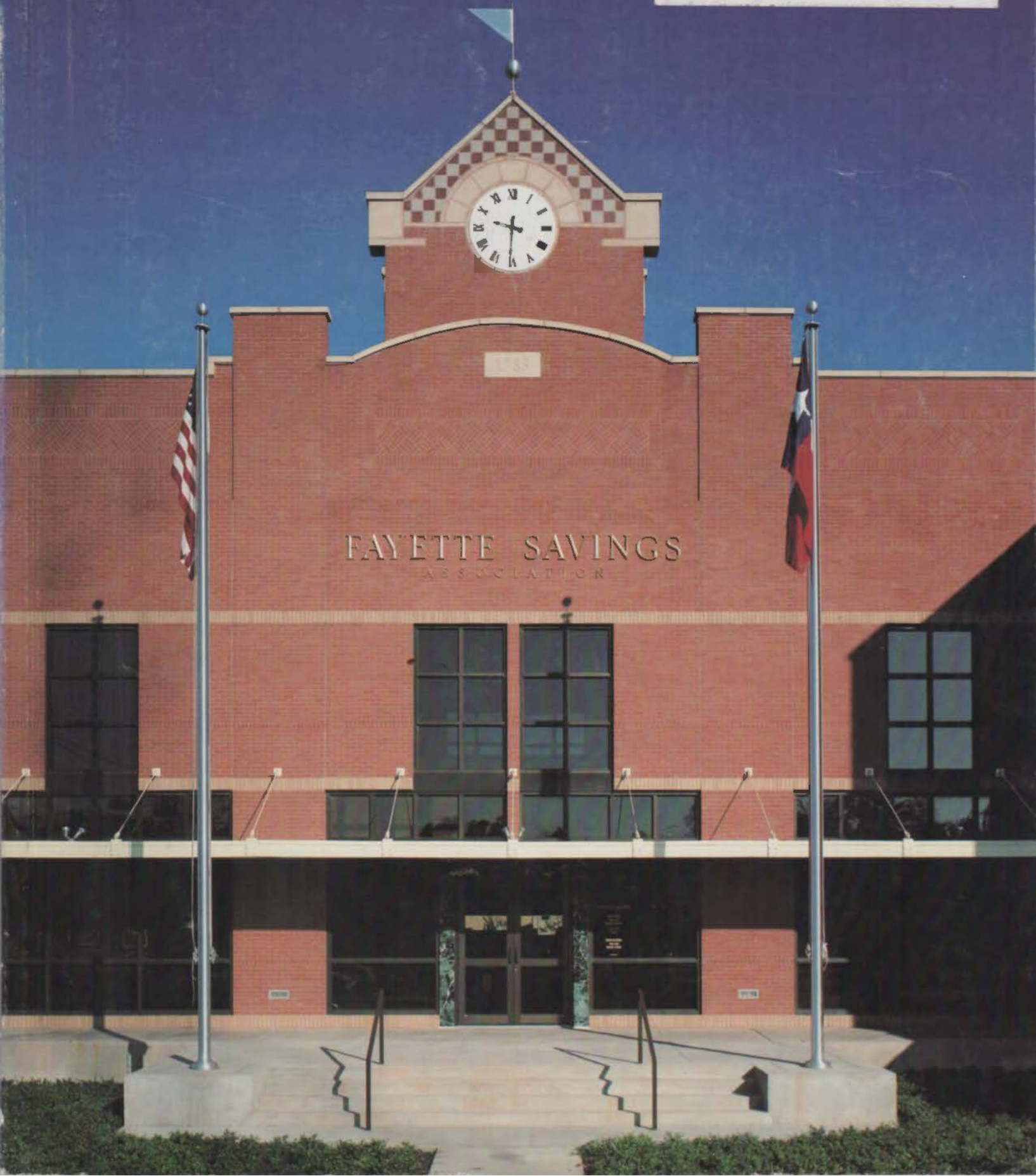


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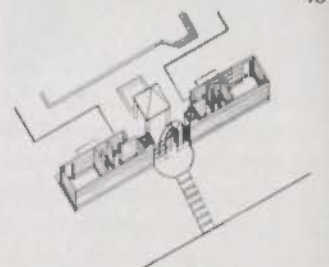
ON THE COVER: William T. Cannady's Fayette Savings Association in LaGrange. Photo by Paul Hester.



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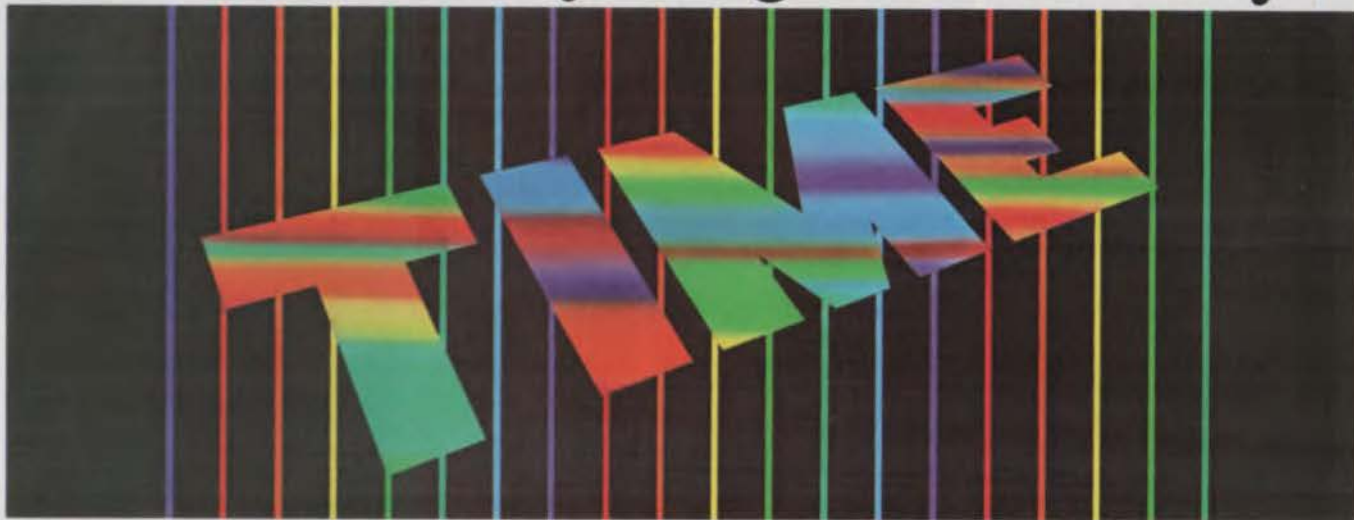
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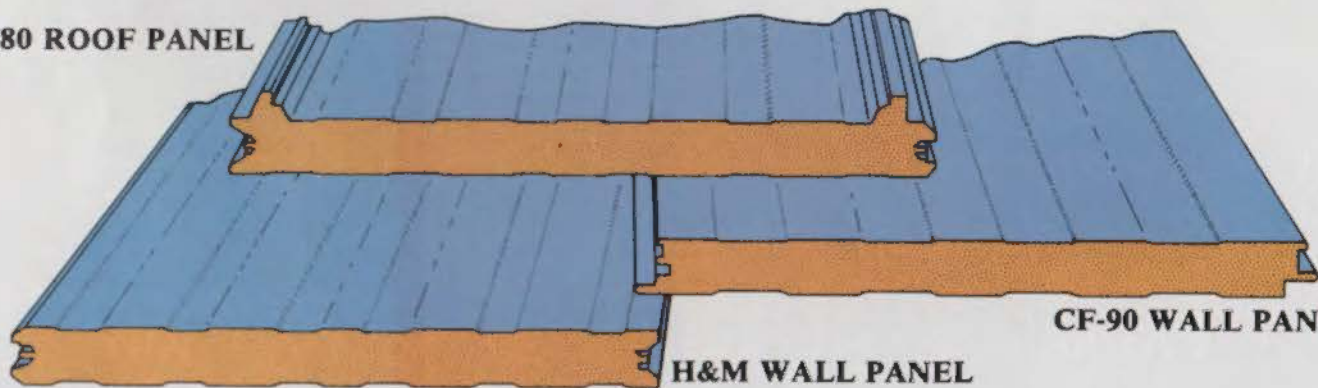
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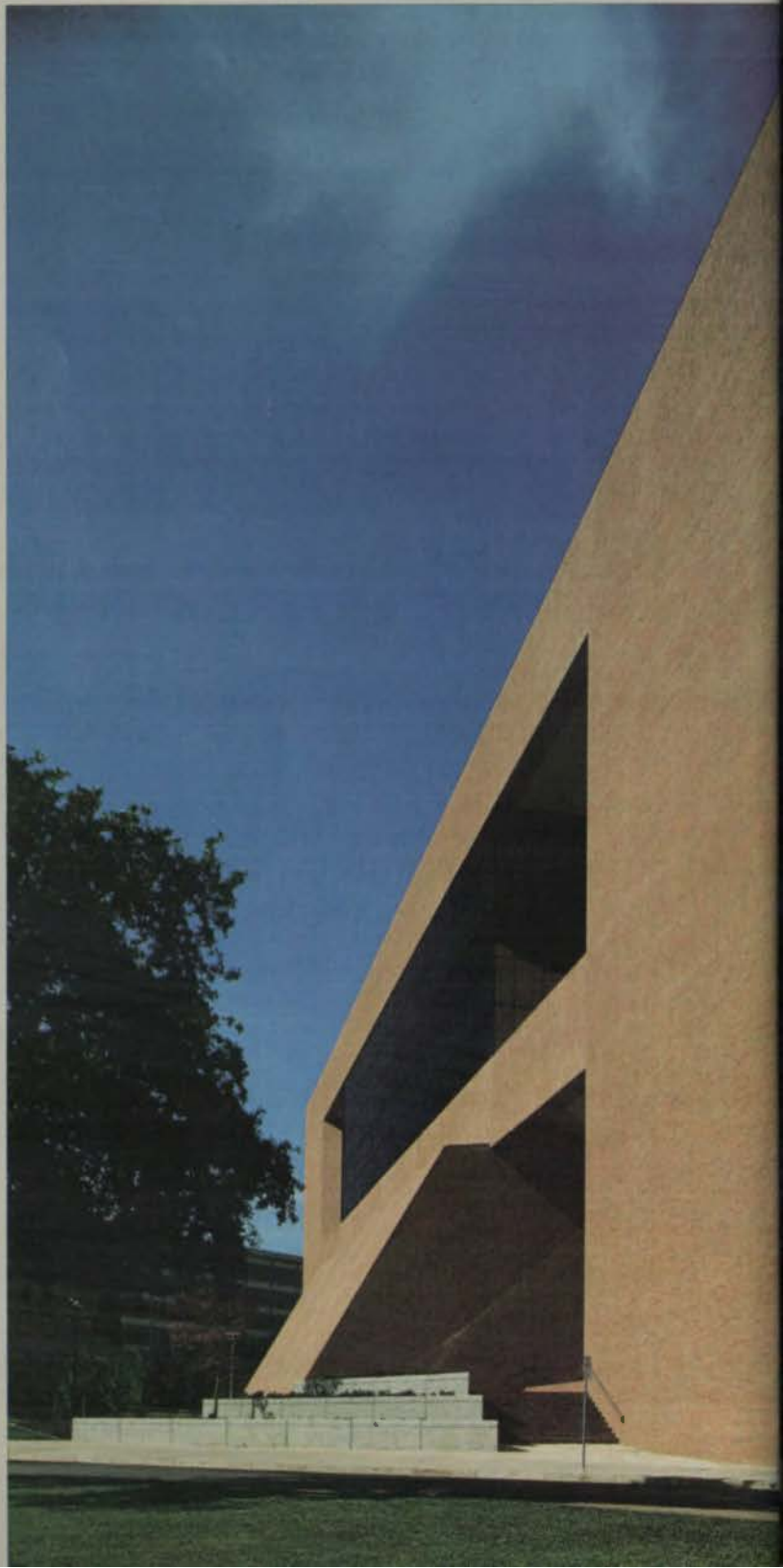
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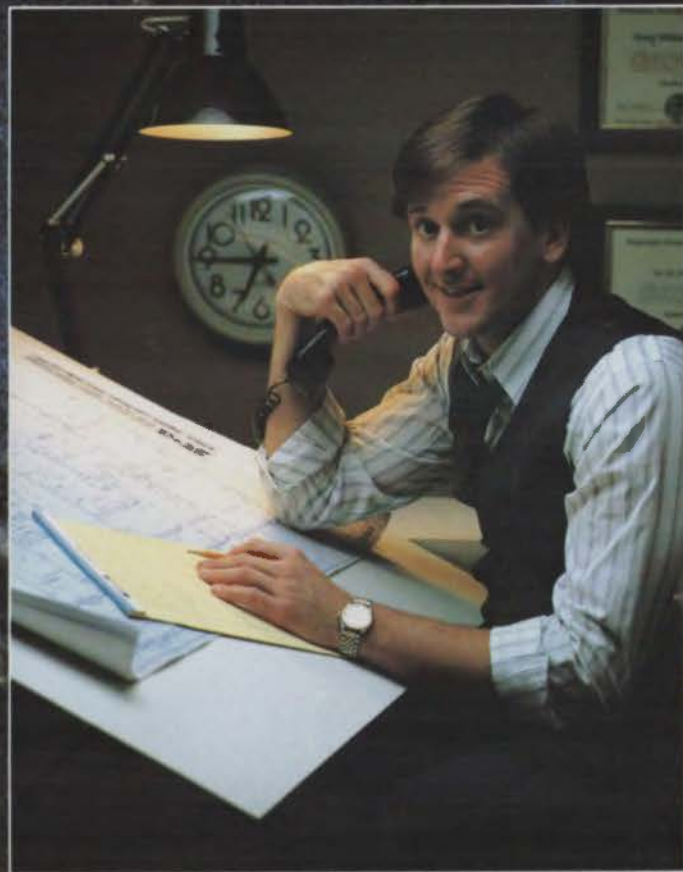
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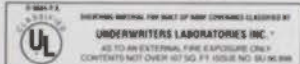
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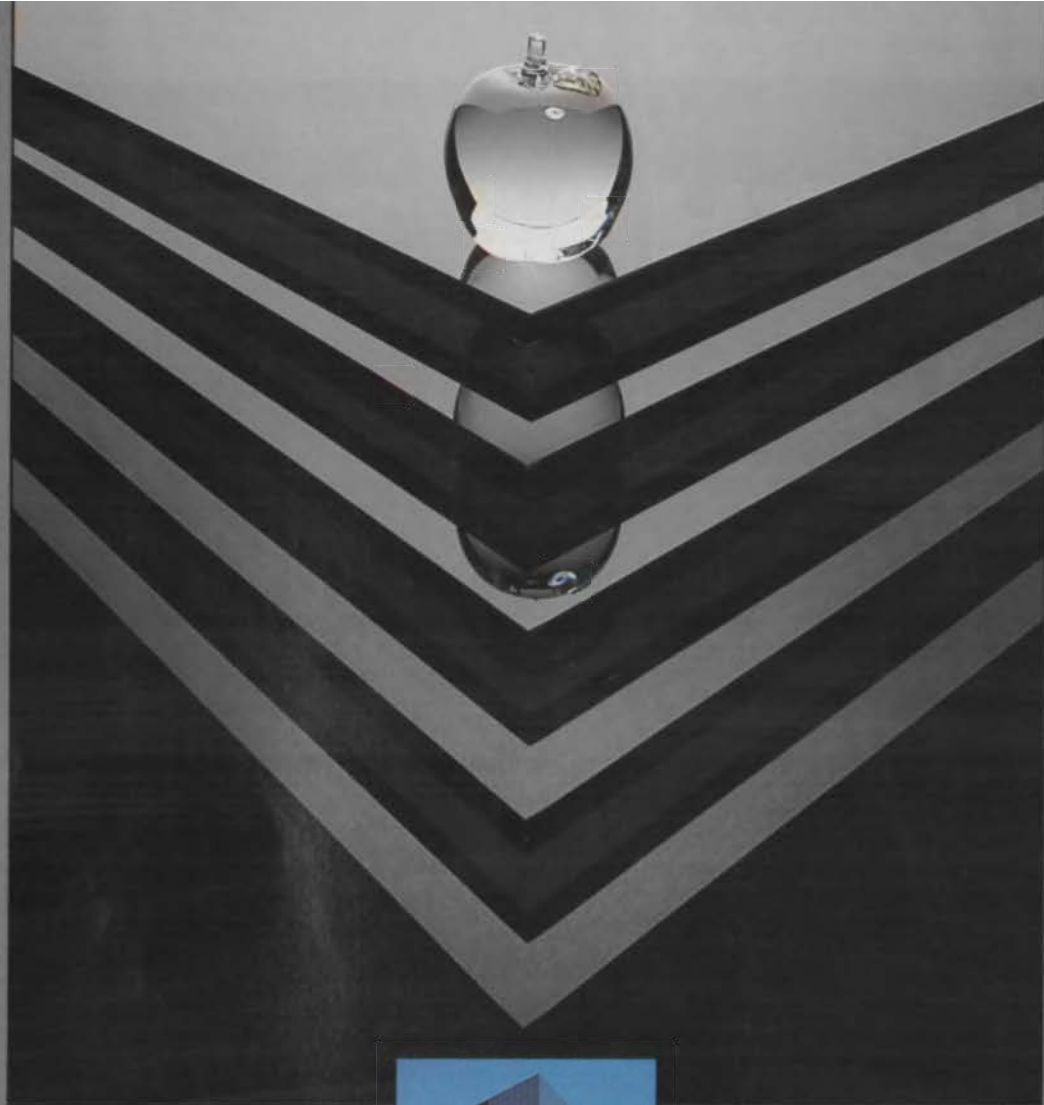
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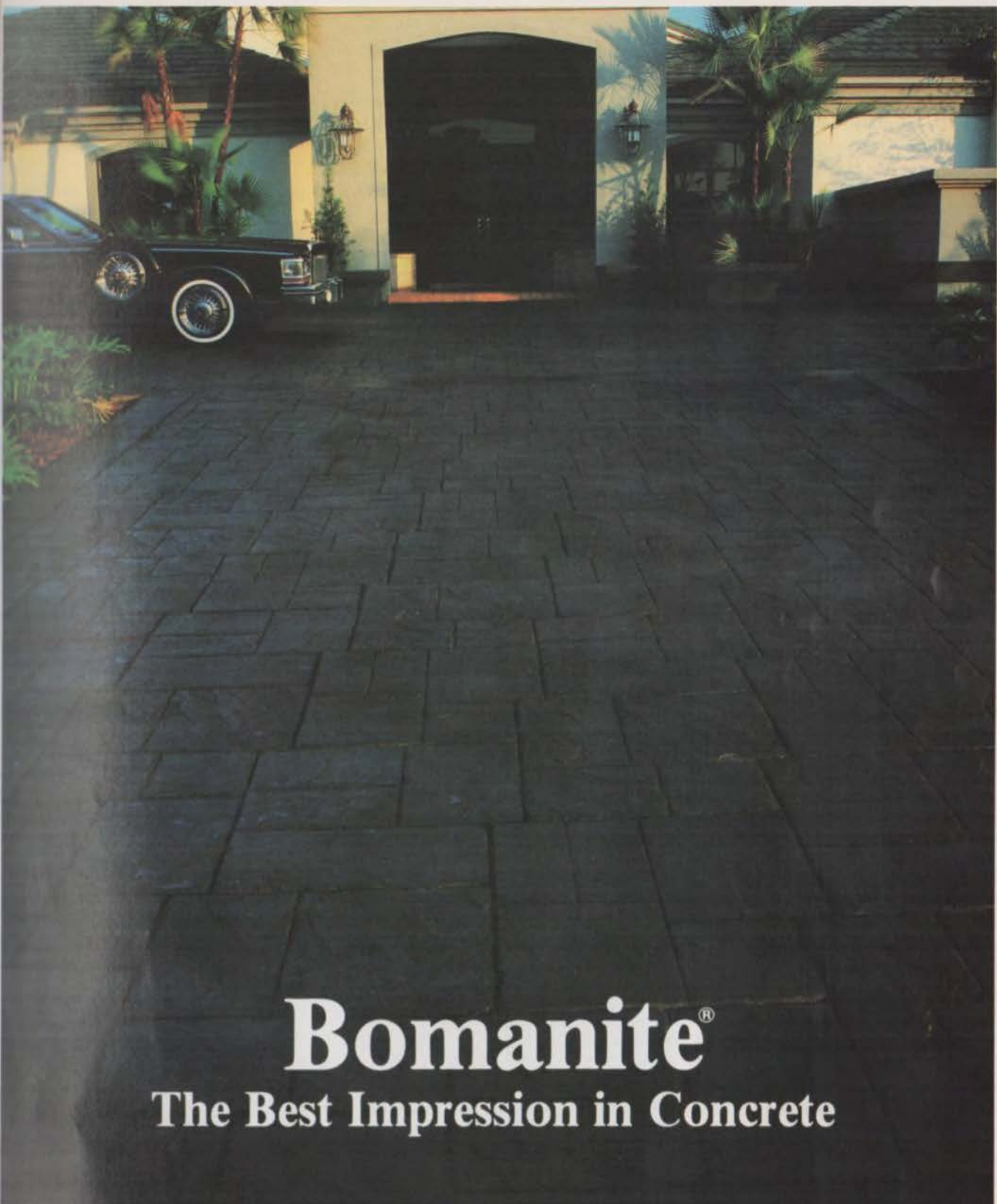
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DALLAS MUSEUM OF ART OPENS TO RAVE REVIEWS

