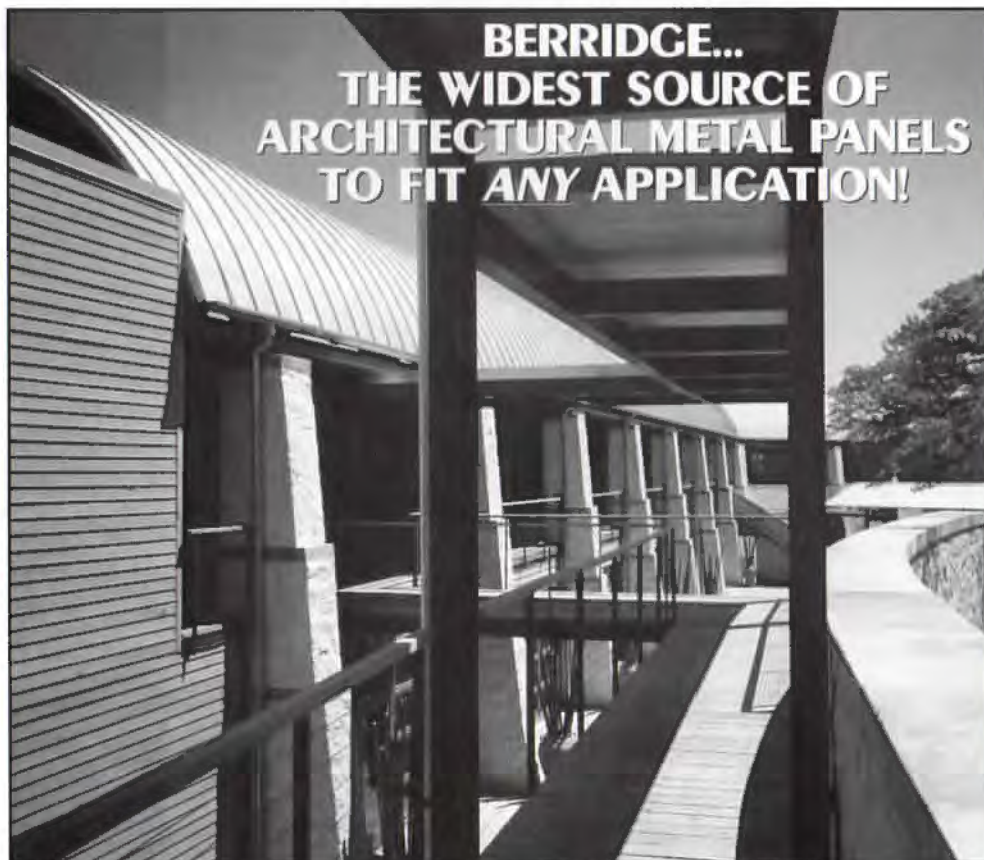
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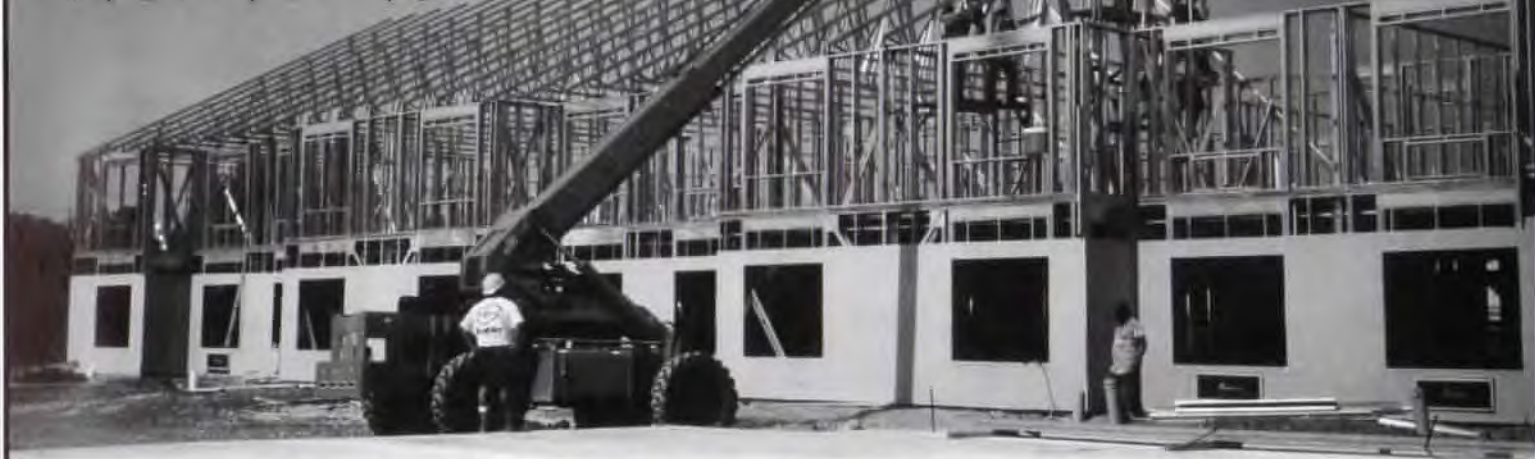
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News

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AUSTIN Architects and friends pass a \$50 million Courthouse Restoration Bill, as well as other important amendments and reforms in the 76th Session of the Texas Legislature.

Art Out West 13

SAN ANGELO Rather than a Neo-Classical shrine to art, San Angelo Museum of Fine Arts director Howard Taylor and HHPA of New York built a museum that could only happen on the Rio Concho.

Of Note: "Shape of Texas" 13

Redesigning Main Street 16

HOUSTON In anticipation of light rail on Main Street, architects Anne Bohm and Peter Brown founded "Making Main Street Happen," which has just announced the winner of its urban design competition.

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The Winning Five 17

AUSTIN Jurors select five projects to receive awards in AIA Austin's design awards competition.

Fair Park Women's Museum 19

DALLAS The old Hall of Administration building has accommodated horse shows and opera. Now undergoing a \$25 million renovation, it will become The Women's Museum: An Institute for the Future.

Legislative Victories

AUSTIN The 76th Session of the Texas Legislature passed legislation favorable to architects and the greater architectural community. An impressive \$50 million has been set aside for a statewide program to preserve and restore Texas' historic courthouses. New refinements to the Architects Practice Act grant the Texas Board of Architectural Examiners (TBAE) greater authority to enforce regulations on non-registered design professionals. Other amendments to the act institute a degree requirement for new candidates taking the Architects Registration Exam (ARE) and establish a scholarship fund to defray costs for ARE candidates. Reforms to the Architectural Barriers law mean clearer roles for architects and owners in complying with Texas accessibility regulations. And with the dissolution of the state projects design fee cap, architects and state agencies can now enter into freer negotiations for state projects.

Courthouse Restoration

Of particular interest is the passage of the Historic Courthouse Restoration Bill, House Bill 1341. Authored by Representative Pete Gallego, D-Abilene, and sponsored by Senator Troy Fraser, R-Horseshoe Bay, the bill established a program for the renovation of up to 225 historic courthouses around the state. This year's legislature appropriated \$50 million in available funds for fiscal year 2000-01. The funds will be administered by the Texas Historical Commission (THC).

"It's rare for a legislature to earmark even a few million, much less \$50 million for such a project," said Gabriel Durand-Hollis, AIA, president of the Texas Society of Architects. "This is a monumental achievement."

The sheer number of historic courthouses gives the Lone Star State a singular—and Texas-sized—claim to fame. "The mass of historic county courthouses we have is unique," said Stan Graves, director of the architectural division of the THC. Of Texas' 254 counties (more than any other state), 225 have active courthouses in buildings more than 50 years old. In June 1998, The National Trust for Historic Preservation added those 225 structures as a group to its annual list of 11 endangered historic places.

"Courthouses symbolize the essence of community," said Senator Fraser. "It's important we

restore these grand, old buildings to their original splendor. This legislation demonstrates that we are serious about our commitment to respect our past and the enduring principals these buildings represent."

To be sure, courthouses are vital monuments to the state's architectural history. Texas boasts 85 courthouses that date to 1910 or earlier, many of which were designed by notable architects of the late 19th and early 20th century. "That was something of the golden age of courthouse construction when counties could go into debt with building expenses," explained Graves. "And counties often built well beyond their means. Many times the judge and the county commissioners were voted out of office because of the extravagance of the courthouse."

In addition to restoring the architectural splendor, the funds will also be used for important improvements. Many courthouses, because of a lack of funds and regular maintenance, have fallen into disrepair, in some cases posing potential safety risks to occupants and visitors. With renovation, the historic structures will be brought in line to meet current building and accessibility codes. "We want to ensure that these buildings are repaired, maintained, and safe for everyone," said Senator Fraser.

Counties will apply to the Texas Historical Commission for restoration grants of up to \$4 million. THC will require counties to match 15 percent of the project's costs. The matching funds may include in-kind contributions and previous expenditures for master planning and renovations. Graves said that over the summer, the agency will be developing the program's rules and application procedures: "We hope to have all the procedures finalized by November 1 with the first application process beginning shortly after that." As the program develops, updates will be posted on the THC's Web site,

"Legislative Victories," continued on page 14

Presidio Courthouse in Marfa



photo courtesy Texas Historical Commission

New Museum for San Angelo

SAN ANGELO In September, the San Angelo Museum of Fine Art inaugurates a new \$6 million, 30,000-square-foot building that redefines both the museum's image and role in this 135-year-old Concho Valley town. Howard Taylor, director of the museum, is a man who likes to turn things inside out. Rather than build a neo-classical shrine to art, he insisted upon a visible and accessible facility that would challenge the community's expectations.

Taylor served as co-chairman of a Regional Urban Design Assistance Team (R/UDAT) in San Angelo in 1992. (See April 1995 *Architecture*.) At that time, (R/UDAT) recommended that physical connections be provided between Fort Concho, a national historic landmark that once quartered the Buffalo Soldiers; the historic railroad depot and warehouse, both on the National Register; and the downtown area. The result was the Paseo, a meandering pedestrian walkway that features Celebration Bridge, which crosses the Concho River. Taylor was very interested in R/UDAT's recommendations because his museum (a 5,000-square-foot Fort

Concho adaptive re-use building designed by The Ogelsby Group) had run out of room. When it came time in 1994 for the museum to determine a site for their new building, the choice was obvious—the area between Fort Concho and downtown. They selected a narrow 1.7-acre tract along the Paseo with a 25-foot drop on the southeast bank of the Concho River next to Celebration Bridge, the city's amphitheater, and its only public swimming pool.

The museum's building program, which was initiated in 1995, included an education center, a meeting room and a museum—each equally important and autonomous, thus providing the desired user flexibility. One-third of the funds raised for the project resulted from a collaboration with San Angelo University and the successful passage of a Texas Legislature bill introduced by former Senator John Montford of Lubbock. The museum also has a joint-venture with the local public school system.

The museum began the process of selecting an architect in 1996, narrowing a list of thirty-four candidates down to three: Hardy Holzman Pfeiffer Associates (HHPA) of New York, Overland Partners of San Antonio, and Perspectiva/Killis Almond of El Paso and San Antonio, respectively. Af-

ter careful deliberation, the selection committee unanimously picked HHPA because the firm described a design process that would ensure that the museum's specific needs would be met.

HHPA principal Malcolm Holzman, FAIA, designed a long and skinny multi-component building running perpendicular to the river. The three-level building cascades down the hill, responding to the slope of the site. Prophetically, Frank Welch, FAIA, one of the architects interviewed for the job, told the selection committee after seeing the proposed site that the roof would be an important element. The new building's attention-getting hyperbolic paraboloid roof sags in the middle and is canted uphill causing local citizenry to refer to it as a "saddleback" or a "prairie schooner." There is a story among HHPA cognoscente that it's actually a reference to the shape of Pace's Picante Sauce jar, which it resembles slightly. The architect's inspiration for the roof may continue to be a source of endless local debate, but according to Taylor, Holzman's only deliberate metaphor is the lily pad shape of the balconies facing the river. Beneath the compound curving roof is a vaulted curvilinear tongue-and-groove wood ceiling supported conventionally by arched glue-laminated wood beams. Other familiar materials such as limestone, structural clay tile, copper, galvanized iron, exposed concrete, and wood are used in eclectic and unconventional ways characteristic of HHPA.

Taylor is very pleased with his quirky new building, both for what it says about art and for the additional programs it will allow the museum to provide. The new San Angelo Museum of Fine Art and Education Center is chronologically the last of HHPA's Texas trilogy of buildings that use limestone from a quarry near San Angelo and feature unexpected geometric roof shapes above their main spaces. The other two HHPA buildings are the University of North Texas Music and Fine Arts Education Center and the Texas Christian University Walsh Center for Performing Arts. Howard Taylor has seen them both and like the proud parent he is, believes he has the pick of the litter.

Lawrence Connolly

Lawrence Connolly is an architect practicing in Midland.



Lawrence Connolly

Exterior of museum shows curving roof.

Of Note: Shape of Texas on the Air

Tune in to Texas architecture on public radio stations around the state with *The Shape of Texas*, a new radio program that highlights a different architecture and travel destination each week. Co-sponsored by *Texas Architect* and *Texas Highways* magazines, the two-minute radio spots discuss Texas treasures from the Kimbell Museum in Fort Worth to the Sun Bowl in El Paso. Upcoming episodes will feature the South Texas Institute of Art, the painted churches of central Texas, and the "shangri-la" campus of UT El Paso.

Currently, participating stations are KACU-FM, Abilene; KVLU-FM, Beaumont; KAMU-FM, College Station; KETR-FM, Commerce; KEDT-FM, Corpus Christi; KMBH, Harlingen; KTPB-FM, Kilgore-FM; KHID-FM, McAllen; KOCV-FM, Odessa; and KVRT-FM in Victoria. Call your local public radio station to request *The Shape of Texas* in your area. You can also read past episodes, see images, and link to other websites on *The Shape of Texas* web sites at texasarchitect.org or texashighways.com.

Canan Yetmen

"Legislative Victories," continued from page 12

www.thc.state.tx.us.

Courthouses were among the first permanent structures in many Texas counties. The location for weddings, trials, deaths, elections, and a myriad of public events, courthouses have been both the civic and emotional center of their communities throughout history. "There are some Texas counties where the courthouse is the only building that was there 100 years ago," said Durand-Hollis.

It's precisely that historical significance that many believe will attract tourists—and more importantly, tourist dollars—to county seats around the state. Indeed, heritage tourism is one of the fastest growing segments of the travel industry. Texas ranks second as a pleasure travel destination for U.S. residents, which makes tourism the third largest revenue-generating industry in the state, resulting in almost \$28 billion in 1996. "Texas has a rich, proud history that attracts tourists from across the nation," said Fraser. "I think history buffs in particular will appreciate the unique architecture and the colorful tales behind many of these old courthouses."

Architects Practice Act

Streamlining and updating is how most characterize the changes set forth in the Architects

Practice Act, House Bill 1248. "The statute regulating architects needed substantial redesign to meet modern-day standards," said Representative Jessica Farrar, D-Houston, who authored the bill making several important changes to the act. Interest in the architectural profession comes naturally for Farrar. A 1995 graduate of the University of Houston School of Architecture, Farrar, currently in her third term in the House, is an architectural intern at the firm of Hermes Reed Architects in Houston, as well as an architect's daughter.

Keeping the profession financially accessible to architectural interns was Farrar's inspiration for one provision of HB 1248. Farrar noted that the fee for the Architect Registration Exam offered by TBAE, doubled within the past few years. "The situation was such that some people really couldn't afford to take the exam," said Farrar. In addition, a scholarship fund will be created to offset the examination cost for up to 200 applicants each year.

Additionally, TBAE will soon require all new registrants to have an accredited professional degree as a condition to take the ARE. Also, Texas registered architects, engineers, and interior designers will be required to participate in continuing education programs

unless they teach their profession full-time at an accredited institution.

"Texas is one of only five states that does not have a degree requirement [for state registration]. The idea that one can be in a profession where the health, safety, and well-being of the public is at stake without having a formal education has passed," said John Greer, FAIA, chairman of TBAE.

Other changes in HB 1248 grant TBAE wider authority over regulating the profession which means greater protection for architecture clients. The TBAE can now assess fines from landscape architects, interior designers, and others who practice illegally or use a title that is limited to the registered professionals. Before, TBAE only had authority over registrants.

"HB 1248 brings the architecture profession into a standing that other professions have had for a while," said Greer. "It's timely and important."

Architectural Barrier Law

Important amendments to the Texas Architectural Barrier law are the result of Senate Bill 959, sponsored by Senator Gonzalo Barrientos, D-Austin.

Essentially, the changes bring greater efficiency in the administration of the Texas law that pre-dated the federal Americans with Disabilities Act (ADA). Now more people, including building owners, will be brought into an active role to ensure compliance with Texas laws. Specifically, owners will now be required to prove that their plans have been reviewed for architectural barriers when obtaining a building permit. "This is a vast improvement over the way things used to be," said TSA president Durand-Hollis. "Owners are partners with the architects." Texas has already been certified by the United States Department of Justice as meeting or surpassing ADA guidelines.

Finally, House Bill 1, authored by Representative Robert Junell, D-San Angelo, eliminates the long-standing cap on Prime Design Professional Fees for state project. The change allows more leeway in fee negotiations between architects and state agencies.

Jeanne Claire van Ryzin

Jeanne Claire van Ryzin writes frequently about the arts for the Austin-American Statesman.



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Redesigning Main Street

HOUSTON The New York firm of Ehrenkratz Eckstut & Kuhn (EE&K) has won the Main Street design competition sponsored by two Houston organizations, the private, non-profit Making Main Street Happen, Inc. (MMSH), and the Main Street Coalition (MSC), a collection of major Main Street stake holders, whose chair, developer Ed Wulfe, reports directly to Mayor Lee Brown.

EE&K and four other finalists (selected from the approximately 20 firms worldwide which submitted qualification statements) entered schemes for the redevelopment of the 7.5 mile Main Street corridor which runs from the Buffalo Bayou in the north end of downtown to the Astrodome, where Main Street meets Loop 610 South. Once grand Main Street links downtown with many of Houston's most powerful and instantly recognizable institutions, such as the Texas Medical Center, the Museum of Fine Arts, Hermann Park, Rice University, and the Astrodome. But it is also blighted throughout much of its run, especially in the stretches just north of the Museum District.

MMSH and the MSC have set out to develop Main Street, and in the process change Houston itself, giving it an urban and urbane center, including a pedestrian district and rail. Moreover, this would introduce land use planning on a scale unknown in Houston.

The original idea for Main Street redevelopment came from Mark Inabnit, publisher of *Houston Home and Garden*, and later, *Houston Life*. Inabnit died of a heart attack in 1997, but architects and husband and wife Peter Brown and Anne Bohnn launched MMSH to promote Inabnit's idea. Former Mayor Bob Lanier failed to show much interest, but his successor, Lee Brown, has proclaimed that redeveloping Main Street will be as important for 21st Century Houston as constructing the Ship Channel was in the 20th Century. Armed with the support of the mayor, MMSH raised \$100,000 for the competition (each finalist got \$20,000), and budgeted \$750,000 for the winner to develop a master plan.

EE&K's winning proposal, titled "Bayou to Bayou," placed heavy emphasis on three

modes of transportation—car, foot, and rail. Like all of the proposals, EE&K's was intended to be visionary, an exuberant example of the company's spirit, rather than the germ of an eventual working plan. In this plan, light rail will run on Main Street until it reaches the already booming Midtown area, about halfway between the skyscrapers and the museums. Here the EE&K plan becomes quite bold. At Webster, the firm wants to re-route Main Street around a massive public square which they propose calling Stampede Square. As envisioned, Stampede Square will be a ten-block arts and entertainment district, and also new home to HISD's acclaimed High School for the Performing and Visual Arts. Most controversially, EE&K wants to close Main Street south of Mecom Fountain, and turn the stretch that runs between Rice, the Medical Center, and Hermann Park into a promenade, shaded by the splendid oaks that line this section of Main Street. Main would be rerouted onto Fannin, and at this point Fannin would be renamed Main. Equally boldly, EE&K proposes a blurring of the boundaries between the three major institutions here, in effect turning Rice, Texas Medical Center and Hermann Park into one massive campus. On this point, EE&K met with skepticism, but on the subject of completely closing Main to traffic, the prevailing wisdom is that it will never happen. Main might be reduced to two lanes of local traffic—but closed altogether to cars? Not likely.

Since some of the 11 jurors expressed resistance to several EE&K ideas, what won the day for that firm? Part of the jury's faith in EE&K is surely based on their impressive resume. Among its various projects, the firm has developed Battery Park City, a very successful mixed-use waterfront project in Manhattan, and Circle Center, a mixed-use mall and loft development that has changed the face of downtown Indianapolis.

More important, EE&K's design made a visceral impact. According to Bohnn who chairs MMSH, EE&K was selected because they were most responsive to Ed Wulfe's mandate to "think outside the box." Their plan was also the most compatible with rail. Part of the reason for holding this design competition now was to help Metro make the grade with Houston voters in November, when light rail will be on the ballot.

Selling a rail system to Houston won't be easy, though rail backers have secured a major abstention on the subject from former mayor Bob Lanier. Despite having been initially elected on an anti-rail campaign, Lanier has indicated he will not oppose the rail initiative. Lanier is still one of Houston's most influential voices. If MMSH can avoid his outright opposition, then rail and the rebirth of Main might be ready to leave the station.

David Theis

David Theis is a Houston writer who has contributed to Cite and Texas Monthly.

EE&K conveys the spirit of Houston on Stampede Square with shrimp à la Christie's.



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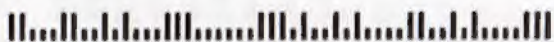


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CALENDAR

"Building Our Future"

Building Our Future: Architectural Designs for the New Meadows Museum presents the architect's drawings for four stages in the new museum's design development—first ideas, the grant, groundbreaking, and building. Work by the architectural firm **Hammond Beeby Rupert Ainge** (formerly Hammond Beeby and Babka) of Chicago provides the visual pivot. The Meadows Museum, Dallas (214/768-2516) THROUGH AUGUST 29

BSA Awards

The **Boston Society of Architects Design Awards for Unbuilt Architecture** is an opportunity to have unbuilt dreams juried and honored for excellence. Projects of almost any type are eligible: client-sponsored projects, buildings, interiors, transportation infrastructure, and monuments. The Boston Society of Architects (617/951-1433 x221, bsarch@architects.org, www.architects.org) DEADLINE AUGUST 24

"Opening"

In this elegant but wry video installation, artist **Bill Lundberg**, a member of the UT art faculty, projects a birds-eye view of a staged cocktail party on the gallery's floor. Filmed using people from the San Antonio and Austin art communities, "Opening" delves into such timely issues as cultural interaction, human psychology, and social graces. **Blanton Museum of Art, Austin** (512/471-7324) THROUGH AUGUST 8

"Bearing Witness"

Commemorating the opening of the **Spelman College Museum of Fine Art** in the **Camille Hanks Cosby Academic Center, Atlanta, Ga.**, "Bearing Witness: Contemporary Works by African-American Women Artists" features works by 24 artists including **Lois Mailou Jones, Betye and Alison Saar, and Howardena Pindell**. The exhibit coincides with the 115-year anniversary of the founding of Spelman, the first college in the world founded for African-American women. The display of the contributions of four generations of black women artists offers an opportunity to examine the breadth of their artistic expression. The accompanying catalogue includes a foreword by **Maya Angelou**. **Museum of Fine Arts Houston** (713/639-7300, www.mfah.org) THROUGH AUGUST 16

The Winning Five

AUSTIN Out of a field of 52 entries, five winners were selected in AIA Austin's 1999 design awards competition. Honor awards went to **Oak Park United Methodist Church in Temple**, designed by **TeamHaas Architects**, and **The Deck House in Austin**, designed by **Juan Miro**. Citations of honor went to **Texas School for the Deaf's Master Plan, Phase I** designed by **Barnes Architects, Inc.**, and to **The Terrace Office Park, Phase I**, designed by **Page Southerland Page/Lawrence W. Speck Studio**. **Lilac Hill**, designed by **Stanley O. Graves**, won a merit award. The jury was composed of **Richard Gluckman, AIA**, principal of **Gluckman Mayner Architects** in New York; **Ron Wommack, AIA**, of **Ron Wommack, Architect**, in Dallas; and **Suzanne Stephens**, special correspondent to *Architectural Record* in New York. **Tamara Gill**



Juan Miro



Greg Hurstler



Paul Bardagy



Paul Bardagy



Stanley Graves

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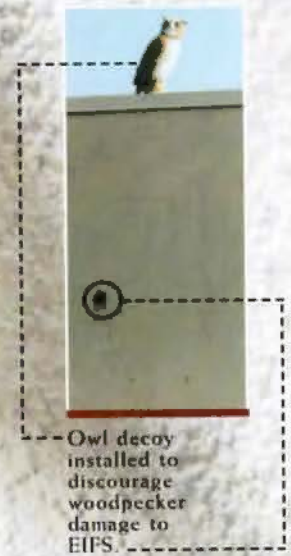
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Fair Park Women's Museum Underway

DALLAS The unexpected comes in splendid guises at Dallas' Fair Park. As the site of the annual State Fair since 1886, a World's Fair in 1936, and World Cup soccer this decade, the national historic landmark site has hosted its share of storied events, stoically witnessed by George Dahl's quiet Art Deco exhibition buildings. Victimized by decades of benign neglect, Fair Park entered a crucial phase of its ongoing preservation this year, with the exterior restoration of three of the fairground's most significant structures, as well as inauguration of the largest public art conservation project in the United States.

The most significant of the current construction projects at Fair Park is the \$25 million adaptive re-use of the old Hall of Administration building into a national museum focused solely on the historical achievements and contributions of women. Fair Park officials were pleasantly surprised in 1996 when approached by the Foundation for Women's Resources of Austin with a proposal for renovating this vacant and derelict structure to be The Women's Museum: An Institute for the Future.