In uncharacteristic art-world fashion, the Dallas Museum of Art celebrated its public premiere in January with little fanfare. A five-year-old boy, son of a Museum employee, cut a ceremonial ribbon over the doorway and then strolled casually inside the doors of the \$52.4 million museum—\$24.8 million of which was publicly funded in the largest cultural bond issue ever approved in America.

The Greater Dallas Youth Symphony played as an impatient crowd, estimated at 13,000, waited to enter the grand entrance hall. Members of the national press had already swarmed into Dallas earlier in the month for a sneak preview of the city's new Arts District (see *Texas Architect*, Jan/Feb '84) centerpiece. Ed-

ward Larrabee Barnes' design, although criticized somewhat for being too conservative, won mostly raves as a wonderfully accommodating structure devoid of the architectural contortions that have plagued other new cultural facilities like Richard Meier's High Museum of Art in Atlanta:

"If all our national undertakings were as effectively organized as the Dallas Museum, we could sling up a hammock somewhere in the South and forget all about the economy."

—John Russell, *New York Times*

"This is not a nouveau riche museum, or a pushy one, or a glittery one. It is a museum built by people who know about art and who know about monumentality and have shown respect for both. This is no small accomplishment, given how

pretentious so much museum architecture has been in recent years—and how altogether dreadful is most of the new architecture that has been built in downtown Dallas."

—Paul Goldberger, *New York Times*

"If Barnes' facade is determinedly sober . . . his broad, flat structure, spanning a city block, looks like an immense hedgehog crouched to spring. . . . But he has squared his accounts inside. There, on gently sloping levels that encourage strolling, he offers open, airy galleries, unobstructed by columns or flourishes of any kind."

—Douglas Davis, *Newsweek*

"Barnes has built the sort of quiet, differential civic monument whose stature only increases over time."

—Paul Taylor, *The Washington Post*

Barnes opted for straightforward simplicity, for a modern design that expresses no architectural daring. That it is conservative doesn't in any way diminish rather it makes it seem timeless." —Beth Dunlop, *The Miami Herald*

Despite its splendors, the new museum Dallas probably won't make a big splash on the architectural scene. Barnes' refusal to enter the Post-Modern versus Late-Modern fray has led most critics to dismiss his design as reticent—which is to say boring. But the lack of critical accolades won't stop the museum from winning the approval of its visitors; in fact, the museum is one building that people will like more than architects will." —Eleni Constantine, *Texas Monthly*

Seen from the exterior as you drive around the large building and its exterior sculpture gardens, the Barnes building appears surprisingly bland, even modest in concept (not size) and ground-digging by comparison to the high-rise buildings that overlook it. . . . It is cool, uncomplicated, elegant. And it makes the perfect backdrop for the art." —Ann Holmes, *Houston Chronicle*

Quietly hugging the gentle slope, the new museum is a monument to subtlety, sensitivity, and linear grace—on a hu-

man level.

—Carol J. Everingham, *Houston Post*

"Despite its severe, modern exterior, the new Dallas Museum of Art is a comfortable, old-fashioned sort of building . . . the galleries are all sufficiently self-contained to create a feeling of privacy, yet open enough to provide a sense of continuity. No more trudging blindly from one big, square room to another, as in the Whitney Museum in New York. Compared to most traditional museums, the Dallas Museum seems almost transparent.

. . . The most dramatic space in the museum—the vaulted contemporary gallery—is also the most problematical. A grand central space in a public museum is appropriate and traditional . . . but with a soaring, 40-foot ceiling and vast expanses of stark white wall, the room overwhelms all the art except for the Robert Rauschenberg painting on the west wall.

. . . the exterior, though as finely detailed as a new building can be, seems distressingly cold, the opposite of the warm interior. . . . Though important, this issue isn't enough to outweigh the building's great strength: its logic, craftsmanship and genuinely welcoming interior spaces."

—David Dillon, *Dallas Morning News*

GROWTH-PLAGUED RIVERWALK WINS AIA INSTITUTE AWARD

At the turn of the century it was known as the "dirty little river." Since then, hundreds of citizens and professionals have worked to make the 1.8-mile San Antonio River Walk "a masterpiece of urban design which has influenced waterfront design projects throughout the United States and abroad," noted the AIA jury after awarding its 1984 Institute Honor on the famed Texas landmark.

The press attention that follows an Institute award, which recognizes distinguished achievements that enhance or influence the environment and the architectural profession, may have arrived none to soon for the River Walk. San Antonio's economy is experiencing explosive growth, especially along the downtown riverfront property, and the River Walk is in danger, as *San Antonio Express* columnist Mike Greenberg puts it, of its "success becoming its own worst enemy."

Numerous projects are planned that offer little in the way of pedestrian amenities, setbacks and compatible scale. "You don't want to build buildings all up and down the banks so that you have a dark tunnel, not a river," said city councilwoman Maria Berriozabal of the current construction spree.

Although the existing downtown zoning ordinance includes a 150-foot height limitation that applies to the River Walk corridor, the San Antonio City Council has frequently waived the ordinance. The most controversial project to date is a Holiday Inn designed by the Memphis firm Walk Jones & Francis Mah. The building will rise a sheer 20 stories from the River Walk on North Saint Mary's Street, across from Saint Mary's Catholic Church. Critics claim the building is a plain Jane kindred to other dull boxes along the river that O'Neil Ford used to refer to as "big refrigerators."

The River Walk is being expanded past the San Antonio Museum of Art, recently voted one of the 20 most significant buildings in the state by TSA members, to Brackenridge Park. Landscaping the western portion of the San Antonio River, however, is not expected



Inside the vaulted gallery of the Dallas Museum of Art.

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San Antonio's River Walk

to attract the crowds or the land rush currently seen in the downtown portion of River Walk.

Planning Commission member and San Antonio AIA Chapter Executive Director Clifton McNeel says "the city is currently working on a design ordinance" that should attract better developments to the River Walk. Meanwhile everyone seems to be keeping their fingers crossed that no further "refrigerator boxes" will be built before such an ordinance is in place.

SCENIC HILL COUNTRY CORRIDORS PROTECTED BY NEW ORDINANCE

Of the state's scenic roadways, few can match the soaring splendor of those in the central hill country. Although Austin's planning department has repeatedly cautioned against rampant development along highways in the fragile western hills of the Highland Lakes, the city's intense growth is quickly moving west. A far-reaching new zoning ordinance, effective Jan. '84, places stringent controls along one of the most scenic corridors in the state, The Capital of Texas Highway (Loop 360), and sets a precedent for other communities with environmentally sensitive areas bordering state roadways.

Realizing that the complex Loop 360 Corridor Development Requirements needed interpretation and analysis, the



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Austin AIA Chapter held a lively debate on the subject in February. An impressive guest audience from the statewide development community came to hear a panel of local advocates and protagonists explore the conflicting issues facing Austin in its attempt to regulate development in sensitive areas.

Richard Lillie, Director of the City Planning Department, briefly traced the background of the ordinance, and highlighted its key features. Citizen and environmentalist concern for preserving the scenic character and vistas of the Loop resulted in the City Planning Department's Capital of Texas Highway corridor study in 1980. It offered voluntary guidelines for development regarding vistas, densities, building heights and setbacks, and was passed with limited-purpose strip annexation. Local architects not only supported these guidelines, but worked with the state highway department to create the most sensitive link on Loop 360, the new bridge across Lake Austin.

Without force of law, the corridor guidelines were flagrantly ignored by one early highrise development. As a result of the subsequent public uproar over this project, the Planning Commission and City Council began working to create development requirements with legal standing, while a group of area landowners, developers and neighbors organized under the banner, Horizon 360. The current ordinance is a result of a public/private partnership between Horizon 360 and a subcommittee of the Planning Commission.

Development is constrained in several ways. Uses along the corridor are principally office and residential, with retail developments restricted to major intersections. Building height limitations range from 40 to 65 feet depending on topography and setback from the roadway. Both height and setbacks are limited by a line 12 degrees above horizontal beginning at the roadway's centerline, under which the buildings must stand on natural grade. Buildings in excess of 40 feet in height must remain 300 feet away from the nearest residential structures, except apartments.

Density for all uses is limited; residences cannot exceed ten units per acre for multifamily or two-and-a-half units

per acre for single family; office and commercial uses are limited by floor area ratios which decrease as site slopes increase. The minimum building setback is 75 feet from the Loop, and 40 percent of the site must remain in a natural state.

Other requirements include landscaped parking, sign restrictions, exterior lighting restrictions and a provision for traffic impact analysis. The latter could result in developers funding intersection improvements and traffic signals as a condition of project approval.

In addition to these requirements, three factors are to be considered in the site plan review:

- The compatibility of the proposed project upon the existing land uses surrounding the project such as building and parking setbacks, buffering, landscaping and traffic patterns.

- The traffic impact of the proposed project upon the Loop 360 corridor and the proposed methods of ingress and egress to the project.

- The impact, if any, the proposed use will have on the scenic vistas described in the 1980 Capital of Texas Highway Corridor Study. The applicant may be required to work with staff to alleviate or lessen the impact.

Failure to comply with these factors can be grounds for denial of site plan.

For all the Loop 360 ordinance accomplished, it is not a perfect document. Panelists offered their views on the imperfections. Francis Schenken, Planning Commission member, who headed the subcommittee that drafted the ordinance, commented on the imprecision of its wording. She specifically noted the difficulty in evaluating arguments related to review factors which allow broad multiple interpretations such as "compatibility," "traffic impact," and "impact on scenic vistas."

Real estate attorney David Armbrust, a lobbyist for area developers and head of the Horizon 360 group, countered the concern of some developers that the ordinance overly constrains the amount of development allowed on each site. He indicated this issue had been over-emphasized, reporting that developers he knew were already planning developments roughly the size permitted in the ordinance.



Loop 360 bridge spanning Lake Austin.

Mark Rose, with fellow City Council member Sally Shipman, pushed to convert the 1980 voluntary guidelines into law after the controversial highrise project was approved by the city. He spoke about Austin's changing attitudes in accepting the realities of managing growth. This would indicate the city is maturing in its ability to be effective in regulating development.

William Gurasich, head of the Cornerstone Development team that sparked the highrise controversy, spoke in precise terms about how the Loop development requirements would lead to the construction of offices below "Class A" standards. He took each attribute of "Class A" space and detailed how a feature of the ordinance would frustrate its construction.

Lastly, Joanne Richards, president of the Lakewood Neighborhood Association and member of Horizon 360, spoke of problems caused by developers and neighbors focusing on individual projects and not on the Loop as a whole. She reported on a neighborhood group's agreement to support a commercial development if the automobile access was onto the Loop rather than onto an intersecting neighborhood street. Indeed, as more and more curb cuts are made on Loop 360, more stop lights will appear, reducing the efficient flow of Loop traffic, and pushing some traffic to the next western arc—another scenic road, Loop 620.

Despite these and other problems, the ordinance is a major step toward shaping development in environmentally sensitive areas and hopefully paves the way for similar requirements in additional local corridors which are under great development pressure. Austin's booming computer industry is migrating toward the western hills, and the Loop 360 Corridor Requirements does not protect other hill country roads such as Loop 620, RM 2222 and RM 2244. But Councilmembers Rose and Shipman plan to use the Loop 360 ordinance as a model for protecting these other scenic roads. The Planning Department is beginning to study annexation of these routes, which is necessary to influence development effectively.

This development pressure has also caused the City Council to adopt rules from an existing watershed ordinance protecting Lake Austin to regulate development beyond the roadway corridors and along the Lake Travis watershed. Because of public outcry over exclusionary zoning, the City Council withdrew a similar proposal to limit residential densities in the watersheds over the Edwards Aquifer, which supplies water to most of the hill country southwest of Austin. Despite these efforts, much work remains in order to preserve these unregulated corridors and areas before they are lost to early development, exceptions in the ordinances and "grandfather clauses."

—Ed Wallace

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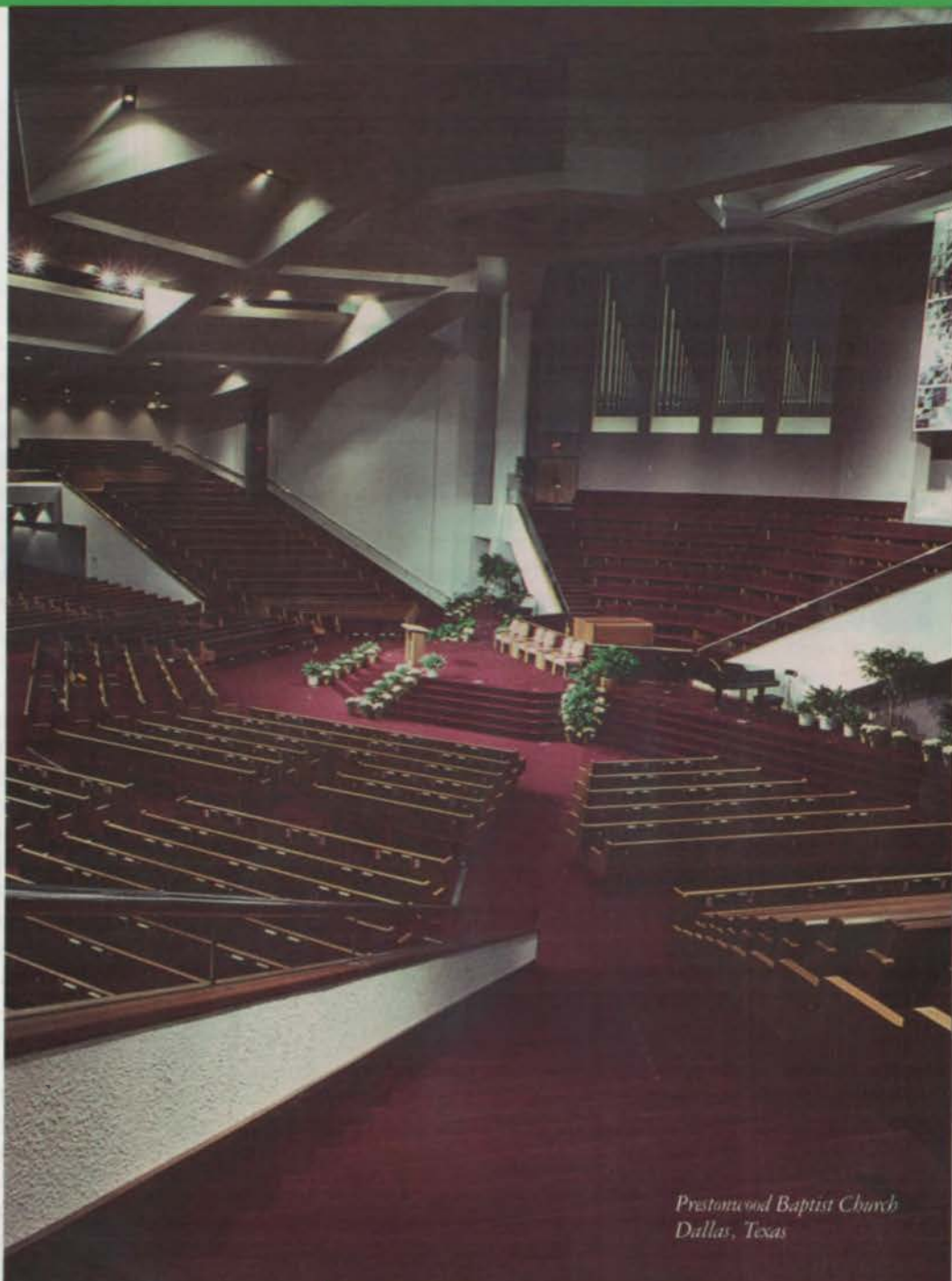
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CRITICS DISCUSS STATE OF THE PRESS IN HOUSTON

At first mention, the idea of having architecture critics gather to criticize architecture criticism sounds more than a bit incestuous. But the sell-out crowd inside the Museum of Fine Arts' Brown Auditorium had been eagerly waiting to see the press debate the issue in what turned out to be a highly provocative symposium entitled "The Role of the Press/Criticism in Architecture."