Originally built in 1910 (architect: C.D. Hill) as the State Fair Coliseum, the building served as Dallas' first municipal auditorium, accommodating a diverse repertoire of events, including horse shows and grand opera. In 1935, George Dahl converted the Coliseum into the Texas Centennial Exposition's administration building by stripping it of exterior Neo-Classical appendages and details, and applying a new Art Deco façade on its south face. Following the Centennial, the building entered a long period of decay when it was utilized as warehouse space by a succession of tenants. Taken over by the City of Dallas in 1988, it continued to deteriorate due to lack of funding, and was eventually vacated and sealed off as a potential fire hazard. What, then, attracted the Foundation for Women's Resources to a facility awaiting self-implosion?

According to Cathy Bonner, the Foundation's board president, the Hall of Administration, with its large volume and ample natural light, was "the perfect building" for a women's museum. In addition, the building's entrance features a monumental sculpture of a nude woman resting upon a cactus—a painful and regional variation of Venus de Milo. Both sculpture and building were designated in 1936 by Houston empresario Jesse Jones,

chairman of the Texas Centennial Committee, to commemorate the pioneer women of the state, adding hefty historical credentials to the potential museum site.

Women play a prominent role in the design and construction of the new museum. Herndon, Stauch & Associates of Austin (Dealey Herndon, principal) is the project manager; Dallas' F&S Partners (Anita Moran, principal) is the architect of record; and Wendy Evans Joseph of New York is the architect of the museum's interior spaces. Another key member of the team is Whirlwind & Company of New York, interpretive designers responsible for the museum's interactive and permanent exhibits.

The project team implemented Wendy Evans Joseph's original design scheme, which features contemporary museum components inserted within the historic building's shell, an architectural *parti* similar to that employed by Gae Aulenti at the Musée d'Orsay in Paris. These components include a tall dividing wall which slices through the 100-by-220-square-foot main room at a slight angle, separating the museum's public areas from its support and administrative functions. A similar, albeit more subtle gesture, coupled with a grand cascading staircase, was employed in the Hall of Witnesses at Pei Cobb Freed & Partners' United States Holocaust Memorial Museum. Joseph worked under James Ingo Freed on this project as senior designer, prior to establishing her own firm in 1993. Unlike the boldly angular and psychologically disquieting Hall of Witness, the Women's Museum's dramatic three-story main space, entitled "The Gathering," is defined by curving walls, balconies and stairs. The effect is almost Baroque: sensuous, fluid and bathed in luminous natural light.

Site of the Women's Museum at Fair Park, circa 1936

Despite a brief interlude of public controversy in late 1998 focused on the proposed demolition of the hall's Art Deco lobby, the Women's Museum is progressing towards an October 2000 opening, planned in conjunction with the "21st Century Fair," an event expected to bring over 3.5 million international visitors to Fair Park. With fundraising nearly complete, the Foundation for Women's Resources has been equally successful in securing Congressional designation for the museum as the first official millennium project of the United States. The Foundation has also signed an affiliation agreement with the Smithsonian Institution, allowing for unprecedented access to the Smithsonian's extensive collections.

For the first time since 1936, the future of Fair Park is bright with a number of major capital projects in their early planning phases, two DART stations being studied for the park's perimeter, and the expected designation of the site as the primary venue in Dallas' bid for the 2012 Summer Olympic Games. The Women's Museum is an easy fit into the Fair Park puzzle, ensuring not only increased year-round attendance, but the introduction of these new visitors to an under-utilized corner of the park as well. As architecture critic David Dillon stated in his commentary on the museum in October 1998, "Dallas is lucky to get it."

Willis Winters

Willis Winters is an architect practicing in Dallas; he is also a TA contributing editor.



Photo courtesy F&S Partners

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Main Street Mall

PROJECT Citrus Park Town Center, Tampa, Fla.

CLIENT Urban Retail Properties, Inc., Chicago, Ill.

ARCHITECT RTKL Associates Inc., Dallas

CONTRACTOR Hoar Construction

CONSULTANTS Thornton Tomasetti/Ellisor and Tanner (structural); E&S Construction Engineering (mechanical); Burton Associates, Inc. (electrical); Code Consultants (auto sprinkler design and code consultant); Theo Kondos Associates (lighting); IDS (graphics); RTKL Associates Inc. (interiors)

PHOTOGRAPHER Dave Whitcomb

1 The country's first "Main Street, U.S.A." shopping center, a 1.1 million square-foot mall designed to simulate a street environment, opened in Tampa, Fla., in March. On the exterior, each of the mall's more than 120 stores are defined by a range of masses and brick patterns, suggesting a series of buildings. However, the interior uses the format of a suburban mall; it houses a two-level, 20-screen cinema with stadium seating, a 700-seat food court, and a children's play area.

2 The street ambiance continues on the interior. Typical mall storefront design and signage are replaced by 20- to 30-foot façades of brick, stucco, and stone that feature canopies, awnings, and cornices. Limestone floors suggest streets, and light canopies above the "buildings" simulate sunlight and create an outdoor light and shade effect. To enhance the street ambiance, more than two dozen billboards featuring images from early 20th century Tampa rise above the stores, and giant palm trees in stone-clad planters create the feeling of a town square.

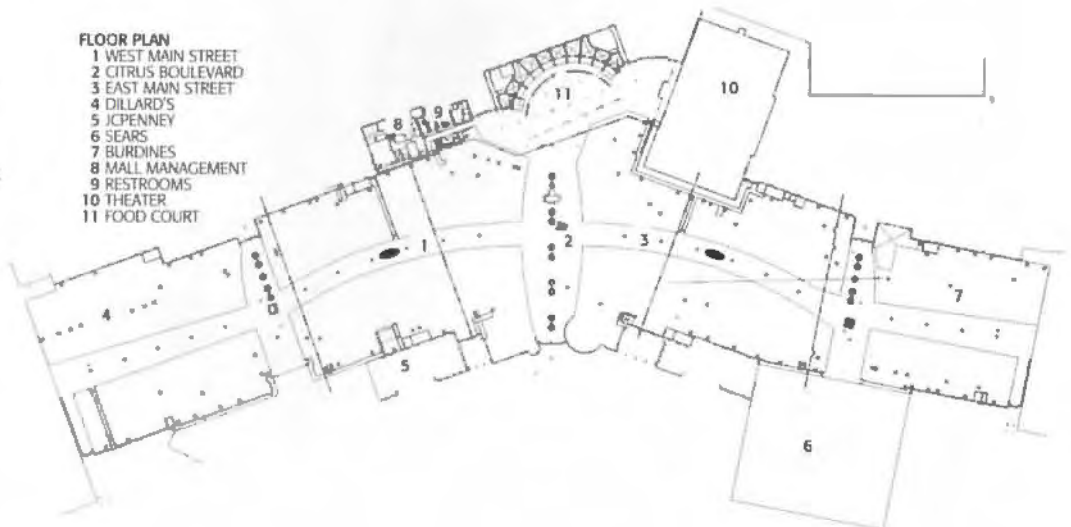


RESOURCES

Brick: Boral Brick, Inc.; **Texas shellstone and granite:** Heuler Tile; **aluminum curtainwall:** YKKAP America, Inc.; **metal fascia:** Burt Preformed Metal; **steel structure:** D & H Steel Co.; **terrazzo:** Steward-Mellon; **limestone flooring:** Karl Glauco; **custom lighting:** Sterner Lighting Systems; **custom fountains:** Crystal Fountains; **custom furniture:** D.M. Braun & Co.

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- 2 CITRUS BOULEVARD
- 3 EAST MAIN STREET
- 4 DILLARD'S
- 5 JCPENNEY
- 6 SEARS
- 7 BURDINES
- 8 MALL MANAGEMENT
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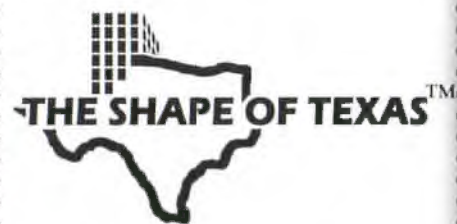
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Civic Collaboration

PROJECT *Whit Hanks West End, Austin*

CLIENT *Whit Hanks*

ARCHITECT *Robert Rizzo with Robert Jackson*

CONTRACTOR *Rizzo Construction, Inc.*

CONSULTANTS *Pickett Kelm & Associates (structural); Richardson Verdoorn (landscape architecture); LOC Engineers (civil); Roy Materanek, ASID (interior design)*

PHOTOGRAPHER *Jamie Olsen*

1 The Whit Hanks West End project began as a straightforward conversion of an old auto repair shop on Austin's busy Lamar Boulevard to an upscale retail facility. The project reflects the changing neighborhood fabric, with rows of used cars making way for shady pedestrian walkways. The dramatic Lamar Boulevard façade with its series of vaulted tents and arched windows is poised to complement future larger-scale construction along the block. The vaults play with light and shade through the use of translucent canvas awning stretched across thin steel tubing, creating a cool, airy space perfect for outdoor cafe seating. The arcade also provides shade for an adjacent bus stop.

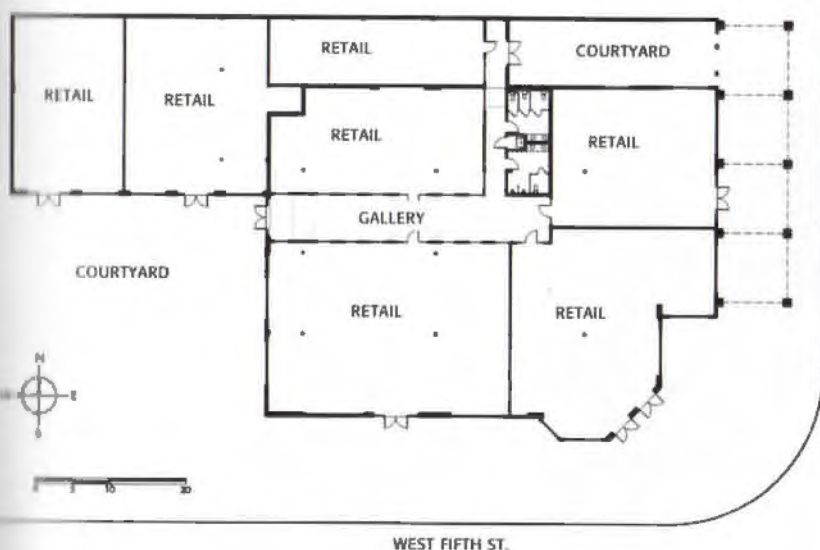
2 A small plaza on the Fifth Street edge of the site provides a pleasant buffer between the congested traffic and pedestrians. Landscaping featuring native Texas plants creates interest for motorists during the long wait at the intersection. The project called for the removal of existing metal buildings and retrofitting existing warehouses into new retail space that faces historic Treaty Oak on the West edge of the site. The removal of buildings

made it possible to see Treaty Oak from the plaza and even from traffic on Fifth Street. The plan opens the shops to the plaza.

A pedestrian corridor cuts through the building and provides a link to other shops and restaurants on adjacent Sixth Street. The project's scope was established in a year-long design/build process that included collaboration by architects, owner, developer, construction managers, interior designers, landscape architects, tenants, workers, neighbors, and the people who wait for the bus at Fifth and Lamar. The goals were to create three new urban spaces that express the neighborhood's desire for an inviting pedestrian-scaled community in this changing area of Austin.

RESOURCES

Concrete materials: Phoenix Concrete; **metal railings and handrails:** Construction Metal Products; **roofing:** Port Enterprises; **metal doors, frames, and windows:** Austin Glass; **EIFS systems:** Synergy, Inc.; **awnings:** Canvasscape; **exterior light fixtures:** Two-Hills Studio



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Aesthetics



"The masonry selections for this project allowed us to recall history, address present concerns in the retail market, and achieve a building that will last into the future."

RAY A. DUERER, PROJECT MANAGER
CDA ARCHITECTS, INC.

Feature Project: Kroger Store SW-357, Conroe, Texas

Architect: CDA Architects, Inc., Houston, Texas

Owner: Kroger Food Stores, Houston, Texas

General Contractor: Williams Industries, Houston, Texas

Masonry Contractor: McDowell Masonry, Houston, Texas

Masonry Supplier: Upchurch Kimbrough,
Siteworks Cast Stone

Aesthetics Challenge: The goal of CDA Architects, Inc. and Kroger Food Stores was to create an aesthetically pleasing building that would draw in customers and give them a sense of pride in the store as part of their community. This goal included two major concerns confronting this project: building visibility due to site conditions and addressing the small town feel and Conroe's rich history.

Aesthetics Solution: The owner's primary concern was visibility from the adjacent streets. In order to draw attention of passersby, a dark red masonry was chosen for the field brick with a limestone accent color for sharp contrast. In

drawing attention from a street distance of 400 feet, the owner did not want the building's massiveness to make visitors seem miniscule or out of scale, so masonry detailing, such as dentil details and accent bands, were used to accent the large masses.