Sponsored by the Rice Design Alliance and the Houston Chapter/AIA, the symposium featured some of the biggest luminaries in the national and state press: Peter Blake, author, former *Architecture Forum* editor and chairman of Catholic University's Department of Architecture; Suzanne Stephens, *Vanity Fair* architecture editor and former *Progressive Architecture* editor; Diane Ghirardo, assistant professor of Texas A&M's College of Architecture and *Archetype* editor; Joseph Giovannini, *New York Times* design reporter; Ann Holmes, *Houston Chronicle* fine arts editor; David Dillon, *Dallas Morning News* architecture critic, and a contributing editor of *Texas Architect*; and Pamela Lewis, *Houston Post* design critic.

Stephens began the proceedings with an insightful keynote speech on the problems facing many architecture critics. "Much of what passes for criticism is really description," Stephens said. If it isn't merely descriptive, she added, then contemporary criticism either suffers from impressionistic observations ("this space is pleasant"), or the lack of a point of view where the "why or how" of a building is explained.

Peter Papademetriou, a *Texas Architect* contributing editor and an associate professor of architecture at Rice University, moderated the proceedings. He began the discussion by implying that architectural criticism suffers the same problems inherent in general journalism: resistance to analysis; nutshell summaries; critical reliance on photography; and dependence on "freshness."

Architectural jargon, Blake claimed, has become a deep barrier separating the profession from the public. Most of the



Stephens and Peter

panelists agreed with Blake's assertion that the public is more interested in the use and performance of a building than the subject most critics tend to dwell on—"how the building looks on opening day."

The biggest debate of the evening began after Giovannini assessed the architectural press as being polarized between public and professional readers. Although Holmes has written about architecture for over a decade, she questioned the need for a full-time architecture critic in a broad-based newspaper.

Holmes said one of the reasons the architectural community in Houston would like to see a full-time architecture critic is for its potential as a vehicle for self-promotion. But she cautioned that architects don't realize that publicity is not always favorable. "Criticizing an architect's building is about as easy as criticizing (private enterprise)," Holmes said. "It's not awfully welcome, and you've got to be very careful about the way you do things."

"But doesn't that just throw it back on just how responsible the paper is in covering its own city?" replied Dillon. He explained that a relatively small, yet powerful constituency, like architects, developers and municipal officials, is influential enough in a city to warrant space for architectural commentary.

Ghirardo agreed with Dillon that a newspaper has a mandate to inform the public about the physical environment. "The function of criticism is to encourage people to question, not just the way something looks on the outside, but its basic assumptions. It's the responsibility of the newspaper to ask serious questions about what's being done in the city."

Blake said he was rather surprised to hear from some of the panelists that

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Houston has many interesting buildings. "I think it is a dreadful city," he said. "But I think it's a curious thing that none of the newspapers, none of the critics, apparently say this in Houston. I think if Jane Jacobs or Lewis Mumford had been here, these things would have been brought out into the open and there would have been leadership by the press to agitate, to stop certain things, to stop this business of incredible concentration of megabucks in glass boxes with people compressed into tunnels below the earth."

CHUMNEY, JONES & KELL WINS AIA DESIGN AWARD

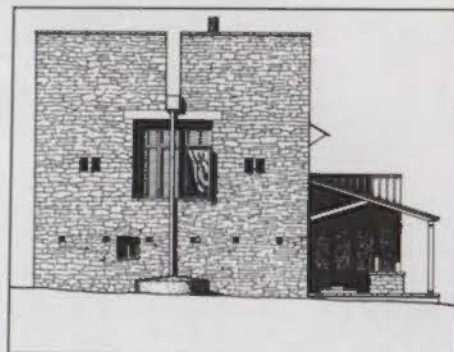
Chumney, Jones & Kell of San Antonio has won a design award for the corporate headquarters of La Quinta Motor Inns, Inc. (see *Texas Architect*, Jan/Feb '84) in AIA's first interiors competition. The interior architecture, according to designer Judith Urrutia, seeks to avoid the "kitsch that passes for Mexican architecture in the United States." (Chumney, Jones & Kell split into two separate firms in 1983: Chumney/Urrutia, and Jones & Kell.)



La Quinta Headquarters

The design for the La Quinta headquarters, published in the February issue of *Architecture* magazine, developed from the chain's characteristic Mexican village motif. Chumney, Jones & Kell integrated Oaxacan residential architecture and the banded stucco style of Guanaquato in the office areas to create a colorful, dynamic interior.

Urrutia was also a winner in the second annual Women in Design International Competition. WIDI is a California-based organization that recognizes women in the field of design.



Gardosik Ranch House

LEWIS & KACAR CITED IN PROGRESSIVE ARCHITECTURE AWARDS

Lewis & Kacar, Houston, have won a *Progressive Architecture* Citation for the design of the Gardosik Ranch House in Guadalupe County. Three existing small buildings and a new linear house will serve as a vacation compound for their clients. The architects' intended effect is a combination of "Italian villa rustica" and "rural pragmatism."

GERALD HINES ELECTED HONORARY AIA MEMBER

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Hines has been widely recognized as a developer of distinguished architecture all over the country. He is best known as the builder of such highrise offices as Pennzoil Place, designed by Johnson and Burgee, which has won numerous national design awards and is currently cited by TSA members as one of the 20 greatest buildings in the state. Hines also

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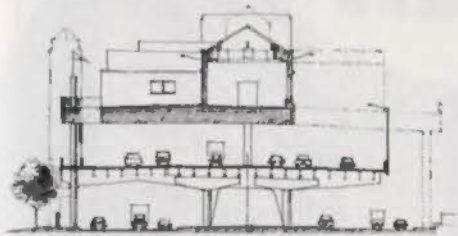
"His innovations in the areas of design and management of the projects he has developed," said one nominator, "have had a lasting impact on raising the quality of life for many Americans."

I-CARE LOSES BATTLE TO STOP FORT WORTH FREEWAY EXPANSION

Federal District Judge David O. Belew Jr. denied injunctive relief to a group of prominent Fort Worth citizens who opposed a federal and state highway plan to expand the downtown elevated section of I-30 from four lanes to eight lanes.



Kirk's freeway proposal



Proposal section

The group, known as I-CARE (Citizen Advocates of Responsible Expansion), favored razing the existing overhead section and replacing it with an eight-lane depressed highway. I-CARE objected to the aesthetics of the overhead freeway claiming that it served as a barrier to downtown expansion.

Another group, led by architect Don Kirk, favors the widening plan and had fought I-CARE's efforts to build a depressed freeway. Kirk's group claimed the massive congestion on the freeway needed a quick solution, not a long drawn-out plan to tear down the existing

freeway, excavate the site and then rebuild it below grade. The group further claimed that such a plan, were it enacted, would cause massive traffic problems in the surrounding area and neighborhoods.

The overhead widening of the one and one-half mile freeway had been approved and funded by both state and federal highway officials and was ready to begin construction until I-CARE filed suit in federal court. In their court petition, the group cited Department of Transportation and State Department of Highways and Public Transportation officials with filing an inadequate Environmental Impact Statement that neglected to take into account the highway's effect on several landmark structures. Judge Belew concluded, in a 28-page decision, "that the defendants did not act unreasonably in processing the I-30 project" and that DOT did not have to file an EIS.

All of the landmark buildings in question, Belew explained, were not listed on the National Register of Historic Places at the time the highway was approved and were therefore not subject to the limitations of environmental impact laws. Belew also further explained that the federal and state highway officials rerouted the freeway to avoid destruction of the buildings, and the current design only minimally blocks views of the Texas & Pacific Terminals, Main Post Office and Public Market. To I-CARE's charge that the Fort Worth Water Gardens would be subject to noise pollution, Belew explained that the expected increase of four decibels would have negligible effects on the fountain's visitors.

Although I-CARE has announced plans to appeal the decision, editorials in the *Fort Worth Star-Telegram* and public statements by Kirk's group have called for I-CARE to stop jeopardizing the project which highway officials have threatened to scrap if they lose in court. To entice I-CARE to stop further legal battles, Kirk's group has suggested the formation of a design committee composed of proponents in both camps.

"Everybody concerned acknowledges that the elevated concept meets all criteria except the so-called 'visual or aesthetic encroachment' problem," said

NEWS, continued on page 88.

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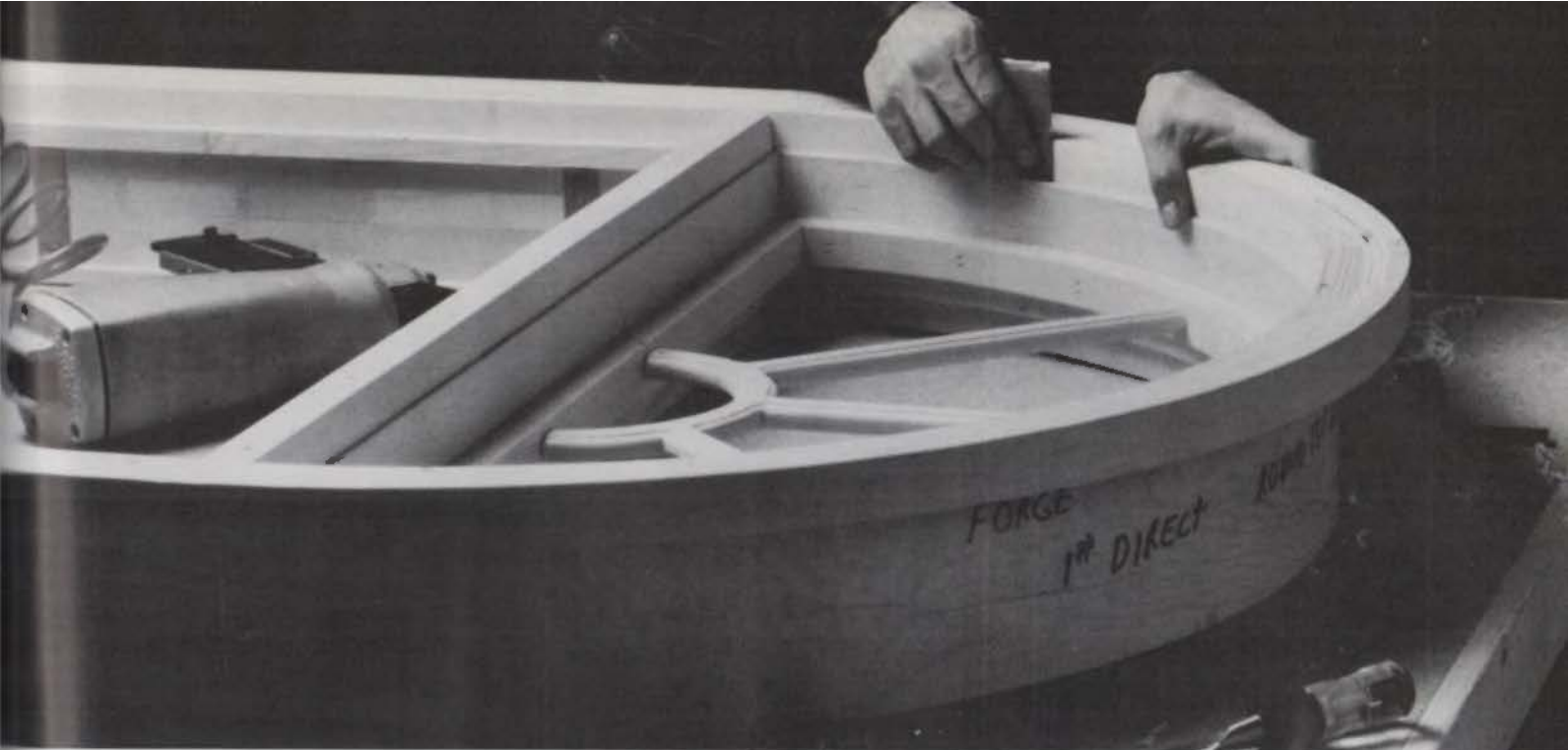
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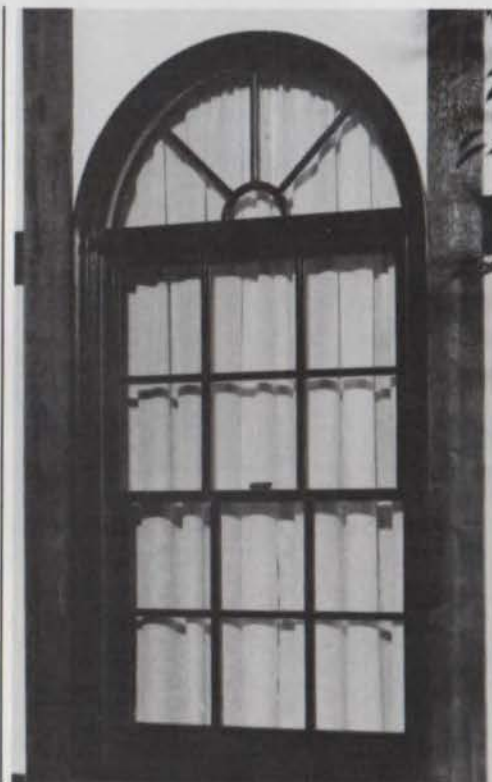
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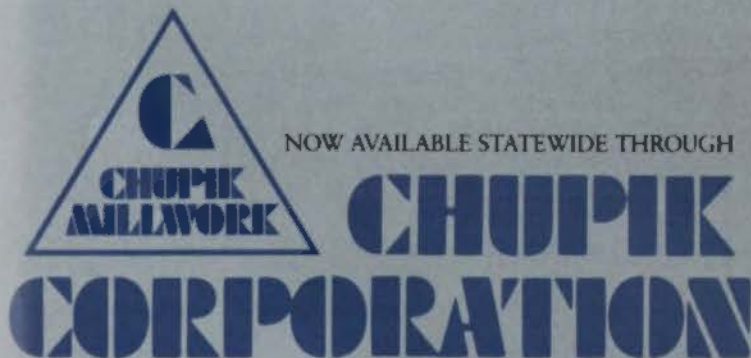
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Paul Hester



LaGrange town square, the context for Wm. T. Cannady's Fayette County Savings and Loan, in the background.

The maxim that bigger is better—one of the most common misconceptions our culture has produced—often finds its way into the context of architecture. After all, the bigger the building—generally speaking—the bigger the commission. And since “big” is almost automatically equated with “significant” or “prestigious,” big buildings are the ones that usually attract the most attention, both on the part of the public and the media. The unfortunate result is that many a praiseworthy but modest project goes virtually unnoticed. Accordingly, the buildings we notice in this issue all happen to be small.

How small is “small”? The largest of the small buildings featured here, Kirksey-Meyers' United General Headquarters, contains some 88,000 square feet, which actually makes it a big building by some standards. But compared to the million-plus square feet of Houston's tallest towers, it is almost tiny. On the other hand, Taft Architects' Southside Place Bath House, our smallest selection, is *truly* tiny at less than 1,000 square feet.

One significant observation in favor of small buildings is that, as a group, they have been a source of opportunity for innovative design and experimentation. Whereas large projects generally fall within the purview of older established firms and *safer* design, the stakes are not as high when “it's just a small building.” Therefore, more stylistic risk-taking—as in the early manifestations of Post-Modernism—tends to occur in small-scale work, often by eager young firms.

The buildings featured in this issue represent a range of building types in a variety of styles by a variety of firms. And they are innovative and experimental to

varying degrees. Some of these buildings, partly by virtue of their size, fit respectfully and inconspicuously into their context. Others, despite their size, manage to be quite conspicuous as a means of achieving a positive impact. But of course what they all have in common is that none of them are big.

While small buildings aren't necessarily good buildings, neither are they saddled with the stigma that has been attached in recent years to tall buildings. Urban skyscrapers are the subject of widespread denigration as the cause of various urban afflictions—lack of fresh air, sunlight and open space; loss of views; traffic congestion; and the sacrificing of historic fabric and human scale. Generally speaking, small buildings are kinder to the environment and friendlier to people, easier to comprehend. And because they are inherently less presumptuous, their offenses seem more forgivable.

Buildings that happen to be big are often resented *ipso facto*, however graceful or stylish, and whatever amenities they might afford. But, in reviewing the works that follow, no one is likely to mutter in disgust, “That building is entirely too small.”—Larry Paul Fuller

FAYETTE COUNTY SAVINGS AND LOAN

By Jim Steely



TOP: The design recalls the building motifs of its rich context: arcades, storefronts, parapet projections and stepped sidewalks. ABOVE: West elevation with exterior stair; drive-through canopies visible at left. FACING PAGE: Marble and wood finishes are reminiscent of early Texas bank interiors.

State Highway 71 is a major artery between Austin and Houston, though it still passes through the center of small towns along the route. Travelers might consider themselves fortunate for a chance to slow down and enjoy the passing rural ambience of county seats like LaGrange, about halfway between the two burgeoning cities.

LaGrange's Fayette Savings Association building faces Highway 71 at intersection with U.S. Highway 77, responding to heavy automobile traffic in both service and visibility. Yet these two highways cross here as no more than city streets, and the structure openly encourages pedestrian access. Its main lobby entrance is approached not from a parking lot, but from sidewalks along Jefferson and Travis Streets connecting to the courthouse and nearby residences. The 18,000-square-foot building contains 8,000 square feet of rental office space, entered along a circulation spine from both the lobby and the parking lot.

The small-town, turn-of-the-century architectural fabric surrounding Fayette Savings played a major role in its design concept. Chairman of the Board Lee Mueller and Houston architects Wm. T. Cannady & Associates wished to combine contemporary construction techniques and presence with historical elements directly reflecting neighboring buildings.

The 1983 LaGrange project also drew heavily from two smaller bank-type structures designed the year before by Cannady & Associates. One is a Fayette Savings branch office built for Mueller in Flatonia; the other is a Benjamin Franklin Savings Association branch building in Katy. The Flatonia and Katy structures differ in that the former blends with its historical brick neighbors, while the latter stands alone on the developing prairie just west of Houston. But the two buildings both address pedestrian use in axial arrangement and scale, and they rely on bold visual ele-

ments to impart an "expression of permanence" and "visual significance to the user."

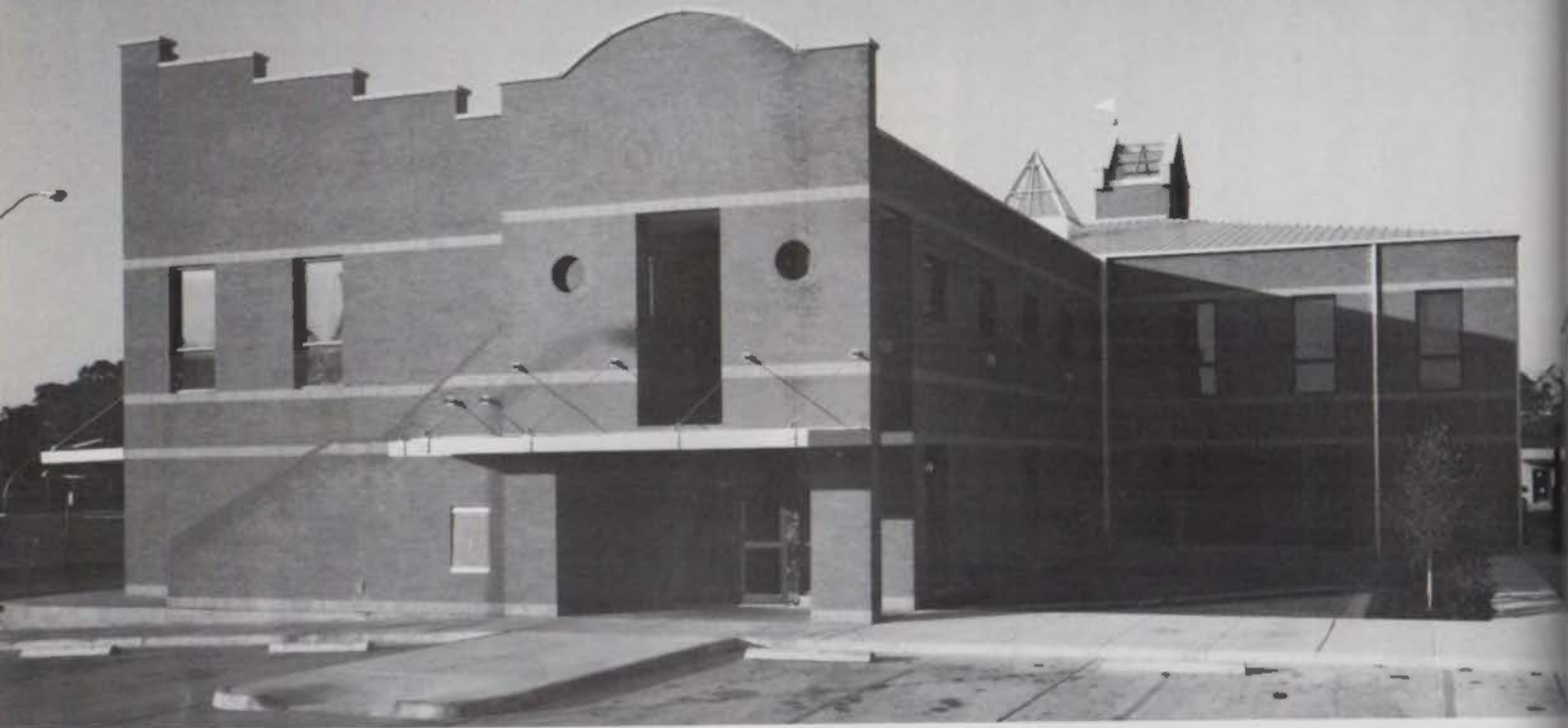
The pyramid as a symbol of safe-keeping has been applied as skylights in the Katy and LaGrange buildings. Palladian window arrangements have been playfully stretched and blocked while retaining their message of classical stability. Treatment of the drive-through service window awnings is identical in the LaGrange and Katy projects: the awning assembly is suspended from wide-flange girders, in turn supported by massive concrete-buttressed steel piers. Here a Miesian technique comes off as a classical motif.

In LaGrange the drive-through awning complements pedestrian awnings on the building as well, which in turn are influenced by the sidewalk arcades of the nearby downtown square. The grade of Fayette Savings' main floor is raised to balance the tall parapet above, and red facing brick on the steel-frame building continues the downtown archetype, with stepped parapets tracing sloped roofs behind. Vertical fenestration connected by horizontal bands of khaki brick follows precedent downtown, where limestone courses and coping traditionally define interior levels.

Fayette Savings' corner is most boldly associated with the town square through a clock tower/skylight structure on axis with the building's front entrance. This visual anchor was inspired by the clock tower/ventilation shaft on James Riely Gordon's Fayette County Courthouse of 1890. Exterior stairways, walled by finish brick and banding to mirror Fayette Savings' exterior, stand at opposite ends of the second level circulation corridor. A "1983" date stone over the lobby entrance is a final "expression of permanence."

Chairman of the Board Mueller's office faces directly on the entrance passage and lobby, signifying both his accessibility





Flatonia branch: local brick.



Franklin Savings, Katy: pyramid as symbol of safekeeping.



Drive-through detail, Katy.

and his desire to observe daily business in the building.

Use of Italian *verdi* marble panels on the entrance-door surrounds, and as partial cladding on interior steel columns, is reminiscent of early 20th Century Texas banks. Tile floors of red and khaki rectangular groups along the circulation spine are mirrored in ceiling relief courses. Heavy oak panels, kick boards, doors and teller counters tie together more stark finishes with warmth and invitation.

Current building projects in Austin and Houston are reveling in the popularity of historical references, often without regard for the existing context. But in smaller towns like LaGrange, on a busy corridor connecting the two larger cities, these references become more meaningful and appropriate by reinforcing a predominant historical context. The Fayette Savings Association headquarters successfully reflects and indeed extends the scope of the homogeneous downtown district. ■

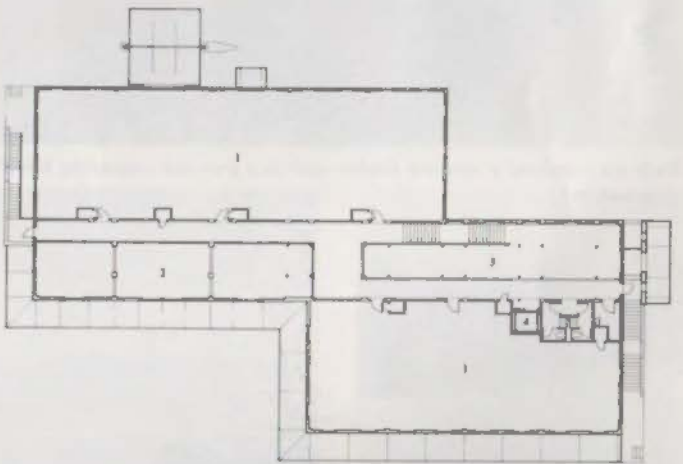
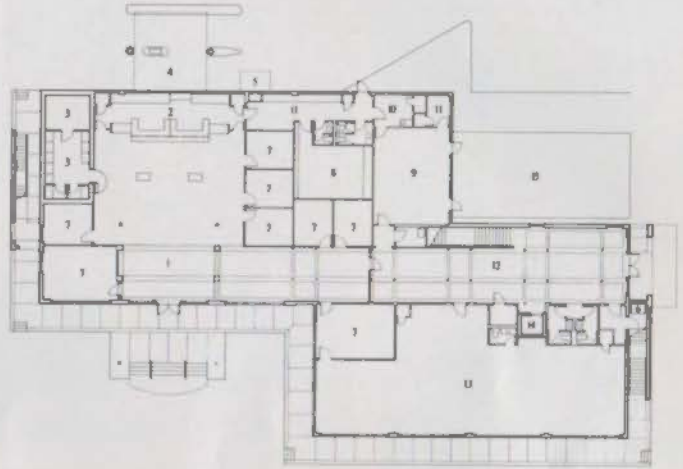
Austin freelance writer Jim Stealy is a graduate student in architectural preservation and history at UT Austin.



Marble-clad steel columns define double-height corridor leading through lease space to main lobby.

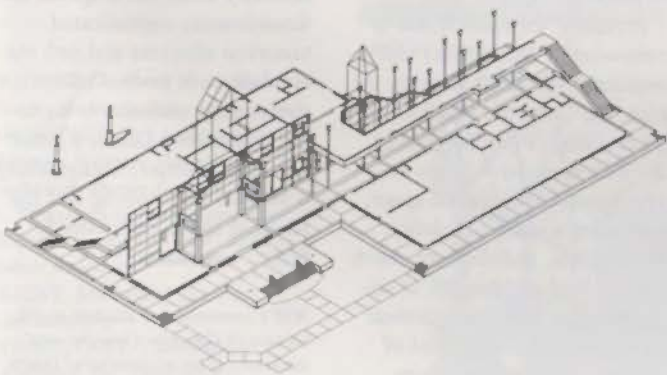


LEFT: View west from courthouse square. BELOW: First floor plan—1. Lobby, 2. Tellers, 3. Vault, 4. Drive-Through Teller, 5. Night Deposit, 6. Automatic Teller, 7. Office, 8. Accounting, 9. Board Room, 10. Employee Lounge, 11. Storage, 12. Gallery, 13. Lease Space, 14. Elevator, 15. Patio.



LEFT: Isometric. ABOVE LEFT: Tenant wing (front facade) alludes to canopied downtown commercial buildings. ABOVE: Second floor plan—1. Lease Space, 2. Open to Lobby Below, 3. Open to Gallery Below, 4. Elevator.

PROJECT: Fayette Savings Association, LaGrange.
 ARCHITECT: Wm. T. Cannady & Associates, Houston. Principal: Wm. T. Cannady, FAIA. Project Team Kirby C. Mears, Walter D. Murphy, Jr.
 CLIENT: Lee Mueller, Chairman of the Board, Fayette Savings Association.
 CONSULTANTS: Walter P. Moore and Associates, Inc. (structural); MNM Engineers, Inc. (MEP); Michael Strickland & Company (graphics).
 CONTRACTOR: Drymalla Construction Company, Inc., Columbus.



SOUTHSIDE PLACE BATH HOUSE

By Will Cummings

Taft Architects' recently completed Bath House gives the City of Southside Place a civic centerpiece that is sensitive to its residential context yet appropriately monumental in form, spirit, and idiom.

The residential scale of the neighborhood is acknowledged by the building's low profile and overriding horizontality (achieved in part by horizontally raked mortar joints and horizontal stripes of colored block). But a curiously balanced interplay of civic and residential scales is evident in the choice to use block as the basic building unit, and then to suggest brick with courses of reddish-brown block.

Classical gestures (particularly Roman) contribute to the straightforward, yet somewhat heroic, aura of the Bath House. While maintaining a 25-foot residential setback, the elevated site gives the building a civic pre-eminence much like that of an ancient temple elevated on its podium. The easy ascent of the steps momentarily recalls the extended stairs leading to Rome's Campidoglio—the archetypical civic center.

Formally, the Bath House is composed of four distinct and sequential spatial treatments: the Wall, the Gate, the Pavilion, and the Building. From the south, the Wall is planar—a two-dimensional delineation of space, projecting a sense of solidity, permanence, and sobriety, much like the wall-architecture of ancient Rome. The Gate, defined by the Wall and composed of delicate classical geometries, serves to frame the visual axis extending under the Pavilion, over the wading pool and

the swimming pool to the diving board and the Community Center beyond. The Pavilion, a symbolic entrance to the Community Center and the city itself—as well as a means of capturing space—is a three-dimensional outline reminiscent of a cabana yet possessing all the restrained confidence and timelessness of a Roman temple. The Building itself encloses space, but has no roof and no doors to encumber the public rooms.

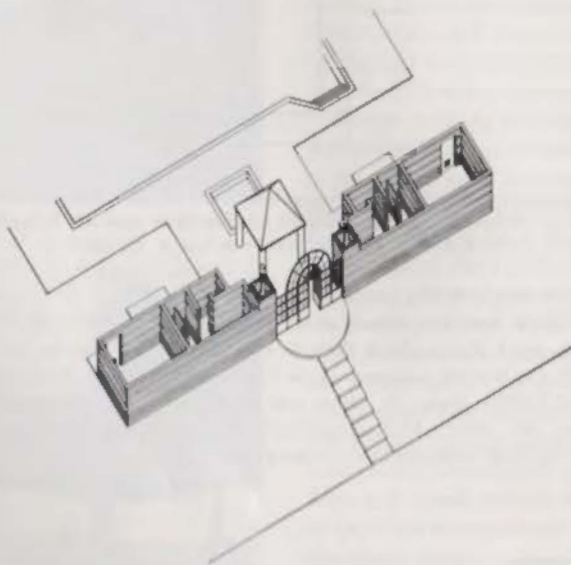
Although there is a certain dynamism in this spatial sequence and in the lively visual presence of the Pavilion throughout the park, the Bath House is also an example of classical pictorialism. The facades and surfaces are all visible, all stated, and all static. The visual centrality of the Pavilion and the axial symmetry of the whole composition can be fully comprehended from a single viewing point—the diving board. It is complete, idealistic and visionary.

Despite a restrictive budget, the Bath House is designed with skillfully understated spatial differentiations, sophisticated historical allusions and deft manipulations of scale. Collectively, these elements bring to the Community Center a graceful sense of order, strengthening it as both the symbolic and the physical center of Southside Place. ■

Will Cummings has studied architecture in Ontario, Canada, and currently is an architectural intern in Houston.

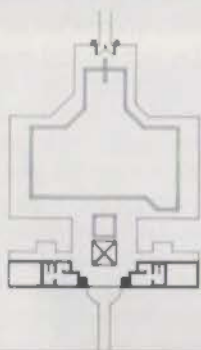


Walls are composed of concrete blocks—split-face grey and contrasting bands of smooth red.





BELOW: Site Plan. ABOVE: Portal is marked by overscaled lanterns and a garden gate.



ABOVE: Building as wall.



Pavilion evokes seaside tents.

PROJECT: Southside Place Bath House, Southside Place (Houston).
ARCHITECT: Taft Architects, Houston. Partners: John J. Casbarian, Danny Samuels, Robert H. Timme. Project assistants: Larry Dailey, Suzanne Labarthe. Support: Robert Bruckner.
CLIENT: Southside Place Park Association.
CONSULTANT: Cunningham Associates, Inc. (structural).
CONTRACTOR: Renaissance Builders, Inc.; Pool—Watts Pool Company.



LEFT AND ABOVE: Roofless enclosures for privacy and storage.

COWBOY ARTISTS OF AMERICA MUSEUM

By Lisa Germany

*On night guard I'm a riding
around a thousand bedded steers
And tonight my thoughts are sliding
down the trail of distant years
Coyotes howling in the darkness
chills my weary bones
Varmints prowl around the campfire
make a cowboy feel at home.*

*"Night Herd Song"
Roy Rogers and the Sons of the
Pioneers*

It's an old, old story, but there are many who never tire of hearing it. How the West was won, how it's still preserved, is a story of particulars: the steer that scrambles away from the brand, the mean bronco broken by the good cowboy, the mending of a barbed wire fence. Some who pass the story along concentrate on the losers, especially the image of the lone Indian whose vacant eyes sweep across a landscape that is no longer his. But, however the particulars may vary, the good storyteller will know not to shun the cliché, not to leave out the familiar part the audience awaits. There is room for embellishment, for great and even sensational exaggeration, but the essence of the story must remain simple and true. It must always be as deeply romantic and sonorous as Roy Rogers' falsetto lullaby: "Yodel oho, ti aye oh tee. . ."

So in 1981 when a select group of cowboy artists (members of The Cowboy Artists of America Association) and their financial sponsors (a collection of Texas oil- and cattlemen) approached O'Neil Ford about designing a museum in Kerrville for their cowboy art, you might say they wanted to hear again a story they had already heard, a story that indeed has been

published far and wide: that Ford was a straight-shooting, Texas architect who loved to let the land yield up the forms and materials of a mature and elegant regionalist style. As it turns out, they went to the right place—even though the man who attracted them died one year before the Cowboy Artists of America Museum would open. Ford, Powell & Carson principal Chris Carson and associate Mark Wolf carried the late architect's ideas to completion and today museum officials say with pride that their building was the last to engage O'Neil Ford personally.

But regardless of how much Ford's own hand shaped the museum, this project does serve as a fitting—though not crowning—culmination of his life's work. The architectural principles he valued are clearly and accurately expressed there. More important, the Kerrville museum can be seen both as a compendium of the details and flourishes Ford gave to numerous other projects and as a lesson in how the architectural cliché (the regionalist particularity that became expected of him) could be made appropriate once again, and even suprisingly fresh and true.

The 14,366-sq.-ft. museum is located on a hillside above Kerrville, accessible from the old Bandera Road, on a ten-acre piece of land donated by Midland oilman William F. Roden. A meandering road that someday may be lined with heroic sculpture leads to the museum's entry facade, a wall of dry-stack limestone protruding from a higher wall of creamy-white stucco. These walls, void of all but one



Rick Gardner

Entry court is sheltered from harsh sunlight by diagonally mounted, hand-hewn timbers.



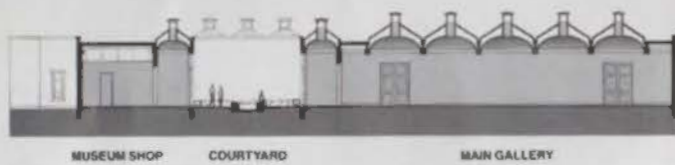
John Brecken



ABOVE: Fortress-like entry lends the museum an air of permanence. LEFT: Corridor at southern boundary of courtyard doubles as a gallery space for sculpture.



Plan.



Section.



Site plan.

opening with a rough-sawn sliding door—give the building a heavy, forbidding feeling. In marked contrast to the tepee on the museum's lawn, this is clearly a structure that has to do with permanence—not at all an unsuitable image for a museum.

Beyond the opening, the short distance between the limestone wall and a set of hand-carved wooden doors (by Richard Pratt of San Antonio), is a small entrance court where an open roof of diagonally mounted, hand-hewn timbers reduces the strong Texas sunlight to a gentle herringbone pattern on the green foliage below.

Inside, the graciousness of Ford's regionalism becomes more apparent. Organized around a central courtyard—opened to the museum through floor-to-ceiling, oak-mullioned doors and windows—the space evolves with clarity. Administrative rooms—museum shop, kitchen, restrooms, offices and library—may be entered from the western portion of an eight-foot-wide corridor surrounding the courtyard. Museum galleries—one long, 100-foot space and two smaller rooms, as well as an auditorium equipped with state-of-the-art technology—are disposed on the opposite side of the courtyard, accessible through an eastern portion of the corridor. The corridor at the southern boundary of the courtyard is simply a gallery space for sculpture but the northern corridor opens the museum to a breath-taking view of the hill country.

Apart from its role as connector and as sculpture gallery, the corridor is the loveliest area of the building. Spanning its entire width are 18 brick *bovedo* domes, (the mysteriously strong vaults Ford noticed in Mexico some years back and, with the help of Mexican craftsmen, adopted in his own work). Because the apex in each of these domes are cut through by square oculi, or skylights, which show up on the exterior as lanterns, the polished Saltillo tile floor

below is splashed with sunlight.

In the official gallery spaces, larger *bovedos* are used with slightly less success. Instead of spanning the 30-foot width of the room, they rest on a concrete grid and stretch only the central 20 feet, leaving behind a slightly awkward, negative space on either side. This is an awkwardness the museum can live with, however, for the sun that comes through these *bovedos* models the uneven surface of a mesquite block floor yet doesn't damage the paintings around the perimeter of the room.