The other main design idea was to create a building that would recall past days in a Texas small town business district. The purpose of the brick detailing was to give visitors a look back in a time and emit a feeling of strength, stability, and commanding presence in the community. These are characteristics that any local resident could relate to and be "proud of."

These design concerns were all addressed with the selections of masonry units, colors, and the use of detailing. The design suggests a "small Texas downtown" image, as well as drawing in not just residents in, but random passersby.



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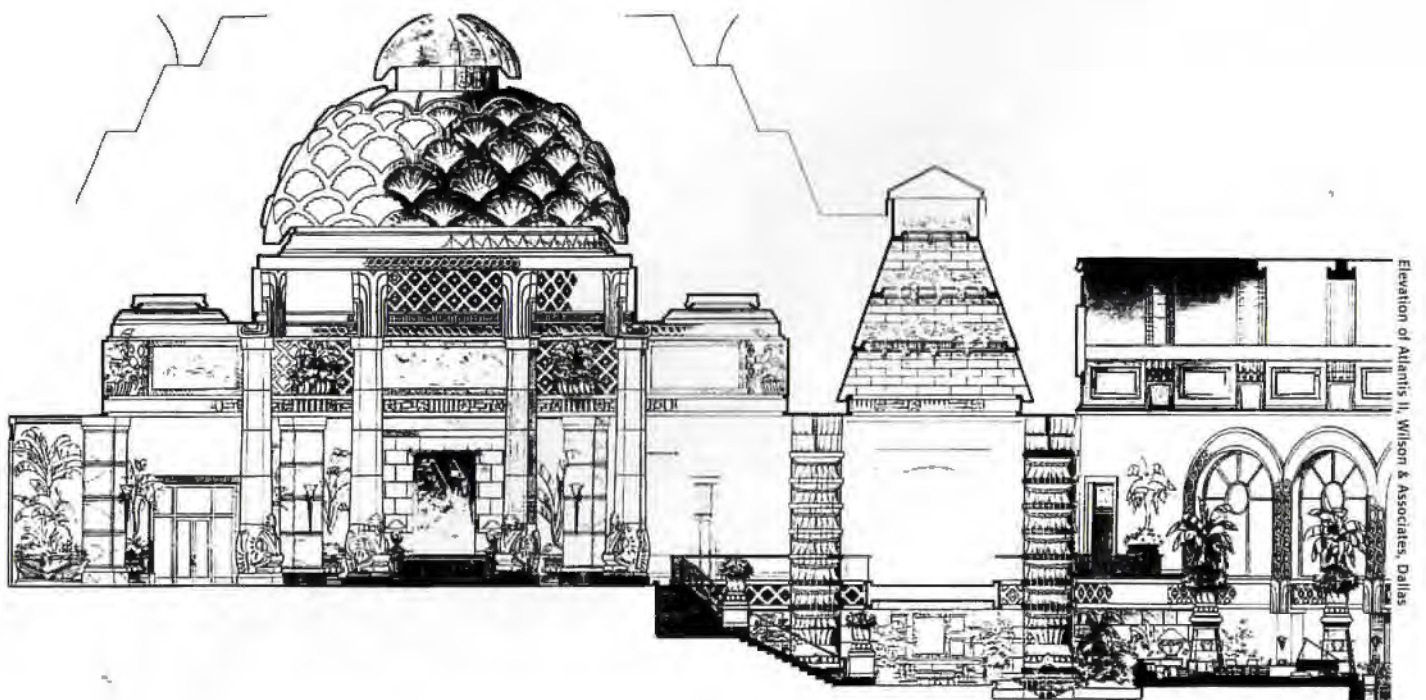
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In this issue we look at five different hospitality/entertainment projects that represent the extraordinary range of work being produced by Texas architecture firms—from the extravagantly themed Atlantis II by Wilson & Associates to the relatively straightforward Moody Gardens Hotel by Morris Architects. Not surprisingly, we found very different attitudes among the architects about theming. James Carry, principal at Wilson & Associates, says that theming has always been with us, and that good architects always use themes whether or not they are acknowledged. We were able to perceive themes or hints of themes in Sunset Square, Bayou Place, the Rough Creek Lodge and Conference Center, and the Moody Gardens Hotel. But perhaps theming is in the eye of the beholder. Pete Ed Garrett, principal at Morris Architects, says theming just hasn't arrived in Texas.

Martha Seng, Jackson & Ryan Architects





Atlantis Rising

by Frank Welch, FAIA

PROJECT Atlantis Resort, Paradise Island, Bahamas
CLIENT Sun International
ARCHITECT Wimberly, Allison, Tong & Goo, Newport Beach, CA (design); HKS, Inc., Dallas (production)
CONTRACTOR Sun International/Crow, Jones
CONSULTANTS Wilson & Associates (interior architectural design); David Cantu (graphics); Joe Kaplan Architectural Lighting (lighting); Thomas Ricca & Associates (kitchen); Edward D. Stone & Associates (landscape)
PHOTOGRAPHER Peter Vitale

RESOURCES

Precast architectural concrete: MJM Studio; **stone:** Miller Druck; **simulated/manufactured stone:** Rock & Waterscape; **railings and handrails:** Stokes of England; **architectural woodwork:** Hollywood Woodwork; **laminates:** Chemetal, Wilsonart, Formica; **glass-fiber reinforced plastics:** MJM, Stromberg Architectural Products; Scenic Productions; **gypsum fabrications:** Formglas; **tile:** Dal-Tile; **metal ceilings:** Gage Corp.; **special wall surfaces:** S.P.E.; **paint:** Duroplex; **decorative finishes:** Forms & Surfaces

1 Towers and beach villas of Atlantis II focus on a 14-acre artificial waterscape.

2 The doors to the main lobby are carved fiberglass.

3 The Great Rotunda features marble floors, Mayan columns and eight murals that tell the story of Atlantis.

THE ATLANTIS II RESORT HOTEL expansion has recently been completed on Paradise Island in the Bahamas, and, like its namesake, the lost city of antiquity, the high-rise resort is a fantasy. Wilson & Associates of Dallas designed the interiors for this luxurious get-away; HKS Inc. of Dallas and WATG of Newport Beach, Cal. served as production and design architects respectively. As super hotel/casinos go, Atlantis II is modest in size, a mere 1100 rooms compared to the latest Vegas projects which have 2700 to 3000 rooms. But the appointments of the big new Nevada caravansaries can't bear comparison to the exoticisms that abound in the Atlantis II. Behind the asymmetrical, richly detailed, high-rise façades marked with spiky cupolas, there is an array of spatial and decorative eye-openers. The inspiration for the ambience is attributed to ancient cultures: Mayan, Cretan, Greek, and Roman. Broad interpretations from the historic archive form the design basis of the "trip" that the half-billion dollar Atlantis II represents. If Hollywood put it on the screen, you might say they went too far.

Indeed, there is a good amount of Hollywood in Atlantis II. Parts of the huge complex bring to mind Cecil B. DeMille in his *King of Kings* phase. Other parts signal *Indiana Jones* and *20,000 Leagues Under the Sea*. The focal point of the development is a spectacular 14-acre waterscape, including the world's largest open-air aquarium and a popular predator lagoon stocked with several species of sharks that can be viewed from an underwater pedestrian walkway.

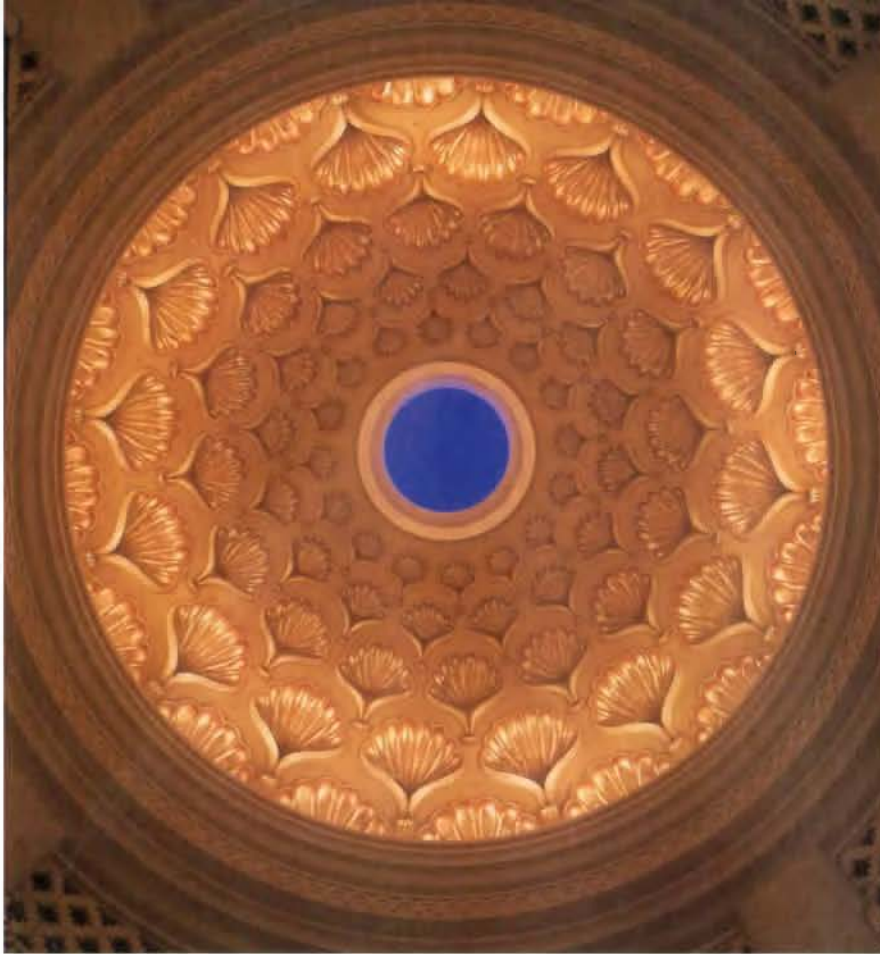
The aquatic theme is carried into the interior. One of the twelve restaurants in the resort, Fathom's Restaurant, looks into an immense salt water aquarium on one side and out onto a swimming pool on the other. Glass



2



3

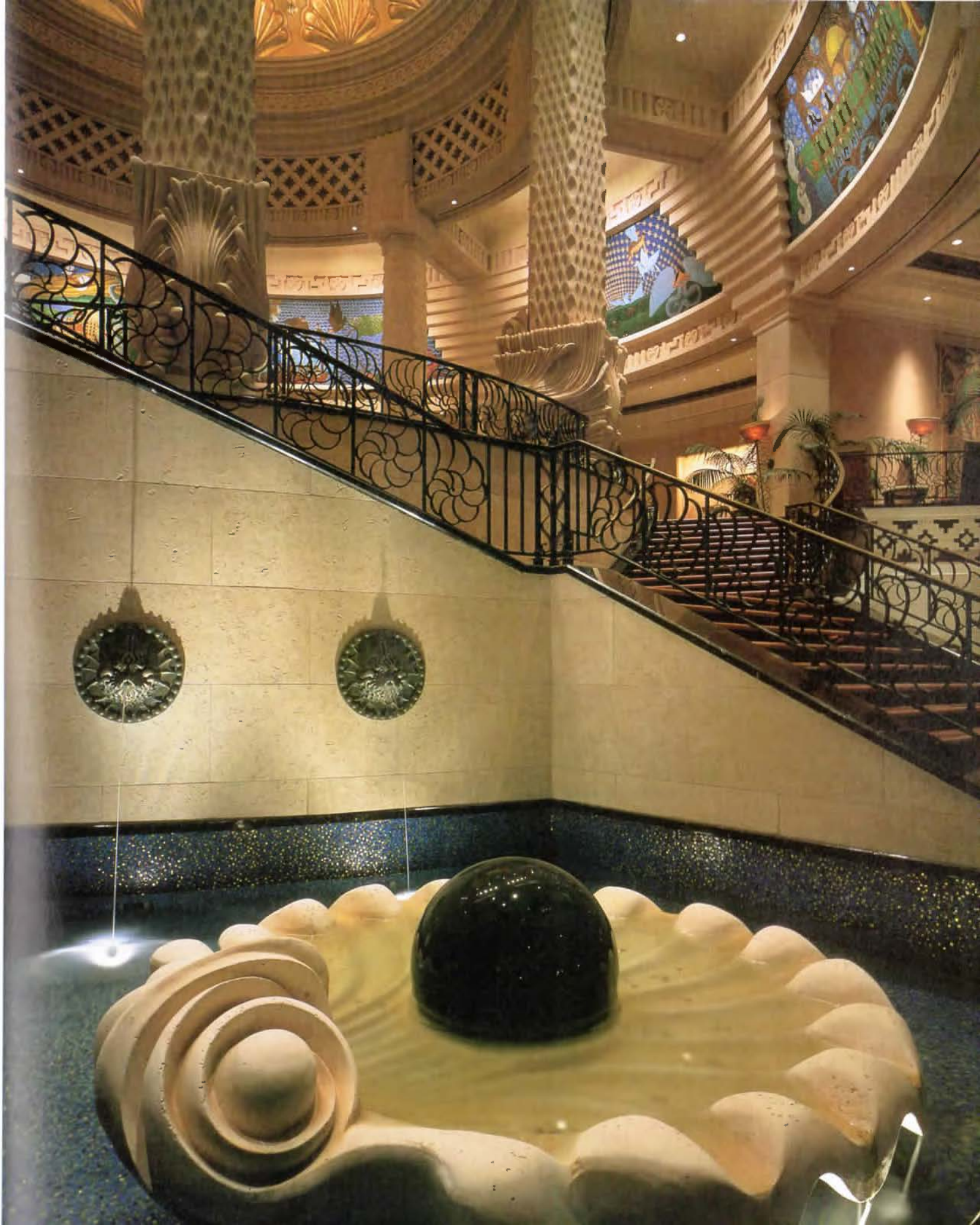


1 The oculus in the gilded dome of the rotunda changes from night scenes to day scenes due to ultraviolet paint and quartz light.