The paintings in this room are documents of those lives spent working under the scorching sun or singing to the cattle at nightfall, and Ford, Powell & Carson didn't forget that their art-loving clients were also cowboys. On the north side of the museum, just down the hill a little, two small buildings with wide surrounding porches and copper roofs will serve as studio and living space for visiting cowboy artists. The cowboys who occupy them may not be under the stars with the coyotes and other varmints, but they'll feel at home. These buildings, like the museum, have the warm, supple beauty of a favorite leather saddle. ■■■■■

Austin freelance writer Lisa Germany concentrates on architectural subjects and currently is preparing an exhibition and catalogue for the UT Austin School of Architecture on the work of Harwell Hamilton Harris.

PROJECT: *Cowboy Artists of America Museum, Kerrville.*
ARCHITECT: *Ford, Powell & Carson, San Antonio.*
OWNER: *Cowboy Artists of America Foundation.*
CONSULTANTS: *Feigenspan & Pinneall (structural), Goetting & Associates (MEP), Design Group, New York City (lighting).*
INTERIORS: *Ford, Powell & Carson.*
LANDSCAPE ARCHITECTS: *Ford, Powell & Carson.*
GENERAL CONTRACTOR: *Blanchard Associates, Fredericksburg.*



Brick bovedo domes, a Ford trademark, span the central 20 feet of the gallery, admitting light to the center of the room.



Two small buildings with wide surrounding porches serve as studio and living space for visiting artists.

UNITED GENERAL INSURANCE COMPANY

By John Kaliski



Just in case the observer is wondering, Post-Modernism is the corporate architectural style of the 1980s. No longer do those firms who resist Modernism have to struggle for credibility. Corporate architecture firms are abandoning the American International Style promulgated by Johnson and Hitchcock in 1932 and endorsing the corporate style that Johnson and Burgee proclaimed in 1976.

To think for a moment that Post-Modernism is controlled by architects is to deny the mercurial nature of corporate image-making and its undeniable relationship to the vagaries of fashion. Just as corporations demanded fresh images after World War II and by 1952 got SOM's Lever House, the glass box has become *declass * and a new style has emerged. A corporation seeking a progressive visual statement demands more than glass and steel. Critics demand more than glass and steel. Architects demand more than glass and steel.

When officials of United General Insurance Company came to Kirksey-Meyers Architects of Houston, they knew the one style of building they did not want was a glass box. The office park containing their site, on the western edge of Houston just off Interstate 10, was beginning to fill up with buildings that were all variations on the same glass theme. Given the fact that their building was to be their corporate headquarters, they demanded something more.

United General wanted a 100,000-square-foot building that would feel like a corporate headquarters but would cost no more than a basic speculative office building. Until growth

made expansion necessary, the firm would occupy a fourth of the space and lease out the remainder. The resulting building reflects a dual nature—client-specific corporate headquarters versus universal lease space.

The front of the building, the corporate face, embraces an entrance cul-de-sac and is faced in a light fiber-glass-reinforced concrete. This elevation is divided into five horizontal layers of square windows accented by the molded corbelling of the concrete at the windows' top and sides. The two central vertical stacks of windows are also delineated by tile panels inserted under each window, thereby marking the symmetrical placement of the front entrance. Used mostly by visitors, this entry is also announced by a half-round and corbelled "pediment" which completes the movement of the eye as the tile panels march vertically up the facade.

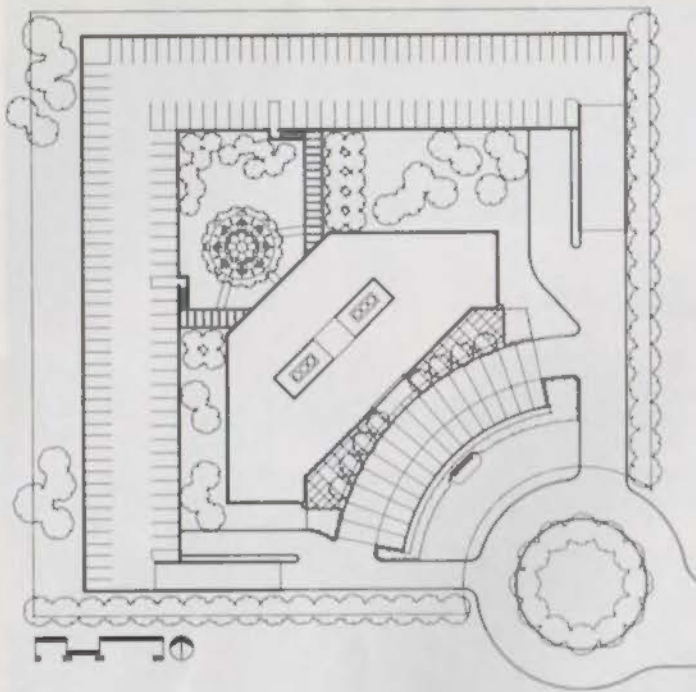
Moving around the building, one discovers that the front facade is replaced on all the other elevations by a straightforward bronze-glass curtain wall. While visitors park and enter at the front, the everyday user comes through a back court facing a glass facade. This back space is an unexpected pleasure—an inviting landscaped courtyard.

The five-sided courtyard is formed on two sides by the tilt-up slabs of the two-level garage. Rather than thinking of the garage as an appendage, the architects thoughtfully wrapped it around the rear of the site like an "L" and thereby formed this outdoor space. The resulting courtyard doubles as a casual place to eat lunch and a more formal gathering spot for various employee functions. Cov-

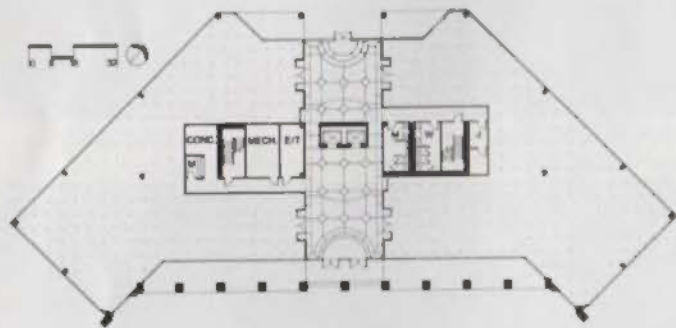


ABOVE: The ornate corporate face of the building, complete with a half-round corbelled pediment, embraces an entrance cul-de-sac and establishes an identity from the freeway. BELOW: Monumentally scaled lobby echoes the feel of the front facade, going far beyond typical finishes for speculative buildings.

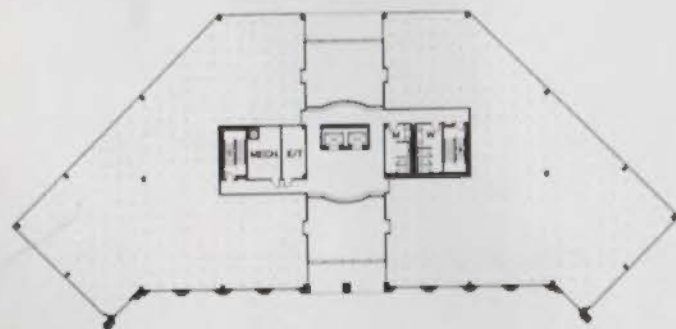




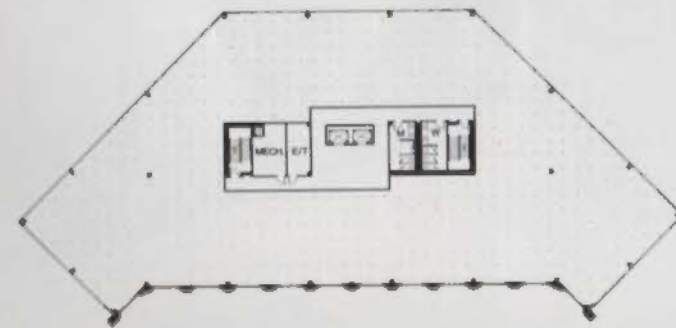
Site plan.



First floor plan.



Second floor plan.



Third-Fifth floor plan.

ered walkways lead from the garage to the employee entrance.

The court is a protected space in pleasing contrast to the flat and dreary surrounding landscape. It is also a ritually active space, not merely seen as a manicured garden from the seat of a car or from the window of an office, as in too many office park landscapes. This court provides a sophisticated and functionally useful entrance space for the employees. The overall site plan, with its modulated movement from the front seat of a car to the entrance, front or back, is clearly and forcefully resolved.

From either entrance, one passes through the door into a double-height lobby. Balconies overlook the entrances and also give access to the centrally located elevator core for those on the second floor. The lobby is monumentally scaled and detailed in accord with current Post-Modern tastes. Patterned terrazzo floors, plastic laminate resembling fine-grained and rose-hued granite, coffered sheetrock ceilings, three-color paint scheme, custom-made steel balcony rails—all go far beyond the minimum for typical buildings of the speculative genre.

The design themes begun in the interior detailing of the lobby are elaborated upon by Kirksey-Meyers in the corporate offices of United General. With a few minor additions to the palette, such as wood chair rails, richer materials and more sophisticated detailing, the architects enhanced the corporate image that progresses from outside to inside. The overall effect is corporate elegance, in a "new" style, on a tight budget.

The United General Building is both a corporate headquarters and a speculative office building. The architects had to walk a fine line between the desire for a strong corporate image and the conflicting necessity for diagrammatic and visual universality. A visitor to one of the tenant spaces will discern a corporate building of distinction yet not be overwhelmed by the presence of the major tenant.

The architects' success in walking this line is reflected in this building's receipt of a 1983 design award from the Houston Chapter/AIA.

Recently, an architecture critic, not having seen Houston for ten years, was driven around the city and shown the architectural triumphs and monuments of the past decade. He hated most of what he saw and, finally, exhausted, demanded to be taken to his hotel for a nap. On the way he caught sight of two lonely Euclidean black glass boxes in a field—the type structures that just a few years ago he had written about with such exhortative disfavor. "Ah," he moaned with obvious enthusiasm. "Architecture!"

When pressed for an explanation he muttered that he had seen too many decorated sheds, too much dishonest use of materials, and one too many false fronts. These black boxes were at least "honest."

Despite his recent writings, this critic was now complaining about the very Post-Modern buildings his anti-Modernist writings would seem to justify. It was obvious, as he talked, that he did not want to revive the International Style. Like many critics, he just needed to muse reflexively on how progressive the old style might be again. He needed to speculate critically on the future of fashion.

Today, any company seeking to demonstrate its savvy, its cool, and its basic marketing sense does not desire a glass box. This style of the recent past now proliferates only as safe and affordable lease space for the "Mom and Pop" firms that fill the nooks and crannies of corporate office parks. Yet as the critic's musings are remembered, questions emerge. In time, won't the paint always peel and the freshness of fashion fade? And then won't Mom and Pop move in? Coming full circle, doesn't the glass box beckon? ■■■■■



LEFT: United General's Corporate offices, also by Kirksey-Meyers, represent an elaboration upon the design themes begun in the detailing of the lobby. BELOW LEFT: A ritually active five-sided courtyard was created by wrapping the parking garage around the rear of the site. BOTTOM LEFT: Half-round corbelled pediment becomes the building trademark and highlights the entry five floors below.



John Kaliski is an assistant professor of architecture at the University of Houston and the guest editor of the spring 1984 issue of Cite.

PROJECT: *United General Insurance Company Headquarters, Houston.*
ARCHITECT: *Kirksey-Meyers Architects, Houston. Project designer: Bob Inaba. Project manager: Jim Gewinner.*
OWNER: *United General Insurance Corporation.*
CONSULTANTS: *Gentry, Haynes & Whaley, Inc. (structural); Lewis Suttles & Madget, Inc. (mechanical); Terra Associates, Inc. (civil); Skyline Construction Services (construction management).*
INTERIORS: *Kirksey-Meyers Architects. Randy Walker, space planning and interior design.*
CONTRACTOR: *Ross Constructors, Inc.*



ADOBE MAKES A HIGH TECH COMEBACK

by Ray Ydoyaga

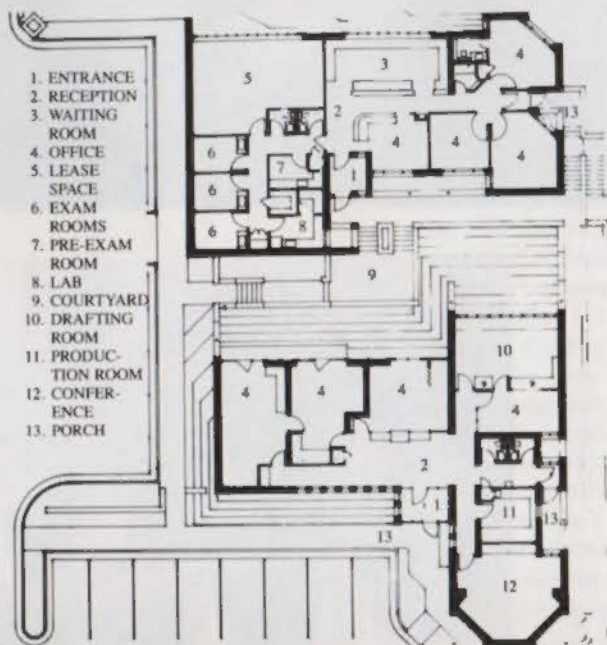
Photography by Marty Snortum

In early '79, Southwestern Homes President John Edmonson was instrumental in reinstating adobe as an acceptable building material in the El Paso Building Code. Since that time, his firm has moved into the forefront as builder/developer of passive solar adobe structures, both commercial and residential, in the desert southwest.

The program for 500 East Schuster Ave. called for a new home for Edmonson's firm, offices for the architects, James R. Booth, and in a second building, a small family medical clinic. The architects chose an adobe aesthetic that would transcend the traditional adobe styles of Spanish Colonial, Santa Fe and Pueblo. Combining ancient adobe masonry techniques with the industrial age's cold-rolled structural steel shapes, 500 East Schuster echoes the vernacular architecture of the region while avoiding its stylistic clichés.

Exposed pipe columns, wide flange beams and steel roofing, all painted to match the desert sky, serve as the building's elegant, minimalist ornaments. The steel kit-of-parts gives the adobe, a dimensionally imperfect building material, a contrapuntal crispness.

The use of adobe mass and passive solar design techniques has also resulted in an 80 percent solar contribution to the building's space heating needs. In addition, sunlight provides all the necessary lighting for all work stations in the builder's and architect's offices during regular business hours.



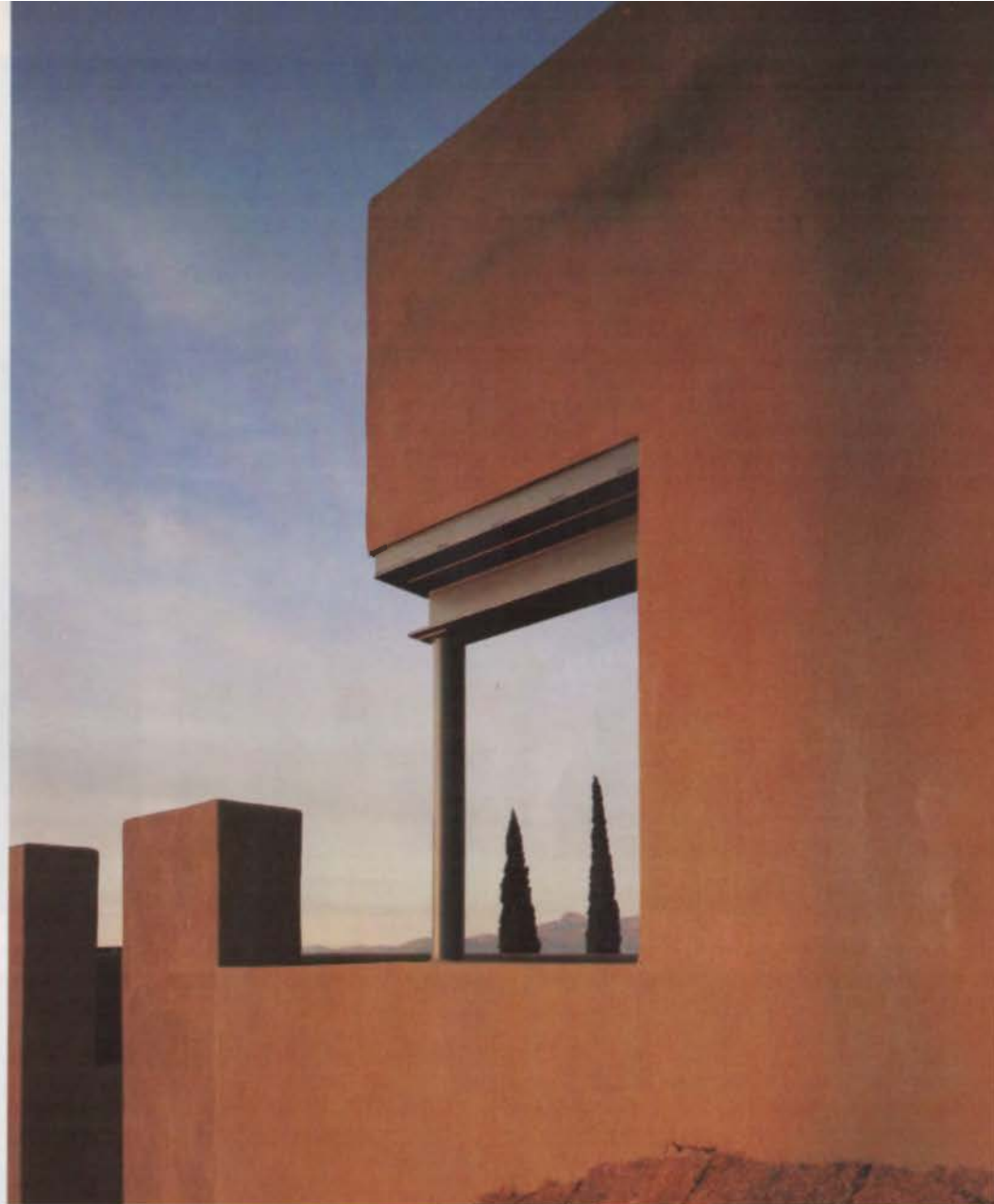
TOP: Pipe columns and beams are painted a vibrant blue to match the color of the El Paso sky. ABOVE: The intersection of two conference rooms forms triangular niches used as plant shelves.

PROJECT: 500 East Schuster Ave., El Paso.

ARCHITECT: James R. Booth, Architect, El Paso. Project team: James Booth, Mark Tillotson, Noe Carreon and Aubra Franklin.

CLIENT AND CONTRACTOR: Southwestern Homes, El Paso.

RIGHT: Like a desert chameleon, the stucco-covered adobe changes color from sandy beige to ruddy orange during sunrise. **BELOW:** Beams crossing the clerestory well make for a dynamic play of light and shadow in James Booth's office.



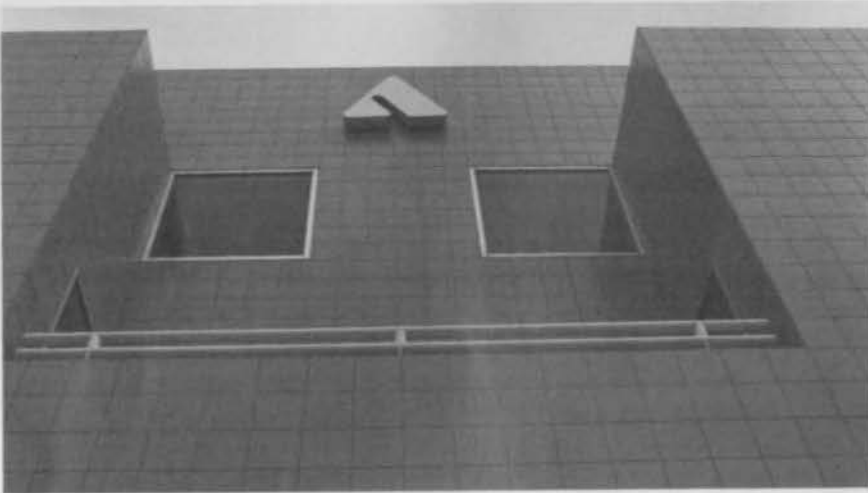
ABOVE: Profile of 500 East Schuster Ave. shows off the building's crisp lines, thick walls and steel kit-of-parts. **RIGHT:** Glass block, natural pine, brick flooring and patterned textiles give the reception area a richly-textured, regionalist look.



RIGHT: High gloss white railing protects the tile skin from traffic and is repeated as a design element on the second floor balcony. BELOW: A rarity in near North Dallas, a tiny infill building puts "as much building on the property as could be feasibly justified."

PROJECT: *Advance Design Center, 4020 Oak Lawn, Dallas.*
ARCHITECT: *Townscape Architects, Dallas; Kenneth A. Siegel (partner in charge) and Dick L. Dunavan.*
OWNER: *DGGH Joint Venture.*
CONSULTANTS: *David Goodson (structural).*
CONTRACTOR: *Bill Lisle.*

Photography by Rick Cook



TILE-STYLE THREESOME

By Larry Good

Three small buildings completed recently by Dallas' Townscape Architects (Kenneth A. Siegel, AIA) share the same exterior cladding—ceramic tile—yet through their differences they exhibit the material's variety and applicability to diverse architectural problems. Although the buildings are all good in their own right, they demand a closer look primarily because of their creative use of tile veneer.

WELL-BEHAVED INFILL

4020 Oak Lawn is a rarity in near North Dallas, a tiny infill building in a city where such spaces are rarely filled in. The 4,200-square-foot retail and office structure was born out of a common developer-client request: "Put as much building on the property as can be feasibly justified." In this case, the economic motive encouraged sound urban design, as Siegel and his clients pursued and received two variances—one for a reduced front yard, which held the street line by matching the minimal setback of its 1920s neighbors, and a second for reduced parking, which avoided an unnecessary intrusion on a pedestrian-oriented neighborhood.

Siegel's client, a partnership, included Kenneth H. Hughes, a retail developer and leasing agent well-travelled in Europe and trained as an architect—a man with avant-garde taste who demands creative, yet disciplined work in rather crisply detailed forms. The building appears more complex than it is due to balcony and greenhouse forms and a central second floor office volume that rises to a 16-foot ceiling height. This ap-

parent complexity is softened by symmetry and the all-over skin of matte grey-pink ceramic tile—an 8-inch by 8-inch neutral grid wrapping the building like a birthday package and muting its impact on adjacent retail buildings. The tile is impeccably detailed, coursing out evenly at openings and corners.

Maroon awnings shade the ground-floor retail from the west sun, provide a surface for signage, and help 4020 Oak Lawn relate to the existing streetscape. The separation between the building and vehicles passing around it to the parking area is so tight that a glossy white bumper rail was provided to protect the pristine tile skin while providing a creative and unexpected design element.

Not surprisingly, 4020 Oak Lawn was leased to tenants who share the aesthetic bent of Hughes and Siegel. The ground-floor retailer is *Europaische Mode*, an elegant dress shop, and the second-floor tenant (now owner of the building) is *Advance Design Center*, a graphics and packaging design firm. Due to the high level of sophistication in the building concept and its image on the street, rents achieved for the project set new standards for Oak Lawn.

A TECH CENTER THAT LOOKS LIKE A TECH CENTER

In the past two years, a new building type has sprung up to house the new businesses of the information revolution. A kissing cousin of the "office showroom" or "service center," the new building type is popularly called "tech center" by the developers who build them. (Tech centers

are one- or two-story, large floor area structures of 12-foot clear height designed to lease 90% for office and production uses with the remainder for storage and staging. Some dock-high loading and a near-airport location are desired.)

The second small building in tile by Townscape Architects is a successful renovation of a nondescript 1960s brick office/warehouse on Stemmons Freeway in Dallas. Rarely does a tech center convey imagery even remotely related to high technology. This one, however, because of the tile skin and related detailing, is a tech center that looks like a tech center.

2998 Stemmons Freeway is a 40,000-square-foot, one-story, flat-roofed building formerly occupied by ADP, (ironically a high tech company that recently moved into new headquarters down the street). In order to make the building more attractive to sophisticated users in the speculative market, the developer, Joe Foster Company, required more glass and more parking to allow a higher percentage of office use. Townscape's solution was to carve away some of the building area at the front, creating angular undulations in the facade. Green-tinted "auto" glass is used in projecting bays and a glossy four-inch-square, warm-red tile lines the recesses. Well-ordered openings, modulated by a 4-foot-square grid of clear anodized aluminum mullions, were punched through the brick in the side walls. Then the remainder of the building was clad in a matte finish 8-inch by 8-inch dark grey tile from Marazzi.

The tile veneer makes an excellent material for facade renovation because it so easily and successfully covers disparate surfaces. Its modular grid adds a valuable scale device and its color selection can satisfy a variety of expressions. Care must be taken, however, to specify a frost-proof tile and to control preparation of the substrata to avoid shifting.

Because the building was organized to lease as a duplex,

Photography by James F. Wilson



Because of its ability to cover disparate surfaces evenly, tile veneer was used to renovate this 1960s brick office/warehouse.

PROJECT: 2998 Stemmons, Dallas.
ARCHITECT: Townscape Architects, Dallas; Kenneth A. Siegel (partner in charge) and Dick L. Dunavan.
OWNER: Property Renewal Corp./Joe Foster Co. acting partner.
CONSULTANTS: Intrex Assoc., Inc. (structural).
CONTRACTOR: J. N. Kent.



ABOVE: Eye-catching flashes of red railing and projecting bays of green "auto" glass make 2998 Stemmons highly visible from the freeway. RIGHT: Tile skin and related detailing produce a tech center that looks like a tech center.



main entries were developed at both front corners, complete with porches accessed by stairs and ramps and accented with high-gloss red rails. However, the battered forms created by these additive elements are a questionable counterpoint to the order of the building.

2998 Stemmons is a good freeway building because of the eye-catching flashes of red rails and tile, and because of the skillful handling of the undulating glass infill in front. It is an even better building upon closer inspection because of the interrelationships of several grids on the facades. This detailing helps achieve the allusion to technology that is so right for the building type.

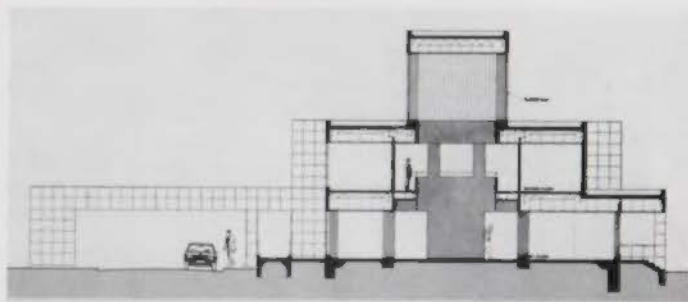
MACHINE ON THE RUNWAY

North Terminal, the 10,000-square-foot Addison Jetport, is an isolated object on the wide-open spaces of an airport runway apron. Normally, the parti of a sculptural form clad in a disciplined grid of tile would work better in this context than in an infill situation such as 4020 Oak Lawn. Nevertheless, the form of the terminal is inherently less appealing than that of Oak Lawn.

Townscape was commissioned by the town of Addison to design a building to service the high-volume corporate jet traffic landing in far north Dallas each day. The terminal project, through the sale of fuel, can generate significant income for the town; therefore, it was the client's request that the building be highly visible and attractive to the pilots aesthetically and functionally. Upon landing at Addison, the executives may rent cars and attend meetings while the pilots gas up, check the weather, buy supplies and watch cable television in the lounge. The terminal also features a sophisticated conference facility for on-premises meetings. More than half of the 4,000-square-foot second floor is available as office lease space for related businesses.



Brightly colored furniture and polished marble floors and counters accent the Addison Jetport interior.



Section through lobby.



ABOVE: Walls of glass block surround curving stair enclosures. LEFT: The terminal's nighttime image is enlivened by the glow radiating from glass block openings.

The terminal's building skin is a 24-inch square ceramic tile manufactured by Buchtal of West Germany. Its matte finish and grey/beige color resemble cut limestone, exemplifying the unexpected capacity of tile to imitate another material. The client liked the selection of tile for the terminal because its surface is impervious and easily maintained.

Punched openings in the building mass are filled with glass block at curving stair enclosures and at the tower, or with a storefront glazing system of 24-inch square mullions meshing with the grid of the tile. Second-floor greenhouse

sections (also organized on a 24-inch module) give the building a sculptural quality and, along with the glass block, enliven the terminal's nighttime image.

The interiors, by Cyndy Severson Design, include beautiful wall sconces and lounge furniture by A.I. and Knoll in vivid colors. Artwork is being commissioned to hang in specific locations such as the central tower space. Polished marble floors and counters seem overly rich, yet they provide an appropriate durability for a high-traffic building.

SUMMARY












Kenneth Seigel admits that Arata Isozaki is a current hero.

And, indeed, the influence of late modern Japanese work on these three buildings is hard to miss. For the moment, Siegel is sold on the virtues of tile, especially its ability to modulate a facade and to discipline the organization of openings. Tile is durable and easy to clean. It offers an almost limitless selection of colors and a variety of textures and sizes. And it is affordably priced, which makes it a natural for small buildings.







Larry Good is a partner in the Dallas firm of Good, Haas & Fulton and a Texas Architect contributing editor.

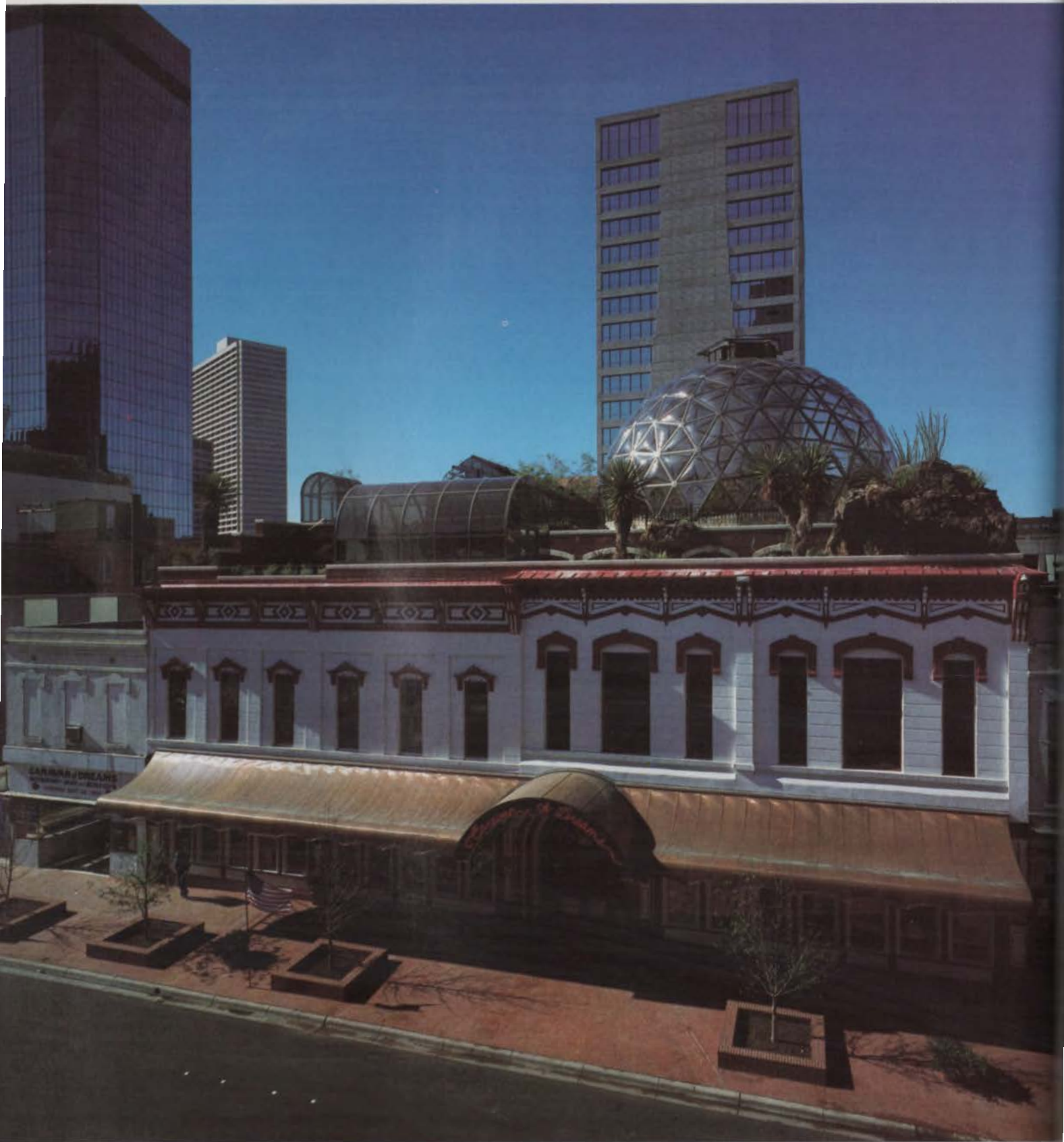
PROJECT: Addison Jetport.
 ARCHITECT: Townscape Architects, Dallas; Kenneth A. Siegel (partner in charge) and Dick L. Dunavan.
 OWNER: Town of Addison.
 PROJECT COORDINATOR: Sam Stuart.
 CONSULTANTS: David Goodson (structural); Walt Hale, Inc. (mechanical).
 INTERIORS: Cyndy Severson Design.
 CONTRACTOR: Bartex, Inc.

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Caravan, a "planetary meeting place for artists and people interested in their work," occupies two vintage buildings in the heart of downtown Fort Worth.

COWTOWN'S CARAVAN OF DREAMS

By David Dillon

“For better or worse, there’s no place like this place anywhere near this place. It’s exotic, quixotic, mildly bonkers and totally sui generis. For anyone looking for something really different, here’s something really different.”

The Point of Caravan of Dreams is as elusive as the Arabian Nights tale from which it gets its name.

Located in two turn-of-the-century commercial buildings in downtown Fort Worth, Caravan contains a theater, restaurant, nightclub, library, photography lab, karate studio and a rooftop garden with a geodesic dome housing hundreds of rare and endangered cacti. There’s also a cave, a cactus shop and an apartment for millionaire Ed Bass, one of Caravan’s financial backers.

Project architect Margaret Augustine of Sarbid Ltd. of London (the name is an acronym for Synergetic Architecture and Biotechnic Design) has described Caravan as “a planetary meeting place for artists and people interested in their work.” More precisely, it is a southwestern rendezvous for the performing arts avant-garde that has featured jazz giants Ornette Coleman and Phil Woods, novelist William Burroughs, dancer Moses Pendleton, magicians from Morocco and Transylvania and an assortment of regional music and theater groups.

John Allen, a member of Decisions Team Ltd. that conceived the project, has few reservations about bringing such esoteric entertainment to Fort Worth. “Fort Worth is involved in oil,” he explained back in August. “Fort Worth is involved in exploration. Fort Worth is involved in aerospace. Fort Worth is involved in electronics. So it’s a very state-of-the-art city. The entrepreneurs of Fort Worth are very state-of-the-art people. So we figure they’re actually the ideal audience for the avant-garde.”

Such a leap of faith requires ignoring substantial contrary evidence, such as the marked preference of Fort Worth residents for familiar rather than experimental art. They flock to the Kimbell and the Amon Carter museums, for example, both very traditional institutions, while leaving the more innovative and experimental Fort Worth Art Museum to fend for itself.

For better or worse, there’s no place like this place anywhere near this place. It’s exotic, quixotic, mildly bonkers and totally sui gen-

eris. For anyone looking for something really different, here’s something really different.

The initial problem was renovating two vintage buildings to accommodate a dizzying range of new uses. The architects chose to preserve the cast iron facade and end walls of the building, as well as the original wooden timbers, which were remilled and reinstalled in the form of flooring and furniture. Everything else was scrapped, and the structure gradually enlarged from 18,000 to nearly 40,000 square feet, at a cost of between \$5 and \$10 million.

To summarize the results simply, things get better the higher you go. The first floor contains the restaurant and nightclub, all trimmed out in bright lights and striped fabric hung from the ceiling in tent-like swags. Although the interior finishes are expensive and well-chosen (brass, cut-stone pavers, red oak) the overall effect is curiously tacky, like the interior of a second-rate suburban nightclub.

On the second level is a 212-seat theater. Like the restaurant and nightclub, it is a puzzling mixture of sophistication and amateurishness. We find comfortable seats and extremely sophisticated lighting and sound systems, yet virtually no backstage or wingspace. Emerald O’Leary says that this is unimportant since Caravan won’t be staging ballets. Yet the net effect is to make an otherwise superb space impractical for all but the most intimate performances.

The theater lobby and the main stairway leading to the roof garden, on the other hand, are attractive combinations of arched and rounded forms, derived largely from mosques and Indian pueblos. Since Sarbid has designed a hotel in Katmandu and condominiums in Santa Fe, these allusions aren’t accidental. The entire project, in fact, is a collage of architectural forms, ranging from primitive cave dwellings to the geodesic world of Buckminster Fuller.