2 Temple of the Moon: a 12-foot glass moon by Dale Chihuly rests atop a promotional booth for the casino.



3 A staircase in the main lobby wraps around a 10-foot shell holding a 36-inch solid granite "pearl" revolving on a jet of water.



artist Dale Chihuly produced major sculptures throughout, including a blue “moon” and a red “sun” which rest atop “temple” kiosks in the casino. The eyes are never given a rest from the dazzling sequence of theatrical vignettes. A grand “Titanic” stair features a stylized sea-serpent spouting water into shells holding great black “pearls.”

Wilson & Associates are master illusionists. To create the look of age, they had the marble used in floors tumbled and etched with acid. Old wooden beams were recreated in gypsum, and sound and lights are carefully controlled to create a spell. In the Great Hall of Waters (the main lobby) there is an entrance to a mine shaft that leads into an archeological dig, a labyrinth being excavated in which one wanders through a series of chambers that feature frescoes, poisonous fish, spiny lobsters, moray eels, and the Atlanteans’ lost laboratories.

Dallasite Trisha Wilson, a 1969 UT Austin graduate, is a major design-success story in the international world of up-scale hostelrys. Wilson & Associates, with its largest office in Dallas, has outposts in New York, London, Johannesburg, Singapore, and Los Angeles. After graduation in the early 1970s, Wilson was soon designing small restaurants in Dallas until reportedly walking into developer Trammel Crow’s office and saying, point-blank, that she was the one to design the interiors of his big Anatole Hotel.

Atlantis II represents a development in architecture that has taken place in the last 15 years in which narrative plays a role, and a story is scripted to inform and guide the design process. Rafael Amuchástegui, senior designer at Wilson & Associates, says that they started the Atlantis project by first going back to Plato’s story of the lost city, then creating their own myth of

Atlantis. They imagined Atlanteans as seafarers and explorers who imported freely from diverse civilizations, a narrative development which coincidentally gave the design team a free hand in incorporating radically different architectural styles. They made maps of the world seen from the point of view of Atlantis, and they even went so far as to invent a system of hieroglyphics. According to Amuchástegui, it was necessary that they believe their story which evolved throughout the design process.

TA

Frank Welch, FAIA, is an architect practicing in Dallas; he is also a contributing editor for TA.

1 A casino wall sconce with two-tailed fish plays out the Atlantis theme.

2 Elevation depicts a cigar bar, entrance to the casino, and dance floor.



1



2

What's in a Theme?

Q & A with James Carry

TA: When did theming begin as a design or architectural technique?

JC: Theming has always been, and always will be a tool used by architects; since the Greeks first developed architecture as a fine art and used the theme of the acanthus plant to decorate the capital of a column, to La Corbusier's use of a machine as a theme for a house.

TA: What themed projects stand out as lasting examples of successful architecture?

JC: Numerous, so numerous that one wonders where to begin. For example, let's take architect Frank Lloyd Wright. Falling water was a theme for one of his greatest houses. Mayan architecture was a theme for his houses in Southern California. Charles Moore used the theme of old barns and mining structures for Seaside in Northern California. Thomas Jefferson used Palladio's rural villas as a theme for his home at Monticello. Louis Kahn used the theme of ancient Rome for the Kimbell Art Museum. Good architects have always used a theme, whether acknowledged or not.

TA: What are the hallmarks of a well-themed project?

JC: A well-themed, or perhaps a well conceived project, is one in which the architect acknowledges and becomes extremely familiar with the themes and/or concepts he chooses to use to solve a particular problem. Architects of lesser abilities are either confused about which themes and concepts they use, or they express them in inarticulate or clumsy manners.

TA: What advantages does theming offer an architect?

JC: The theming or concepting of a project offers the architect a framework or a structure about which to build his composition. All design decisions made during the course of a project should always be held up to the initial theme or concept. We have heard much about the correlation between architecture and music, and I think this is a very good analogy. A theme is developed, and then variations of it are used to support the entire piece.

TA: Narrative plays a role in many themed projects. Can you explain what narrative means in this context and how it changes the design process?

JC: Many architects, especially in this century, have become what we call modern. The modern or perhaps international style accepts a universal language whose expression can be constant anywhere in the world, whether it be a home, an office building, hospital or hotel. On many of our projects, we choose to add many layers to our concept or theme. Oftentimes, a narrative theme becomes part of this concept. The addition of a narrative or storyline to a project requires a greater level of research and commitment to detail in the design process.

TA: What is the advantage to the client?

JC: The advantage is that the architect develops a project that has, or can be read, on multiple layers. Creating environments that are rich in detail and layered in meaning allows one the opportunity to become engaged with the building. Unfortunately, most people don't walk into the lobby of their school, office building, or stores and say, "Wow, what an amazing space!"

TA: In conventional projects, contextualization is a major issue. How is that dealt with in a themed project?

JC: I get slightly confused when the terms conventional project and contextualism are used together. Most conventional projects absolutely ignore context. The facade on the north side of the building will look like the facade on the south side of the building, when entirely different sets of environmental conditions should inform each. A common mistake made by numerous architects is that of creating nondescript entrances into a building. Oftentimes, architects make poor choices as to the selection of their theme or concept. Placing a hotel with the theme 'Paris' in Las Vegas may seem absurd, but one also wonders whether it's any more absurd than placing a 30-story glass building/box in the same environment. We always try to acknowledge a sense of place in our projects—whether that location is the Caribbean, Africa or Disney World.

TA: Do themed projects distort one's sense of place?

JC: As mentioned above, seeing the Eiffel Tower in Las Vegas or a Scandinavian village in Epcot Center, may distort one's sense of place. But when you really think about it, is it any more absurd than using the obelisk for the Washington Monument when it was first used 2000 years earlier in Egypt? Themes can and should adapt to each project's particulars, and the site—both cultural and environmental—is part of that.

TA: What is your market and why do people respond so strongly to theming?

JC: As mentioned earlier, people are longing for richness and quality in their built environment. There are many talented architects in Texas, but there are also many average, poorly proportioned, low concept, poorly executed examples of buildings that fail to inspire people or uplift their souls. What bothers me as a designer is when people look for the superficial and not substance. Just look at the way architects embraced postmodernism and put pediments on everything without understanding ten percent of what classical architecture is about.

James Carry was the Wilson & Associates principal in charge of the Atlantis II project.



1



2

Rustic Retreat

by Susan Williamson

THE ROUGH CREEK LODGE AND CONFERENCE CENTER is another modernist take on the Central Texas vernacular by Austin architect Lawrence W. Speck, FAIA. At the lodge, located on a 11,000-acre ranch near Glen Rose, Speck has created the latest in a series of buildings that includes the Austin Convention Center and the new Austin-Bergstrom International Airport terminal. In all of these projects, Speck, dean of the University of Texas School of Architecture and design architect for Page Southerland Page of Austin, has taken elements commonly—often too commonly—associated with a Hill Country regionalism and reimagined them through the lens of a pared-down modernist rigor.

The 39-room lodge, which is primarily used for corporate meetings and hunting retreats and which can accommodate 80 overnight guests or up to 200 for special events, is located about an hour and a half south of Dallas. The multi-building complex curves along a low ridge overlooking a small fishing lake. Upon arrival, the buildings themselves screen the visitor from the views. Here and there, through openings and passageways that pierce the white limestone skin, one glimpses the blue reflections of the lake, grazing cattle in fields across the way, and birds wheeling overhead. The buildings wind their way through a stand of large, mature live oaks planted decades ago by a previous owner of the property. Sometimes the trees are in front of the building, sometimes behind. The idea, Speck says, was for the buildings to be actively engaged with the trees.

In fact, the overriding design consideration was engagement with the natural world. "This place is all about going indoors and going outdoors, about climbing and perching and moving through the landscape," says Speck. To that end, the lodge opens on the lake side, with outdoor rooms as important as the indoor ones. Two large porches, a fire pit, swimming pool and spa span the lake side of the complex on various levels; the guest rooms all extend into the landscape as well, opening onto balconies that look out over the lake and surrounding countryside.

The lodge is not located in what is generally considered the Hill Country, although the terrain in this area northwest of Waco is remarkably similar to areas west of Austin and San Antonio, if a little less rocky and arid. And, although the combination of limestone cladding and metal roofs has become a cliché of Texas regionalism even within the true boundaries of the Hill Country that spawned it, here Speck's reconsideration of those elements moves them beyond cliché and towards a sense that they are, as he suggests, a natural extension of the landscape.

The line of buildings hunkers down on the edge of the ridge, the bowed standing-seam metal roof of the central building swooping low on the lake side like a pulled-down hat brim to shade the porches and public rooms behind. He sited the building to accentuate the ridge, which is a relatively subtle rise up from the lake. "The curvy shape of the roof was intended to evoke the rolling hills that are almost too perfect," Speck says. "They are reminiscent of the smooth curves of Indian mounds."

In order to enhance the connection between indoors and outdoors and to leave views toward the lake undisturbed, circulation is organized on the inside of the curve. A 650-foot-long wall creates one edge of a series of patios that are dug into the hill. Crisscrossing these outdoor spaces are covered walkways that connect the main building with the various outbuildings that house guest



rooms and other facilities.

The main building includes a central public space of baronial dimensions centered on a double-height fireplace, enormous and yet minimally detailed with simple bands of contrasting stone. The lake side of this room opens to a vast expanse of glass, shielded from the sun by the continuation of the sweep of the curving wood-paneled ceiling. The roof joists are exposed, as is the carefully detailed system of steel cables and other connectors. Beneath this tautly articulated structural system

and against the minimal starkness of the fireplace, the furnishings of these public spaces, by Vivian/Nichols Associates of Dallas, replete with dark wood and metal-studded leather, seem more of a Western cliché than they might otherwise.

If opulent hospitality projects in recent years have veered toward the unreal—Venetian palaces in Las Vegas and Mayan temples in the Caribbean—a hunting lodge in Texas would seem ripe for the same treatment. However, Speck says that development of the design for Rough Creek came from

1 Metal stairs and railings contrast the bucolic setting.

2 The building's façade both hides and reveals the views.

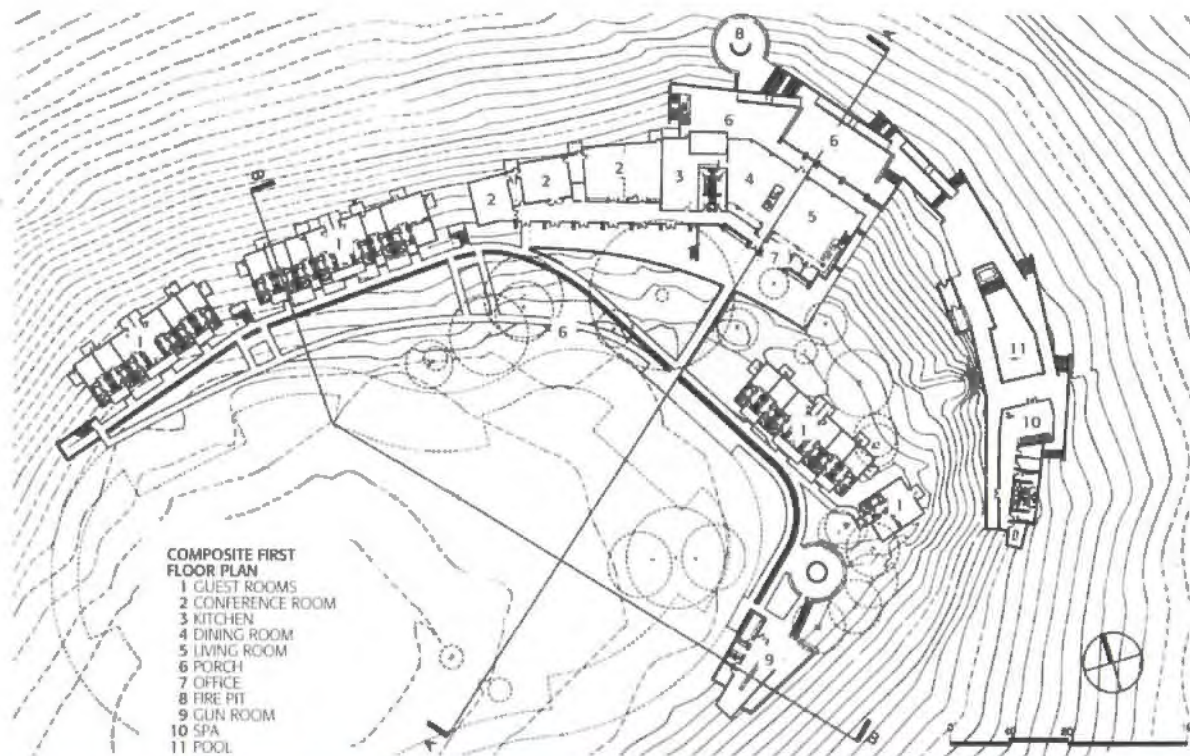
3 A 650-foot retaining wall creates a series of patios.