But the *piece de resistance* is the roof garden, with its grotto bar and domed cactus garden. The roof redeems many of the quirky and inexplicable design lapses found below. The grotto bar, a rustic niche for the cocktail set, is



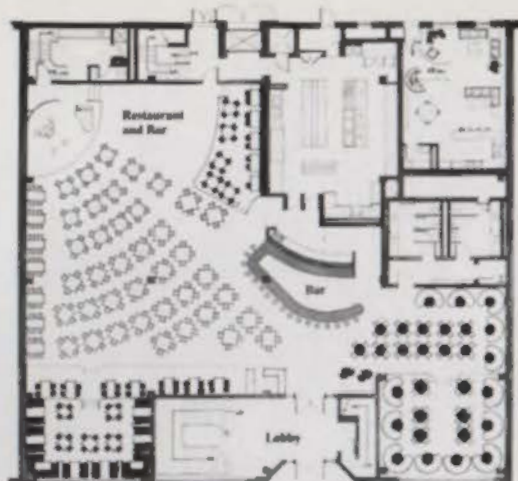
Restaurant and club.



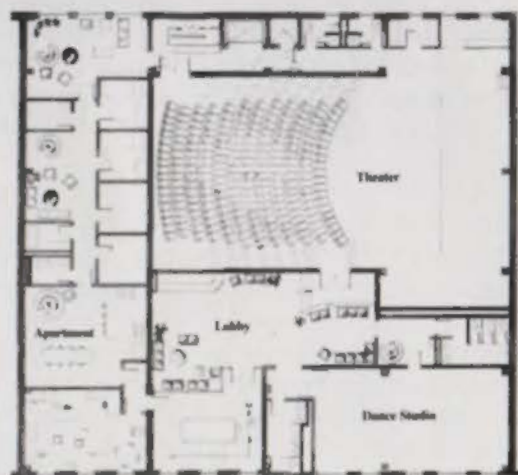
Main stairs to garden.



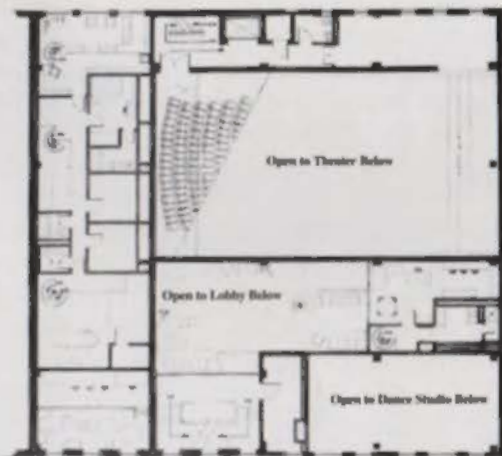
The roof garden counters the notion that rooftops are the most under-utilized spaces in architecture. In addition to the neon-lit desert dome, the rooftop garden contains a grotto bar nestled into a multi-level simulated rock landscape, complete with caves, ledges and waterfalls.



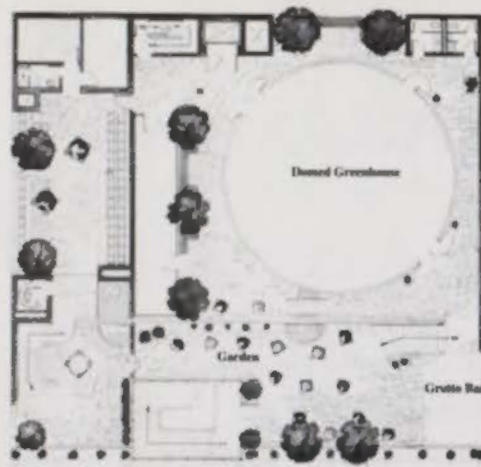
First floor plan.



Second floor plan.



Third floor plan.

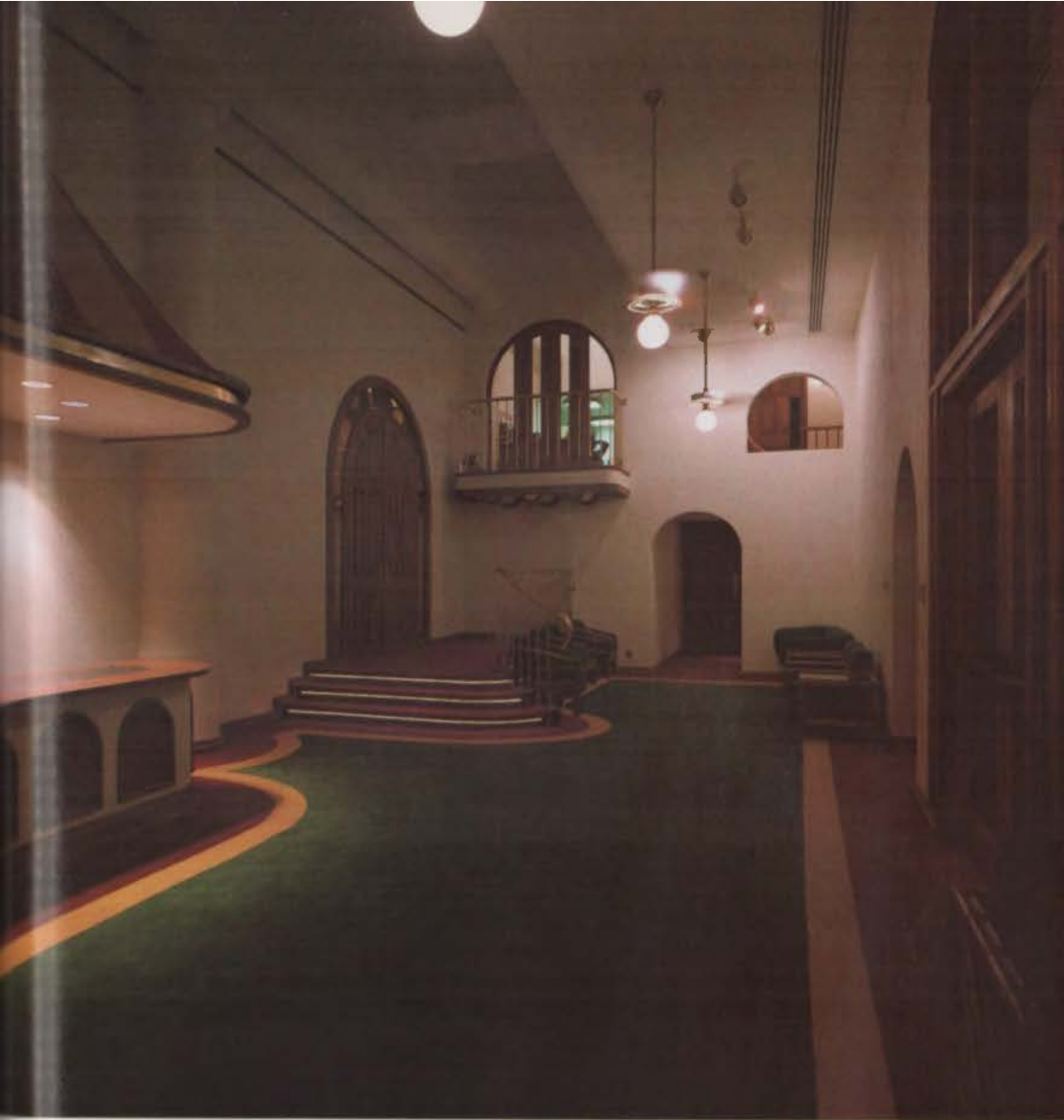


Roof garden plan.

surrounded by a rock garden and a simulated cave, all made of gunnite sprayed into molds and then laid over a wire frame. The rock landscape contractor, Larson Co. of Tucson, made the molds from real rock formations in the Sonoran desert. To support all this weight, engineers braced the building to withstand pressures of 500 pounds per square foot, roughly ten times normal.

Above all this, like a bejeweled cap, sits the geodesic dome, with its neon lights and rare cacti laid out to provide a capsule history of the world's desert ecologies. Whatever the scientific significance of the contents, the space itself provides a spectacular view of downtown Fort Worth, with its special mix of ornate masonry buildings and sleek new glass skyscrapers. It's the best roof in town, and a superb space by any standards. From this unique perch, we get a fresh perspective on some of the possibilities of urban life. And fresh perspectives, theoretically at least, are what the avant-garde is all about.

David Dillon is architecture critic for the Dallas Morning News and a Texas Architect contributing editor.



LEFT: Theater lobby comprised of appealing arched and rounded forms derived largely from mosques and Indian pueblos. BELOW LEFT: 212-seat theater has comfortable seating and sophisticated sound and lighting systems, yet virtually no backstage or wingspace.



PROJECT: *The Caravan of Dreams, Fort Worth.*
ARCHITECT: *Sarbid, Ltd., London; Margaret Augustine, director.*
PROJECT ARCHITECT: *James R. Wooten and Associates.*
CLIENT: *Decisions Team Ltd.*
CONSULTANTS: *Carter and Burgess (mechanical and structural); Tony Burgess, University of Arizona, Botanical Consultant; Institute of Ecotechnics, London, ecological systems.*
CONTRACTOR: *Thomas S. Byrne (general); Larson Company, Tucson (rock landscape); Expodome, Montreal (geodesic dome).*



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CHARLES MOORE FINDS AN ACADEMIC SEAT IN LONGHORN COUNTRY

By Ray Ydoyaga

"Texas! Do you know what you're getting into? How cold it is out there? And all those mosquitos!"

That's what some Los Angelenos thought of Charles Moore's move to the third coast. Undaunted by the taunts of ethnocentric Californians, Moore allowed himself to be bitten by the Texas bug, and starting next fall, will teach at the University of Texas at Austin. After more than two years of searching for the right candidate, the School of Architecture has decided the recipient of its O'Neil Ford Chair should be Moore, the reigning king of regionalism.

After bursting on the architectural scene nearly 25 years ago, Moore has become one of the most influential architects in America. A new generation of architecture students is being educated with examples of his projects and from the observations in his books. At various times in his career he has been an educator, administrator, writer, lecturer, juror, historian, partner and media star.

During a recent visit to his new UT Austin office, Moore talked about his newly adopted state. "I'm very fond of Texas," he said. "I've been a visiting critic on Texas vernacular architecture in a studio at the University of Houston for the past three years. In that class, I've taken students on field trips around the state from Big Bend to Marshall. So although I don't think of myself as an expert on Texas, I have become very fond of what I've seen."

He received notoriety as an important young architect in the early '60s with a series of innovative houses in the San Francisco Bay area. First to be built was his own modest, hut at the time radical, house in Orinda. Then Moore, with his new partners, Lyndon, Turnbull and Whitaker, designed what may well be remembered as his masterpiece, the Sea Ranch.

Inspired by a weather-beaten barn adjacent to the site, the Sea Ranch set an alternative path away from the tenets of Modernism. "When I was being taught about architecture, the generation that was enrolled was determined to be important. But I think you should have the freedom of speech to just have hand-

some buildings or even silly ones; they all don't have to be the most important things the world has ever seen."

After the Sea Ranch was built, Moore became labeled a dissident and, rightly or wrongly, as a leader of the Post Modern movement. "I spend a lot of time writing articles explaining that I am not a Post Modernist. I've been upset at the media barrage of Post Modern stuff. But I don't think what Mies Van Der Rohe had to say . . ." he imitates a German accent, ". . . 'I don't want to be interesting, I want to be goood,' is true either. I think you have to be interesting otherwise you lose the public. Maybe you already have. So when *Time* or *Newsweek* devotes several pages to architecture, then hurrah!, that's great. It happens that it's usually controversial stuff that's covered, but I think it's fine—it's newsworthy and it's interesting. But what I don't like about the Post Modern label is that it turned the whole thing into an orthodoxy."

By 1966 he was sufficiently established in the field for Yale University to name him chairman of its architecture school. Moore says he will apply the same teaching methods he developed at Yale to his new classes at UT Austin. "I thought my role was to give students confidence in their capacity to make something. There are so many people trying to beat the confidence out of them that I thought it was important that somebody put the confidence back in."

His architecture during this period incorporated the symbolism of both historic and pop architectural forms. The Faculty Center for the University of California at Santa Barbara, for example, combines both neon sculpture and traditional Spanish motifs like clay tile. His design for Kresge College at UC Santa Cruz also incorporated Spanish styling with unusual, some say Mannerist, fenestration. Moore was widely praised for the designs of the Faculty Center and Kresge College, especially for his creativity in spite of tight budgets.

"Most of my work until recently has been very low-priced stuff. My practice hasn't been



"O'Neil and I used to appear together on the lecture circuit. I thought he was wonderful. . . . I thought he represented all sorts of good and rich stuff about American architecture that the mags haven't made much of."

institutional buildings made out of marble. But I am very interested in details and the expressive possibilities of materials."

Unlike many architects who dabble in writing, Moore has an eloquent, simple language that has made him a favorite with students. "It's like drawing, some people do it more easily than others. I think my writing would be as stuffy and hopeless as my academic colleagues' if I didn't write with someone else. First I write a paragraph, then the other person reads it. We scream a little about it, then we switch places and write some more. It makes for a lively interaction. I enjoy writing; sometimes I find that it's a more direct way of getting an idea across than a building." He pauses and smiles. "But I think I'd rather do a building."

There's been speculation on whether Moore will set up practice in Texas. It would make sense since he has a number of commissions in the state: a country club and condominium project in Sugar Land; enhancements to Houston's Hermann Park; condominiums in Dallas' Turtle Creek area; and the San Antonio Art Institute.

"It seems most of our current work is in Texas." He's involved with two sets of firms in Los Angeles: The Urban Innovations Group, which is affiliated with UCLA, and Moore Ruble Yudell. "We (MRY) were thinking that we should have a Texas office before I decided to teach here. There are no set plans right now, but we're investigating it."

Moore is excited about holding the academic chair named in memory of an architect he greatly admires. "O'Neil and I used to appear together on the lecture circuit. I thought he was wonderful. I thought for years of writing a book about him although I haven't seemed to have gotten around to it. I thought he represented all sorts of good and rich stuff about American architecture that the mags haven't made much of."

Ford's and Moore's relationship, however, was not always harmonious. "He would shout at me sometimes for 'selling out to the New York interests,' because I would play the game.



Model of the new San Antonio Art Institute designed by Moore Ruble Yudell.

But I think I agree with LBJ about preferring to be on the inside of the tent pissing out than being on the outside of the tent pissing in."

Rural Texan architecture is much admired by Moore, especially the Gordon courthouses. "The one in Waxahachie is a particular favorite. But I like all the Texas courthouses built anytime before the war, and the simple houses of Fredericksburg and Castroville. I also like the really fancy ones in San Antonio and Austin.

"It seems I like more of the old stuff in Texas than the new stuff, but that has always been my problem everywhere. I think Johnson's Transco and RepublicBank (both in Houston) are good as any skyscrapers that have been built since the last war. I know some of the younger firms in Houston like Taft and they're doing *really* interesting stuff."

Moore's migration to the state will undoubtedly focus more attention on Texas architecture. His architecture, in turn, will be highly influenced by native Texas and Spanish styles. Or as Moore puts it, "My interests are vernacular, regional, local; I'd like to think, not fashionable." It sounds as if O'Neil Ford would have agreed not only with this philosophy but with the man who holds his namesake chair.

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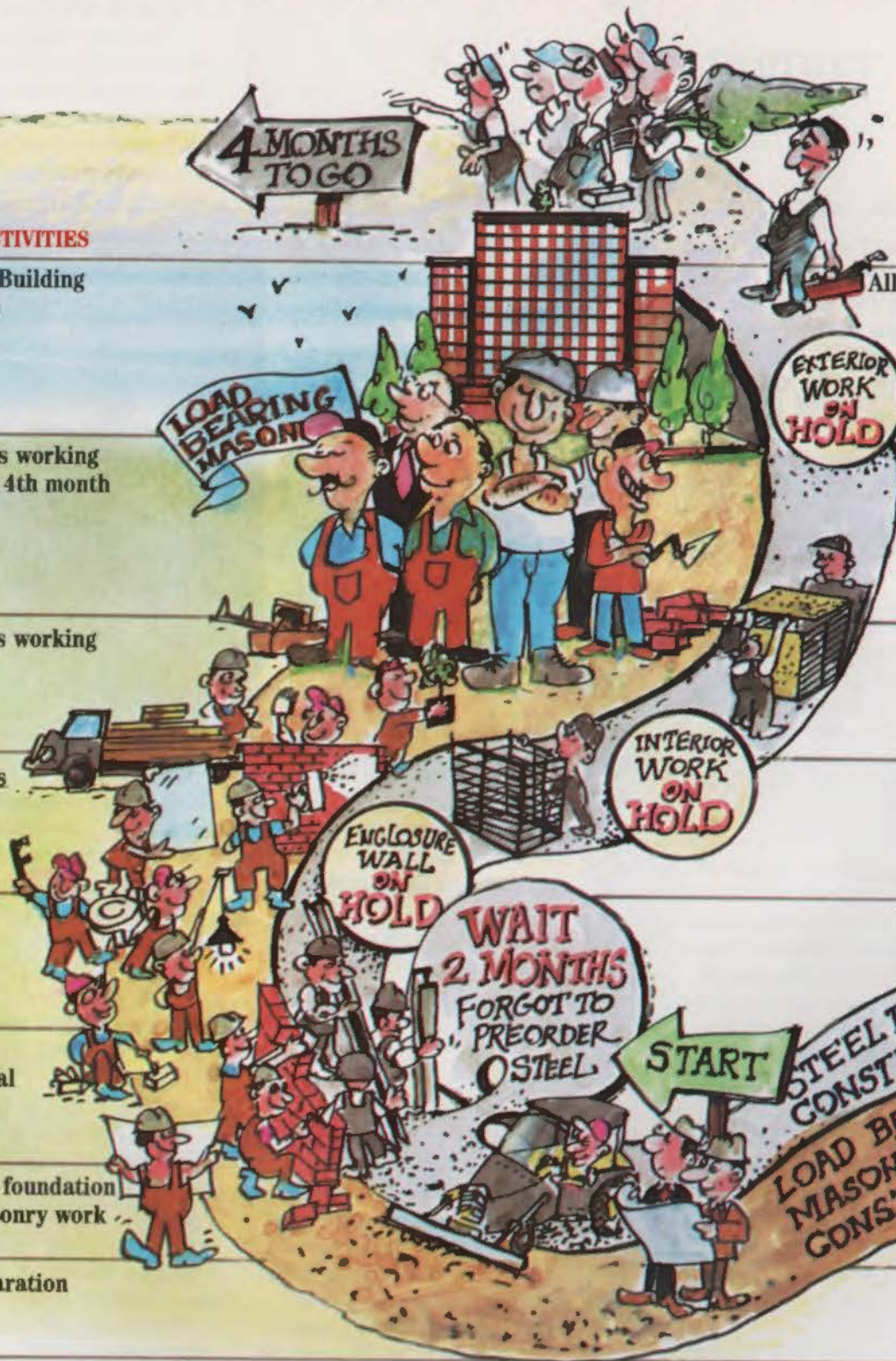
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By Philip S. Kennedy-Grant

Southwest Center, The Houston Competition, edited by Peter Arnell and Ted Bickford; essay by Paul Goldberger. Rizzoli International Publications, 120 pages, \$12.50, paperback, 230 illustrations, 80 in color.