4 Exterior circulation leads guests to the outdoors.



PROJECT *Rough Creek Lodge & Conference Center, Glen Rose*
CLIENT *John Q. Adams, Sr.*
ARCHITECT *PageSoutherlandPage, Austin*
CONTRACTOR *Thos. S. Byrne, Inc.*
CONSULTANTS *Juster Quintanilla & Associates (structural)*
PHOTOGRAPHER *R. Greg Hursley (unless noted)*

- 1 Barn-like space reveals structural elements.
- 2 Guest quarters open onto balconies and terraces.
- 3 Metal rods emphasize the sensuous quality of wood.
- 4 Expansive windows open rooms to the outdoors.



1



2

a completely different starting point. Instead of imagining a story and then designing a building that would impose that story on a landscape, the buildings at Rough Creek grew out of the specific site. "There was an authenticity that we were working for," Speck says. "There was a story, an authentic story that couldn't have come from anywhere else. The only reason to come here is to be in the peace, solitude and beauty of the landscape."

The idea of hunting and Texas is so burdened with subtext and expectation, almost any architectural response is predictable. For the most part, however, Speck uses those expectations to tantalize rather than stultify at Rough Creek. Certainly here is the massive stone building that our imagination demands. But instead of commanding the landscape, it becomes part of the land, enhancing rather than overwhelming. The same is true of expectations about the vernacular materials. Rather than combining the usual suspects—limestone and metal and wood—into a composition of rote certainty, Speck's acknowledgment of structure, reconsideration of form, and juxtaposition of the tectonic with the tactile transcend those expectations. And although a few of the elements don't meld perfectly—the catwalks lack grace as do the overscaled battered stone columns, and the meeting rooms are rather ordinary—for the most part the project thoughtfully reimagines both its function and its form. **TA**

Susan Williamson was editor of Texas Architect from 1997 to 1999.

RESOURCES

Masonry units: Texas Building Products, Inc. Gay & Son Masonry, Inc.; **exterior limestone:** Gay & Son Masonry, Inc.; **fireplace damper:** Vestal Manufacturing; **glued-laminated timber:** Unit Structures; **architectural woodwork:** Leinberger Millworks; **sealants:** Sonneborn; **roof and deck insulation:** Isolotek International; **membrane roofing:** GAF, Inc; **metal roofing:** Berridge Manufacturing Co.; **wood windows:** Kolbe & Kolbe Millwork; **tile:** Dal-Tile International; **wood flooring:** French Brown; **paint:** ICI Dulux (Glidden); **exterior stain (wood siding):** Cabot Stains



Michael French

Bright Lights, Big Cities

By Gerald Moorhead, FAIA

PROJECT *Sunset Station: Southern Pacific Depot Adaptive Re-use, San Antonio*

CLIENT *Sunset Station Group*

ARCHITECT *Ford Powell & Carson, Inc./Kell Muñoz Wigodsky, Inc., joint venture architects*

CONTRACTOR *Wade Construction Co.*

CONSULTANTS *Pape-Dawson Engineers, Inc. (civil); Reynolds-Sclattner-Cheetter-Roll, Inc. (structural); MS2 Consulting Engineers, Inc. (mechanical electrical & plumbing); The Sage Group, Inc. (landscape); Joe Kaplan Architectural Lighting (lighting); Protection Development, Inc. (codes)*

PHOTOGRAPHER *R. Greg Hursley, Inc.*

RESOURCES

Color concrete: Specialty Concrete; **unit pavers, masonry units:** Alamo Concrete Pavers; **cast stone:** Pyramid Stone; **lumber:** Disdero Lumber Co.; **laminates:** Formica; **architectural woodwork:** Gunckel Millwork; **roof and deck insulation:** U.S. Intec; **exterior insulating & finishing systems:** TEIFS Wall Systems; **membrane roofing:** U.S. Intec.; **metal doors & frames:** Republic Builders & Products; **wood windows, doors and frames:** Gunckel Millwork; **specialty doors:** Overhead Door Co.; **gypsum board framing and accessories:** U.S.G. Interiors; **tile:** Dal-Tile; **paint:** ICI Dulux; **letters and plaques:** OMC Industries, Inc.; **awnings:** Sunbrella

- 1 A new plaza is formed behind the depot. The old baggage and warehouse wing contains bars and restaurants.
- 2 A replica of the original stained glass window
- 3 A bar with coffered ceiling in the original waiting area
- 4 The mass, profile, and details of the original building remain.

TAKING ADVANTAGE OF LONG-EMPTY STRUCTURES in prime locations, two downtown entertainment complexes contribute to a diversification of urban attractions. Sunset Station in San Antonio and Bayou Place in Houston use different architectural themes but bring similar enticements to linger in the city.

The former Southern Pacific Passenger depot (1903, D.J. Patterson and John D. Isaacs) has been restored as Sunset Station, a complex of seven food and music venues. With the addition of the new open air Lone Star Pavilion (the most spectacular country-western dance hall in Texas according to publicity), Sunset Station is intended to complement rather than compete with the Riverwalk, the expanded convention center, the adjacent Alamodome, and other downtown attractions. Located east of elevated IH-37 on East Commerce Street, the Spanish Colonial Revival depot is part of the St. Paul Square Historic District, which is also undergoing further restoration. While the area is not readily accessible to downtown pedestrians until changes are made to the freeway overpass, sports fans parked at the Alamodome may be encouraged to stay in the city before and after games.

Bayou Place doesn't have the advantage of significant historic architecture like Sunset Station but is favored with a choice location fronting Jones Plaza, the focal point of Houston's Theater District. Bayou Place occupies much of the former Albert Thomas Convention Center (1967, Caudill Rowlett Scott), vacant since 1987 with the construction of the George R. Brown Convention Center. The bland three-block long concrete arcades of Albert Thomas mimicked the elegant travertine ambulatory around Jones Hall (1966, Caudill Rowlett Scott) across the street. After a decade of failed





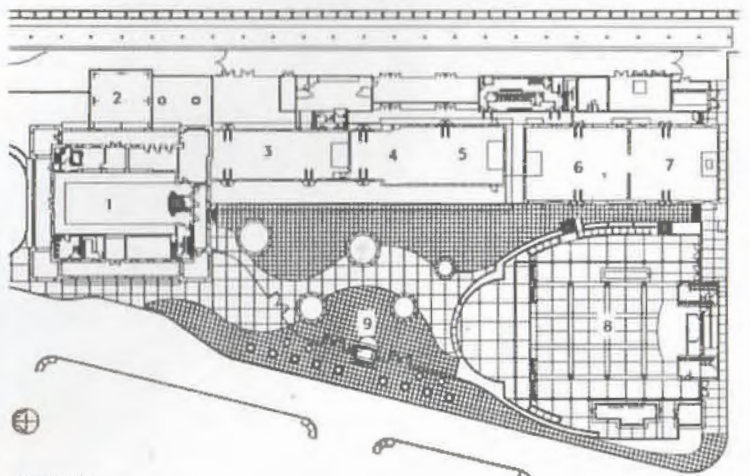
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FLOOR PLAN
 1 SUNSET DEPOT SALOON
 2 COVERED PATIO
 3 RESTAURANT
 4 ALLEY CATS
 5 STARZ
 6 BELL BOTTOMS
 7 ZAZOO
 8 LONE STAR PAVILION
 9 TICKET BOOTH

proposals, a partnership between the city and a Baltimore developer, the Cordish Company, put together a package of restaurants, live theater, clubs and movie houses in the 120,000-square-foot space. One regrets the obligatory lone stars and the coarse Roman-railing motifs along the roof spandrels, but the project has added considerable vitality to a downtown quickly redefining itself. Rather than use the huge volume like a mall with internal circulation, the scheme transforms the once-blank arcades into lively places that architecture historian Stephen Fox describes as urban front porches.

Both projects are heavily themed, one Spanish historicist and one indistro-punk, but the good locations and a suitable variety of activities brought to downtowns on the upswing are possibly larger factors in their success than evocations of style. **TA**

Gerald Moorhead, FAIA, is an architect practicing in Houston; he is also a contributing editor for TA.



Jim Oliver

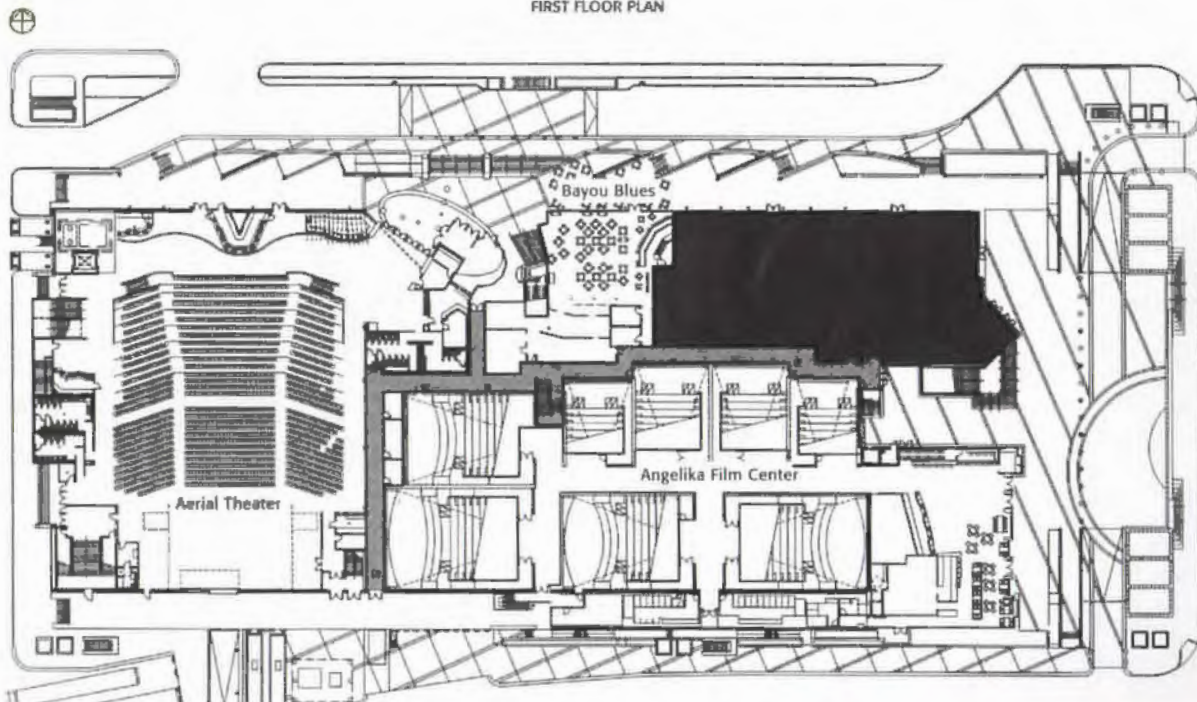
PROJECT Bayou Place Urban Entertainment Center, Houston
CLIENT Blake Cordish
ARCHITECT Gensler, Houston
CONTRACTOR Tribble & Stephens Co.
CONSULTANTS Haynes Whaley Associates (structural); Cobb, Fendley & Associates, Inc. (civil); The Office of James Burnett (landscape architecture); Rolf Jensen & Associates (fire protection)
PHOTOGRAPHER Jon Miller, Hedrich-Blessing Photographers (unless noted)

RESOURCES

Unit pavers: Pavestone;
retaining walls, masonry units, masonry veneer assemblies: Old Castle (Jewell Concrete Products);
exterior insulation and finish systems: Finestone;
specialty doors: Glass Overhead Sectional Doors;
entrances and storefronts, glazed curtainwall: U.S. Aluminum; **paint:** Sherwin Williams; **cable supported fabric structures:** Hendece Enterprises, Inc.



FIRST FLOOR PLAN



1 Bayou Place provides a focus for Sesquicentennial Park and the theater district.

2 The Aerial Theater is a live performance hall that seats 3,000.

3 The tenant list includes Slick Willie's, an urban billiards bar.

4 Restaurants spill out onto arcade.



3



4



Gulf Resort

by Susan Williamson

THE NEW MOODY GARDENS HOTEL in Galveston is a project with two faces. On the one hand, the 300-room hotel, designed by Morris Architects of Houston, caters to conventioners who attend meetings and conferences at the adjacent Moody Gardens convention center. On the other hand, it is a resort destination, serving vacationing families who come to the island to partake of the facility's botanical gardens, IMAX theaters and museum, and, as of June, its mammoth new aquarium.

The hotel's low-key exterior, especially on the entrance side, is a reflection of its role as a convention destination. The rather standard façades are enlivened primarily by several nods to the client's long-standing fascination with crystals (the enormous glass pyramids housing the gardens, museum, and aquarium reflect that same interest). At the hotel, a faceted skylight brightens the entry *porte cochere* and deco-ish crystalline window bays extend from each façade. On the north side, leading to Moody Gardens' more entertainment-oriented features, the hotel shows its other face. Here an extravagantly landscaped pool area, complete with swim-up bar, caters to those who are visiting for relaxation.

The hotel was planned as part of the multi-phased development of the 240-acre Moody Gardens complex, the long-term project of the Galveston-based Moody Foundation. According to design principal Pete Ed Garrett, implementation of the 12-stage development plan with which Morris Architects has been actively involved since the beginning 12 years ago, has been a carefully considered process. At each stage, the development team, including the architects, reevaluates the entire plan. "Sometimes we move things up or maybe add new things. We always try to do what is in the best interest of the project and the island. The foundation is always concerned with giving something back to the island," says Garrett.

The hotel was built as part of the same phase as the aquarium, which opened in June. The previous year the Discovery Museum was completed; that project includes a museum for traveling exhibits and IMAX theaters with interactively moving seats (also designed by Morris, see *TA*, July/August 1998). The addition of the museum and the aquarium meant that Moody Gardens had evolved to the point where visitor length of stay justified building a hotel on site.

An existing convention and meeting center was refurbished by Morris to bring in even more customers to the new hotel. From the start, the sometimes opposing programmatic requirements of the convention and resort businesses drove the design. The convention business demanded large meeting rooms, including a 15,000-square-foot ballroom. In addition, the hotel's budget had to allow for the realities of convention room rates. The resort business, on the other hand, called for more luxurious recreation features, including the elaborate pool area and exercise rooms and spa, as well as a variety of dining options.

The building's relatively modest exterior is a far cry from the glass pyramids that house most of the Moody Garden facilities. Budget considerations were part of the reason for that, as was a desire by the client not to upstage the pyramids with the hotel. In addition, the hotel was conceived in the context of the adjacent convention center, which Garrett describes as "plain." The hotel's public spaces, and even its guest rooms, are more

PROJECT Moody Gardens Hotel and Hospitality Institute, Galveston

CLIENT The Moody Foundation

ARCHITECT Morris Architects, Houston

CONTRACTOR Gilbane Building Co.

CONSULTANTS Walter P. Moore & Associates (structural/civil engineer); CHP & Associates (mechanical, electrical, plumbing engineering); Lighting Design Alliance (lighting); Jack Evans & Associates (acoustical); Manning Brothers (food service); Specification Services, Inc. (specifications); Gordon H. Smith Corp. (window wall); Gary Pools (swimming pools); Clark Condon Associates (lobby feature/planting)

PHOTOGRAPHER Douglas Childs/Rick Muniz (exterior); courtesy Moody Gardens (interior)

RESOURCES

Concrete pavement, concrete materials, and retaining walls: Pioneer Concrete of Texas; **unit pavers:** Pavestone; **fences, gates, and hardware:** Broome Welding; **masonry units:** Eagle Concrete; **cast stone:** Stone Castle; **metal materials:** Broome Welding; **metal decking:** Steel Services; **railing and handrails:** Broome Welding; **lumber, architectural woodwork:** Ambient; **laminates:** Wilsonart, formica, Nevamar; **glass-fiber reinforced plastics:** Form Glas; **waterproofing and dampproofing:** Neogard; **building insulation:** Certainteed; **roof and deck insulation:** Atlas Energy; **membrane roofing:** Tamko; **metal roofing:** Berridge Manufacturing; **wood and plastic doors and frames:** VT Industries, Atlas Door Corporation.; **unit skylights:** Architectural Skylight Co.; **glass:** Viracon; **tile, marble, granite, and stone:** American Marble Mosaic; **custom marble design:** Walker Zanger; **special wall surfaces:** Inarch Industries; **acoustical wall treatments:** Decoustics; **paint:** ICI Dulux (Devoe), Benjamin Moore; **custom art glass:** Savoy Studios



elaborate, implying a connection to the semi-tropical location that the exterior seems to resist. An ornate water feature in the lobby and a ceiling sky mural emphasize that connection, as do views to the Gulf of Mexico and to the surrounding gardens and the landscaped rooftop terraces (one sprawling over three-quarters of an acre to disguise the roof of the ballroom below). The architects used fabrics and colors on the interior to evoke a botanical feel, and to suggest another connection to the gardens.

The hotel, in addition to its dual clientele, serves a third purpose; to further the Moody Foundation's work with young people who have suffered head injuries or other disabilities, the foundation established the Moody Hospitality Institute to train workers in the restaurant and hospitality trades. In cooperation with Galveston College, the hotel will serve as a training site for those students. Many of the students will eventually make a transition to the Moody Gardens and hotel staff.

TA

1 Pool on the resort side of the hotel features a swim-up bar and giant crystalline lanterns.

2 A flying staircase off the main lobby leads to extensive rooftop gardens.

3 A deco window bay relieves an otherwise plain façade.



FLOOR PLAN

- 1 MAIN ENTRANCE
- 2 HOTEL REGISTRATION
- 3 LOBBY BAR/WATER FEATURE
- 4 PUBLIC ELEVATOR
- 5 RESTAURANT
- 6 SNACK BAR
- 7 KITCHEN
- 8 INDOOR LAP POOL
- 9 BALLROOM
- 10 OUTDOOR TERRACE
- 11 OUTDOOR POOL
- 12 SWIM-UP/WALK-UP BAR
- 13 GIFT SHOP
- 14 SMOKING BALCONY
- 15 ROTUNDA TO EXISTING CONFERENCE CENTER



1999 Golden Trowel Awards

Bridging the Gap Between Craftsmanship and Design

THE TEXAS MASONRY COUNCIL (TMC), in its efforts to promote the benefits of masonry construction in Texas, has expanded its Golden Trowel Award program. This award was created to recognize an architect's creativity and design in conjunction with the

mason contractor's craftsmanship in three major categories of masonry construction (brick, block, stone).

TMC works diligently, communicating the benefits of masonry construction, but the architects and masons who design and build with

masonry continue to develop new designs and applications of masonry. Since the inception of the Golden Trowel awards, the ideas and projects that have been submitted and honored have exceeded expectations. One only has to see these projects and the benefits begin to speak for themselves. The program has helped bridge communication gaps between contractors and architects and established long-term relationships.

The 1999 Golden Trowel Awards have expanded to include regional competitions at the TMC chapter levels in San Antonio, Dallas, Houston, and Central Texas. The local chapters of TMC are as follows: San Antonio Masonry Contractor's Association (SAMCA); United Masonry Contractors Association (UMCA, Dallas); Associated Masonry Contractors of Houston (AMCH), Central Texas Masonry Contractors (CTMCA, Austin).

Each chapter coordinates and conducts its own regional competitions in each category. Once judging is complete, the twelve winning projects are submitted to the state level competition where three state winners will be chosen. The judging panel at the state competition is made up of three architect and a masonry contractor so that craftsmanship and design can be evaluated concurrently, thereby, promoting the synergy required for a successful project and long-term relationship. All of the regional winners are invited to the TMC annual convention and are given the opportunity to present their project. The winners will be announced on the final night of the convention at TMC Awards Banquet honoring Golden Trowel Award winners. In addition the winning projects will be featured in *The Line* (TMC's quarterly magazine). We encourage all architects to participate in this program which will serve to demonstrate the benefits of masonry construction and strengthen our knowledge about construction techniques and design in Texas. The following pages feature the twelve 1999 regional Golden Trowel winners.

Kyle Montgomery

Kyle Montgomery is executive director of the Texas Masonry Council. For more information about the Golden Trowel Awards competition, call 888-374-9922.

Shaping Texas October 21-23, 1999 Galveston



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*Jim Hill, AIA
President, AIA Houston*



www.texasarchitect.org/go2galveston

SAMCA-San Antonio

1 Block Winner

Palo Alto Learning Resources and Academic Center

Architect: Alamo Architects; masonry contractor: Rudd & Adams Masonry

Architect: Overland Partners; masonry contractor: Shadrock - Williams Masonry

3 Stone Winner

H. E. B. Treehouse

Architect: Lake/ Flato Architects; masonry contractor: Curtis Hunt Masonry

2 Brick Winner

Nelson A. Rockefeller Center for Latin American Art



1



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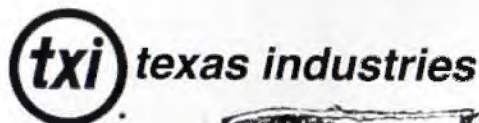


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CTMCA- Austin



1



2



3

1 Stone Winner
 Miller Office Building
 Architect: L. M. Holder, III,
 FAIA; masonry contractor:
 Looking Good Masonry

2 Brick Winner
 Midland Air Terminal Complex
 Architect: Parkhill, Smith and
 Cooper; masonry contractor:
 C. W. Oates Masonry, Inc.

3 Block Winner
 Berkman Elementary School
 Architect: Opus 3 Architects;
 masonry contractor: Looking
 Good Masonry

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TexasArchitect.org

Texas Architectural Enlightenment Online

AMCH-Houston

1 Stone Winner

Bass Performance Hall
 Architect: HKS, Inc.; masonry contractor: Lucia Constructors, Inc.

2 Brick Winner

Zoo Gift Shop
 Architect: Gotsdiner Architects, Inc.; masonry contractor: Veazey Corporation

3 Block Winner

Park Place Motors
 Architect: McIntosh Architecture; masonry contractor: W. W. Barlett, Inc.



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1



3

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UMCA-Dallas

1 Stone Winner
Brown Residence
Architect: Turney & Associates;
masonry contractor: Artisan
Masonry Inc.

contractor: Metro Masonry
Construction Inc.

2 Brick Winner
Incarnation
Architect F & S Partners; masonry

3 Block Winner
TWU Science Movement Complex
Architect: Hastings & Chivetta;
masonry contractor: DMG
Masonry, Inc.



Gary Lockwood



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Anatomy of A Streetscape The Sixth Street National Register Historic District

There is magic to great streets. We are attracted to the best of them not because we have to go there, but because we want to be there....They are symbols of a community and of its history; they represent a public memory....On a great street we are allowed to dream; to remember things that may never have happened and to look forward to things that, maybe, never will.

Allan B. Jacobs, *Great Streets*

ARCHITECTURE In 1990, Urban Design Associates in Austin was the lead member of a team that was asked to undertake a master plan and streetscape improvement plan for the Sixth Street National Register Historic District, in Austin, which extended for eight blocks between Congress Avenue and IH-35. East Sixth Street was historically Austin's "second street," the setting for more basic services not appropriate to Congress Avenue: blacksmith shops, saloons, a pharmacy, garages, and other automobile related businesses. Always, there were residences along its length. Ten years after we began this planning process, it seemed a good time to revisit Sixth Street and examine the planning recommendations and design decisions that shaped it.

Clare Cooper Marcus, the preeminent environmental design researcher at the University of California, Berkeley, has pondered why architects don't routinely perform post-occupancy evaluations as a means to designing better projects. If asked, most architects would admit that viewing a project years after the client had moved in and made adaptations is not an experience we relish. Imagine if that client had allowed guests to spill drinks and food for ten years and had never cleaned up, and you can get a sense of our reluctance to revisit the Sixth Street Historic District. This project proved to be one of the most complex and difficult produced by our practice that spans sixty years and five continents.

The project proceeded in two phases. We first made a master plan for the historic district that addressed a broad cross section of urban design considerations such as personal safety, traffic, retail mix, storefront design, and history. Then we designed physical improvements to the streetscape infrastructure. Our assessment of the fate of this work also looked at these two aspects: the vitality of the district and the condition of the infrastructure ten years later.

From the beginning, we determined that both the planning of the Sixth Street corridor and the design of the streetscape improvements would be a participatory process. Our workshops included merchants, residents, police, handicapped access advocates, historic commissioners, and staff from City of Austin Public Works and Transportation and from the Austin Convention & Visitors Bureau (ACVB). At the first workshop it became apparent that there was no shared vision of what the street should be, but there was a lot of opinion about what was wrong with it and many demands from competing interests. The traffic engineers saw the street as a conduit for vehicles. To them, pedestrians, old buildings and parked cars were obstacles that needed to be removed. Most merchants cared about the



Pecan Festival, Sixth Street

all photographs of Sixth Street by Robin Abrams

street only during their limited hours of operation. The police saw the street as a place to practice mob control. The mayor and the ACVB expected a combination of the French Quarter and the River Walk to magically emerge within 18 months when the new Austin Convention Center opened. All the while, property owners and tenants were committing acts of violence against historic structures.

We encountered very little understanding of what a great street was, let alone how Sixth Street could become one. One of the primary findings that came out of the master plan process was that the district needed an ongoing, cohesive advocacy group that would manage the district in much the same way that shopping malls are managed: organizing marketing strategies, recruiting new and more diverse businesses, maintaining public spaces, and ensuring personal safety. We also stressed that the most important aspect of a high quality pedestrian environment was cleanliness, and urged the formation of a merchants' organization to take on this task. Had we known the phrase at the time, we would have said that the Sixth Street Historic District was not a "sustainable community" because it lacked diversity and because key decision makers undervalued and were not actively conserving the resources that are the foundation to the district—the historic structures. In fact, the street seemed to be under siege. During the planning process, a City of Austin traffic engineer stated, with a straight face, that if it were up to her, she would remove the last building on every corner to bring sight lines at the cross streets up to *suburban* standards. It seemed every time we visited the street another storefront was taken over by night club operators who didn't hesitate to black out windows and put security bars in place.

At the time that the master plan was completed, two of the key groups who might have led an advocacy group—the bar owners and the residents—were in court suing each other over implementation of the sound ordinance. The bars kept their doors open to advertise the presence of live bands, while the residents along the street became virtual prisoners in their homes. They couldn't risk leaving their parking spaces, so remained at home, cowering behind triple-glazed windows, watching as the bass vibrations of the neighborhood

stereo systems shook the mortar out of their exposed brick walls.

Under the pressure of a deadline for reopening the street before Austin's new convention center opened, we began design development early in 1991. Unfortunately, the district was long (eight blocks) and the budget for improvements was short (\$1.7 million). We decided early on to make some improvements to every block, concentrating extra treatment on the intersection linking the District to the Convention Center as a prototype of what all the intersections would eventually become in later stages. Our main objective was to create the finest pedestrian environment in the city through the selection and placement of enduring, natural materials that reflected the spirit of the district which was defined as relaxed, vernacular, and user friendly.

Reconstruction of a streetscape is possibly the most disruptive type of project an architect encounters. Every 25 to 50 feet of sidewalk there is a different client whose livelihood depends upon visibility from the street and walk-in traffic. The construction process needs to move swiftly and smoothly, and the work needs to last. Therefore durability of streetscape elements is of paramount importance. Every material choice in the sidewalk environment was the result of a painstaking, group-decision making process based upon a set of comparative matrices.

Not surprisingly, the sidewalk material, which was the most visible element and also the largest investment of funds and effort, became the most controversial. Historically, the sidewalks on Sixth Street were limestone. The city ruled this material out as too uneven, too slick, and causing too much glare. The merchants ruled out plain concrete. The Historical Commission voted down brick. Granite was eliminated because it was used on Congress,

and there was consensus that Sixth Street should have its own character. The final choice was an Arizona sandstone used extensively in San Antonio on the River Walk and several downtown plazas. We chose this material for its hardness, grittiness, beautiful color, and durability—for all the right reasons—and warned everyone that it would require regular cleaning as does any pedestrian environment.

To complicate an already complex task, the U.S. Congress passed the Americans with Disabilities Act after construction documents for the entire street had been prepared but prior to construction, requiring every drawing to be redone. Existing curb heights on the street ranged from four inches below street level to four feet above. In some places there were steps in the sidewalk. To level the sidewalks and make access ramps the mandated slope, and not cut off one of the many doorways, the street, rather than the sidewalk, had to be raised in several locations.

The street itself was originally paved with



Capitol Metro Bus Stop
at the corner of Sixth
and Brazos

brick, but after many years of repairs and utility installations half the original bricks were gone and the street had been filled in and covered with asphalt. The design workshop participants wanted to expose the brick; the Public Works & Transportation staff, however, was concerned that a brick street would have long-term maintenance problems. In the end, a decision was made to salvage as many bricks as possible from the proposed construction on Sixth Street and from a stockpile of old bricks from



drawing by Steve Hillie

Congress Avenue. These were used to pave the Trinity intersection and the parking lanes for two blocks on either side of the intersection. These installations were intended to serve as prototypes for the rest of the historic district.

The many difficulties we encountered during the design process led us to approach the construction process with fear and loathing. The contractor had to sign a guarantee that crews would not work in front of any one business for more than three weeks. They were restricted to working on one side of the street at a time to allow for through traffic flow. We prayed that no archaeological relics would be found, necessitating the state archaeologist to be called in and work to come to a halt. Construction was a nightmare to implement, but the contractor succeeded in meeting every deadline. We were so relieved at the completion of the improvements we didn't even celebrate; we just quietly walked away to resume our regular lives.

Now, ten years have passed, and Sixth Street looks dreadful. The sidewalks are filthy and smell of beer, and the tree wells are full of litter and weeds. There is still an atmosphere of dereliction and abandonment on Sixth Street, particularly during the daytime. More buildings appear to be abandoned, especially in the blocks closest to IH-35, and historic structures are still being damaged. Daytime street life is even less evident than it was in 1990 when more of the original businesses remained

1 An objective of the Sixth Street project was to remove parking striping, as shown here.

2 perspective view of Sixth Street

in the district and more lunch venues existed.

The problem does not lie, however, with the physical infrastructure. The sidewalks would be fine had they been cleaned, and it is satisfying to see that the district is now thoroughly accessible without being stiflingly regular. The brick which was laid in a mixture of sand and cement on a concrete base has held up exceedingly well to traffic and weather.

In retrospect, I believe that the problem was largely social. I've since been involved in many other urban design charrettes, and the Sixth Street workshop was the only one in which a leadership did not emerge or a spirit of community arise. At the time, we seriously questioned whether this was due to some shortcoming on our part. Because of the tight deadline, we didn't have the time to educate workshop participants about what it takes to achieve a great street, but in the end, I think we were simply confronted with too many individual interests insisting they were the preeminent client. Lyndon Johnson once said that American cities are "the result of greed and stupidity," and perhaps he was recalling his home town. Clearly, for too long, greed was the motivating factor on Sixth Street, rather than a sense of *civitas*. Sixth Street was simply one place where participatory planning didn't work.

Within recent months, Austin Public Works and Transportation has expanded the Sixth Street streetscape improvements to the front of the historic Driskill Hotel, one block beyond our original limits. We noticed that they were not repeating any of the elements we used, but had chosen to use the material palette of Congress Avenue, one block away. In the intervening years, an organization called the Austin Downtown Alliance, a merchants' organization for all downtown, had formed, and became an active participant in the design of this new section of Sixth Street. When I questioned why this block broke with the pattern of the district, the City Architect stated that it had been a challenge working with the organization. His comment was: "They think they own the street." We beg to differ. To its detriment, no one acts like they own this street.

Robin Abrams

Robin Abrams is a principal at Urban Design Associates in Austin and an assistant professor at Texas A&M College of Architecture.

Hadid on Hadid

Zaha Hadid, *The Complete Buildings and Projects*

Text and images by Zaha Hadid

Introduction by Aaron Betsky

Rizzoli, 1998

176 pp, paperback

BOOKS This is the only compilation to date of the prodigious output of the Iraqi-born architect Zaha Hadid. The work ranges from her 1977 Architectural Association graduation project in London to her 1998 competition-winning 'urban carpet' proposal for the new Contemporary Arts Center in Cincinnati. Hadid includes five paintings, and assorted furniture and objects, as well as buildings in this book.

Hadid's stated desire as an architect has been to 'reopen modernism' and pursue unresolved agendas. Her work has roots in suprematism—the pictorial arrangement of geometric non-objective forms. Her torqued and attenuated planes, shard-like folded fragments, and distended topographies have been well published by architectural journals, yet looking through these pages—the product of 22 years of work—one is struck by "a certain newness," a phrase Hadid uses in one of her project descriptions.

Hadid's selection in February of this year as winner of the competition for a new Center for Contemporary Arts in Rome and her selection last year for the Cincinnati project will increase her body of constructed work as well as her already strong reputation. The Rome project, with its extruded light baffles resembling the rails of a train switchyard lifted to serve as roof and signals what Aaron Betsky, the curator of digital media at the San Francisco Museum of Modern Art, sees as a new lyricism in Hadid's work.

Curiously, Hadid has chosen to use construction photographs to represent her most well-known built work, the Vitra Fire Station in Weil am Rhein, Germany. The building was photographed and published when it was completed in 1994; perhaps this is Hadid's attempt to minimize the emphasis on construction over concept, or the 'need' to build a project.

The reproduction of Hadid's crystalline paintings and computer images is quite nice and almost entirely in color. The captions and descriptions are by the architect and are revealing in their own lyrical way. This is the only book for those interested in Zaha Hadid.

W. Mark Gunderson

W. Mark Gunderson is an architect in Fort Worth.

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Coming Next Issue . . .

The September/October issue of *Texas Architect* will present the winners of the Texas Society of Architects' annual design awards. The awards are being juried by Marshall Meyers, project architect for the Kimball Museum; Reed Kroloff, editor-in-chief of *Architecture* magazine; and Francois de Menil, winner of a national AIA design award for the Byzantine Fresco Chapel in Houston.

Look for the issue in your mailbox or at the newsstand in September.

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A World of Guides

THE PUBLICATION OF THE NEW AIA GUIDES TO Dallas and Houston reminds us of the significance and history of this kind of book. Although its origins stretch back to the 2nd Century A.D. with Pausanias' guide to Greece, the architectural guide book really took off in the twentieth century with the German guides by Georg Dehio in the early part of the century and Nikolaus Pevsner's *Buildings of England* in the middle. In 1993, the Society of Architectural Historians in association with Oxford University Press published the first four volumes of the *Buildings of the United States*, a series that is expected to grow to fifty-eight volumes before it is finished. There are also a great many guides to the architecture of specific cities, and these two new Texas books fit neatly into that category.

In all of these guides, the emphasis is on identification, description, analysis, and organization, for they aim to identify for the resident and traveler alike the distinguished but also representative examples of the buildings of that area, frequently set in a broader context—not only architecturally, but in terms of history, society, economics, technology, politics, and the like. In this way, they become not only guides for the in-trepid student of architecture but expositions and analyses of the built environment of the region covered. As such, they can be useful to community planners, preservationists, and educators at all levels.

More than that, such books help to educate the public about design and urban planning. By singling out examples of well-designed buildings, they help people see what is good—and sometimes not so good—about architecture and the larger setting, how individual structures can combine to create a total environment that may have an even greater impact than single buildings. They can help public officials understand how a city or a region and its natural environment can be improved or virtually destroyed by the body politic's response to developmental pressures.

Guide books have come a long way since Pausanias. They are now, as these two new guides demonstrate, effectively designed with due consideration for logical groupings, well-conceived maps that enable readers to find the structures and/or identify the ones they have found, and enough good quality photographs to capture the essence of the region and the character of the buildings. In that way, they can be as useful to the student in the classroom or the community planner in his or her office as to the armchair traveler or the person on the spot. In short, a new type of book has emerged in the twentieth century—one that is useful, attractive, and effective—and these two examples are worthy additions to the genre.

Damie Stillman

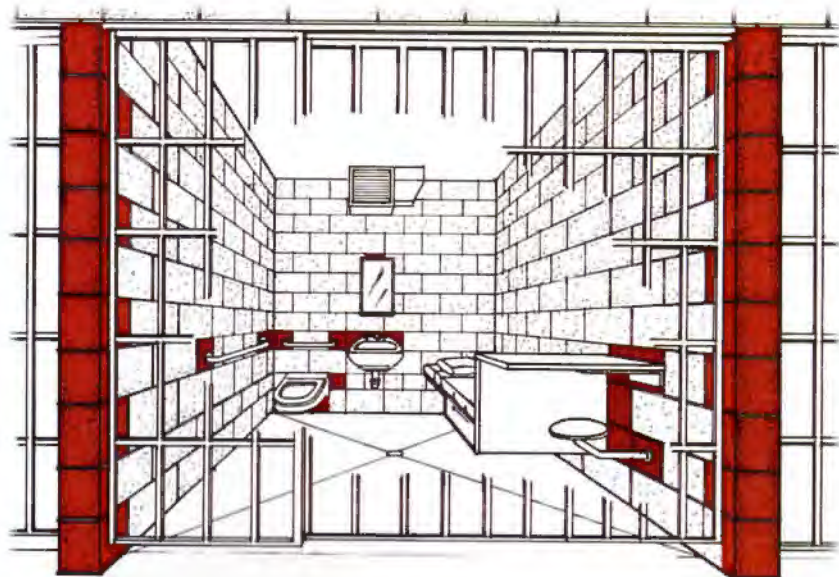
Damie Stillman is the editor of Buildings of the United States and the John W. Shirley Professor of Art History at the University of Delaware

Above: Elevation of Rough Creek Lodge & Conference Center, Page Southerland Page/Lawrence Speck Studio

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