This book is the second in a series covering significant architectural competitions. The editors' goal for this series is to stimulate public dialogue about design. Since they say "the essentials of a building are more clearly discerned in the process than in the eventual physical reality" it is expected that readers will be able to better understand the built projects after comparing and reviewing them with their preliminary stage competitors. It is a worthwhile goal.

In the case of Southwest Center, the clients sought more than a new skyscraper. The building was to be a symbol of Houston as much as of the Southwest Bank. As stated in the preface by Southwest Bank Chairman of the Board John T. Cater, and Kenneth Schnitzer, Century Development Corporation chairman of the board, "foremost among our objectives was to design a landmark building for Houston, a building which would be world class in every respect—architecturally, culturally and civically." This was to be the world's third tallest structure, which alone made the commission significant. Intended to "symbolize Houston's strength, progress and prosperity, as well as recognize the centrality of (its) important site," the clients required the services of a first class architectural firm.

The search for their architect began with the screening and evaluation of 30 firms from around the world. The list was reduced to 10, and after interviews and further evaluation, three firms were engaged to submit proposed designs. The three finalists were Kohn Pederson



Finalists in the Southwest Center design competition were Kohn Pederson Fox (left), Skidmore, Owings & Merrill (center) and Murphy/Jahn, Inc. (right).

Fox of New York; Skidmore, Owings & Merrill (SOM) of Houston, San Francisco and Chicago; and Murphy/Jahn, Inc. of Chicago.

Southwest Center shows the designs submitted by these three firms, including preliminary sketches, floor plans, elevations, rendered perspectives and, most dramatically, photographs of models. And while there are written descriptions accompanying each project and essays by each of the three principal designers, it is the graphic content that receives the bulk of our attention. Although the editors profess to be concerned about architecture as process, more emphasis is placed on the completed project than how the project came to be. This may be due to the unavailability of materials, but, regardless of the reason, it is Helmut Jahn's submission that is most clearly documented as process. Since many readers may be familiar with Jahn's preliminary drawings from *Architectural*

Technology, the absence of similar sketches from the other two finalists is even more noticeable.

Of the three essays, William Pederson's is the longest and most erudite. He discusses the nature of the city and argues sensibly for an urban condition better than we currently have. Pederson claims that "although the ideal city of modern architecture has not been, and cannot be, fully realized, cities like Houston possess most of the least desirable characteristics of that model with few of its intended amenities."

Richard Keating of SOM focuses more on visual aspects in his "Thoughts on the Skyscraper," yet the description that accompanies his submission highlights the technological rather than the formal aspects of the SOM design. Professing to be in search of "a more humanistic architecture which expresses more profound ideals than those of fashion and prestige," Keating's design

three.

Jahn's essay, though less scholarly than Pederson's, is more clear and focused than Keating's. In it, Jahn talks about the origins of the skyscraper and how today's work must be seen in relation to that which has gone before.

In the end, it is romantic quality that permeates the Murphy/Jahn proposal that clearly makes it the winner. A product of today, technologically and artistically, the Jahn design is the most direct descendant of the grand era of American skyscrapers of the 1920s and 1930s. References to Hugh Ferriss's renderings are implied in Jahn's, and comparisons to the Chrysler Building in New York, that most romantic of skyscrapers, are inevitable and justifiable. Jahn has been able to distill the elements of grace, unity and practicality into a concoction that is at once representative of past and future.

The book closes with a brief essay by Paul Goldberger, *New York Times* architecture critic and author of *Skyscraper*. His comments are direct, insightful and accurate. In reviewing the recent history of skyscraper development, he describes the major influences on these three designs. Goldberger's assessment of the submissions is balanced—there is good and bad to be found in each. Nevertheless, it is Jahn's design that succeeds best, and it "gives one true optimism about the future of downtown Houston."

Southwest Center seems to capture the essence of the architectural competition, and does so in fine fashion. As has come to be expected from Rizzoli, the book is handsomely laid out and its many color illustrations are uniformly crisp and clear. Running throughout the book is a series of unidentified photographs and drawings which bear on particular aspects of the projects. Their lack of identification or explanation is the only detriment to an otherwise excellent production. Especially when one considers the reasonable price, this book is essential for those who want to discover what Houston might have been, and is to be. ■■■■■

Kennedy-Grant is a practicing architect with Nadaskay Kopelson Architects, Morristown, New Jersey, and chairman of the Architecture New Jersey editorial board.

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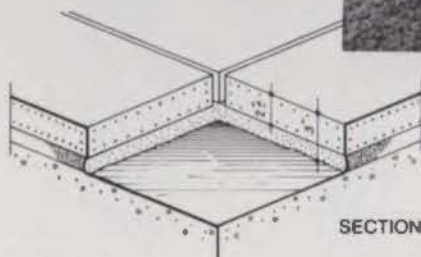
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EDITOR'S NOTE: *Eleven Texas architects are among 83 AIA members nationwide to be invested into the Institute's College of Fellows May 6 at the AIA National Convention in Phoenix. Fellowship, a lifetime honor for outstanding contributions to the architectural profession, is the Institute's highest honor, with the exception of the Gold Medal. AIA Fellows may use the initials FAIA after their names to reflect the esteem in which they are held by the profession. With the following sketches of their exemplary careers, Texas Architect pays tribute to these architects.*

EARLE ALEXANDER, FAIA

Pierce Goodwin Alexander,
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As managing partner of Pierce Goodwin Alexander, Earle Alexander has helped his firm attain recognition as the number two architecture-only firm in Texas according to *Engineering News Record* in its survey of the 500 leading firms in the country, and a similar survey by *Building Design and Construction*. His work contributed to the firm's Outstanding Contribution Award in 1983 by the West Houston Association and has helped bring the firm such prestigious Houston projects as the Intercontinental Airport, Two Houston Center Tower, Museum of Natural Science, Marathon Oil Tower and the world headquarters of Exxon Chemical Americas.

Alexander is a former president of the Houston Chapter/AIA and former executive trustee of the Texas Architects Committee.

SINCLAIR BLACK, FAIA

Black Atkinson Vernooy,
Austin

UT Austin Professor of Architecture Sinclair Black, as environmental and urban design ad-

vocate and author of numerous city planning scenarios, has helped push the Austin City Council into rethinking lax downtown zoning ordinances. His concern for urban renewal was further demonstrated as he and a group of other architects were the first professionals to open offices in the decaying downtown warehouse district, which led to the redevelopment of the block and the migration of other businesses into the previously underutilized area.

Among his notable projects are the Austin Nature Center, the South Austin Multi-purpose Center, the 4th St. Courtyard, Galveston Common and numerous residences.

Black has set design standards in the Austin area and is moving into an innovative role as owner/architect developer/builder for adaptive reuse projects and medium density housing.

Winner of 10 design awards at state and local levels, including four TSA Design Awards, he has been TSA Design Committee chairman, and UT Austin School of Architecture and Planning Design faculty chairman.

Black has served in numerous city advisory positions and was named Distinguished Citizen by the Austin City Council in 1976.

DAVID GEORGE, FAIA

The Architects Partnership,
Dallas

Producing personal architecture from small vacation cottages to garden offices, multi-family complexes, hotels, churches, shopping and mixed-use projects, David George has practiced architecture in the Southwest for 25 years. Recipient of 12 architectural design awards, he has been recognized by the Architectural League of New York and the American Federation of Arts and has had works featured in numerous professional journals.

George is a design principal and senior partner with The Architects Partnership and earned a Bachelor of Architecture degree from North Carolina State University. He holds the Frank

Lloyd Wright Fellowship from Spring Green, Wisc., and Scottsdale, Ariz.

RICHARD KEATING, FAIA
Skidmore, Owings & Merrill,
Houston

General partner in charge of design and concept development, Richard Keating was referred to by *Newsweek* magazine (Nov. 1982) as one of "SOM's younger talent (who) has begun to vary the firm's stylistic direction, breaking it free from modernist stolidity." Just out of the University of California, Berkeley, in 1968 Keating joined SOM (Chicago) and was soon leading a team in planning a new town in Venezuela. In 1976, he moved to Houston to open a new SOM office.

Designer of buildings in each of the major Texas cities, including San Antonio's Interfirst Plaza, Keating believes "architectural design is an extension of urban design and should evolve from a synthesis of visual character and cultural heritage of its context."

Among his honors are TSA Honor Awards for the Central Trust Center (1979) and the Tenneco Employee Center (1983). For the Tenneco Center, he was also awarded a Gold Medal by the Houston Chapter/AIA and an Honor Award from the American Society of Landscape Architects.

FRANK KELLY, FAIA
Sikes Jennings Kelly,
Houston

Co-founder of Sikes Jennings Kelly, Frank S. Kelly is principal in charge of design. A graduate of Rice University, he taught design three years at the University of Tennessee School of Architecture.

His primary focus has been on large-scale commercial projects, such as the Galadari Galleria, an integrated hotel, apartment, retail and office facility overlooking the Arabian Gulf in Dubai. Other major works include the Americana Hotel in Fort Worth, which linked the existing Tandy Center with the restoration of Main St. into a seven-block multi-use complex; the Fort Worth Interfirst Tower; and Dallas' Pacific Place and Aston Park.

Kelly was appointed to city planning department advisory panels by the mayors of Knoxville and Dallas, has been a consultant and panelist for Architecture and the Environmen-

tal Arts at the National Endowment for the Arts, and is a former NCARB Exam Committee chairman.

HARVEY MARMON, FAIA
Marmon Mok Partnership,
San Antonio

Widely recognized in the areas of international relations and professional practice, Harvey Marmon directed joint planning efforts in the Texas national border fulfillment of the Charter of El Paso, and as TSA vice president and commissioner of professional practice, led efforts to upgrade practice management skills of Texas architects.

His creativity in practice methodology is demonstrated in the computerized production cost system, project team staffing concept and unique partnership/corporation structure that he developed. His firm was adopted by TSA for a case study as a result.

With over 30 years in the profession, Harvey Marmon has also been chairman of the AIA Architects Liability Committee and Public Housing Administration Committee. As AIA Liability Committee chairman, he oversaw the expansion of basic insurance coverage and a 30 percent reduction of rates for small firms.

He has held every office in the San Antonio Chapter/AIA and has chaired state and local committees on professional practice.

DALE SELZER, FAIA
Selzer Associates, Inc.,
Dallas

Dale Selzer's reputation for design during his firm's 19-year existence is demonstrated by 21 design awards and frequently featured work in books and magazines.

His diversified practice includes residential, commercial, institutional and industrial projects in this country, Europe and Central America. Among his projects to earn acclaim is the renovation of Highland Park Shopping Village in Dallas (Texas' oldest shopping center.)

Believing that service to the profession and to the community are closely related, Selzer assisted the City of Dallas and the City of Highland Park in revising their zoning ordinances and worked to have the Dallas Independent School District select architects on a professional basis rather than a competitive fee basis. Aware of architects' vulnerability to



Richard Keating



Frank Kelly



Harvey Marmon



Dale Selzer



Harwood K. Smith

changes in city regulations, he successfully argued for a City of Dallas policy requiring that purchasers of codes and ordinances be notified of changes.

As chapter treasurer in 1975-76, Selzer helped create the Dallas AIA Book Shop, the sole distributor of AIA documents in the area.

HARWOOD K. SMITH, FAIA

Harwood K. Smith & Partners,
Dallas



Alan Sumner

Chairman of the board of one of the nation's 100 largest architectural firms, Harwood K. Smith knows about humble beginnings. Though his full time staff now exceeds 300, in 1939, it was strictly a one-man practice. In the ensuing 45 years, his firm has been awarded more than three dozen significant design recognition awards and HKS projects now involve values approaching \$3 billion.

Smith has devoted almost as much time to community service as to his successful practice. A former director of the Dallas United Fund, Goodwill Industries and Red Cross, he also served on the Dallas Planning Commission, modernizing the then antiquated graphic methods used to brief the mayor and city council on zoning cases. As a result of his insistence that the city staff produce regional city maps along with complementary neighborhood maps, the practice became standard policy.

Among his noteworthy projects are the Dallas Reunion Arena, the Texas A&M University Architecture Building and the Dallas Thanksgiving Tower.



James D. Tittle

together a civic symposium on Dallas development. He also initiated the first Art by Architects exhibit in Dallas and brought numerous special seminars to local architects.

JAMES D. TITTLE, FAIA

Tittle Luther Loving,
Abilene

A former TSA Design Awards program chairman, James D. Tittle continues to serve as a Design Awards juror and guest lecturer throughout the state, and in 1966, was awarded a TSA Special Citation for bringing recognition to Texas through his design work.

While chairman of the Texas Board Architectural Examiners, Tittle led architects through the tedious Sunset Investigation process; and, under his leadership, TBAE was not only extended, but expanded to encompass the State Board of Landscape Architects.

Chairman of Abilene's Operation Turn-around, Tittle has been influential in retaining the Urban Land Institute for the study of land and space planning. As chairman of the Abilene Cultural Affairs Council, he was instrumental in the production of a PBS documentary film of the centennial history of the city.

In recognition of his contributions to the arts, he received a Resolution of Appreciation from the Texas Commission on the Arts and, in 1983, received Abilene's highest award for cultural achievement.



George S. Wright

ALAN SUMNER, FAIA

Greener & Sumner,
Dallas

Alan R. Sumner, author of *Dallasights*, a comprehensive anthology of Dallas architecture, is a former Dallas Chapter/AIA president, TSA Public Relations Committee chairman, founding member of the Young Architects Task Force and AIA Dallas Young Architect of the year.

As chapter president, Sumner launched Architecture/Dallas, the city's first architectural awareness month. Under the program, he originated Impact Dallas 81, a design competition focusing on a specific Dallas problem, (now an annual event), created public mini-tours of downtown architectural sites, and put

GEORGE S. WRIGHT, FAIA

School of Architecture,
UT Arlington

Combining an award-winning practice with the desire to teach, George Wright re-focused his 18-year career in 1971 to join the faculty of the University of Texas at Arlington School of Architecture and Environmental Design (SAED).

Under his guidance as dean since 1976, the school has grown to over 900 students, with 55 full and part-time faculty. Wright instituted the practice of bringing nationally known exhibitions of architecture to the community and started the SAED summer session in Europe, most recently headquartered in Rome.

Wright is a former trustee of the Texas Architectural Foundation and has served on the Arlington Planning and Zoning Commission.

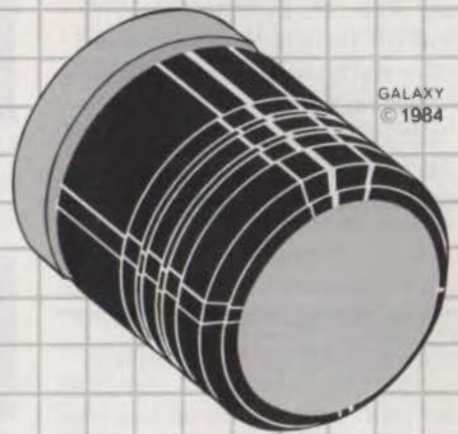
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Kirk, "and this problem can be solved by sensitive design."

To wit, Kirk has proposed building office and retail structures in the style of a Ponte Vecchio-like bridge atop the freeway. Kirk cites as contemporary examples FDR Drive in New York, which has office and housing towers built above the freeway, and Lawrence Halprin's park in Seattle, also built above a freeway. So far the I-CARE group has not responded to Kirk's proposals.

FORT WORTH CHAPTER ANNOUNCES DESIGN AWARDS

Five projects were chosen as winners in the 1983 Fort Worth Chapter Design Awards. The architecture jury consisted of Eugene Aubry, FAIA, of Morris* Aubry, Houston; Alan Tanaguchi, FAIA, of Alan Taniguchi Associates, Austin; and James E. Wiley, FAIA, of the Oglesby Group, Dallas.

Awards were presented in three categories:

● General/Adaptive Re-Use Honor Award: Growald Architects for Soundstage, Dallas Communications Complex, Irving.



Soundstage, Irving

● General/Adaptive Re-Use Merit Awards: Ward Bogard & Associates for Cheers Restaurant & Bar, Arlington; Barnes/Associates for Vickery Creek Office Building, Fort Worth; and Harvey Youngblood Architects for Blakley Residence, Fort Worth.

● Interiors Architecture Merit Award: Albert S. Komatsu & Associates for Trove in Sundance Square.



Cheers Restaurant, Arlington



Vickery Creek Offices, Fort Worth



Blakley Residence, Fort Worth

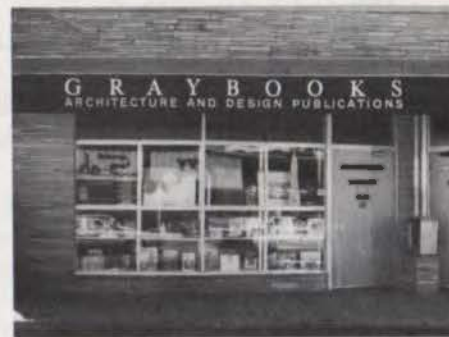


Trove, Fort Worth

GRAYBOOKS REOPENS STORE IN HOUSTON

Back by popular demand, Graybooks has reopened for business. One of the state's largest architectural booksellers, Walter Gray closed his former store's doors in 1981. His extensive knowledge of design publications will undoubtedly turn the new Graybooks into a haven for the ar-

chitectural cognocenti. Gray and part-time architecture students will staff the store located in the Village near Rice University, 2407 Times Blvd., Houston.



Graybooks, Houston

David Varner

WILLIAM BAXTER DIES JAN. 18 IN WESLACO

Prominent Valley architect William C. Baxter, 76, died Jan. 18 in Weslaco.

During his 50 years as an architect Baxter served the profession in a number of state and local appointed offices including chairman of the Texas Board of Architectural Examiners, vice president of TSA, and president of the Lower Rio Grande Valley Chapter.

Memorial contributions may be made to the First Presbyterian Church of Weslaco or the Texas Architectural Foundation.

EDWARD MOK DIES JAN. 26 IN SAN ANTONIO

Edward Mok, FAIA, founding partner in The Marmon Mok Partnership, died Jan. 26 at the age of 60 in San Antonio.

One of San Antonio's leading architects, Mok was a past vice president of TSA. He received a degree in architecture from the University of Chungking, China. Shortly after obtaining his master's degree from the University of Texas at Austin, Mok served on the staff of the San Antonio Planning Department.

After leaving his city post in 1953, Mok opened an office with Harvey Marmon; Marmon Mok celebrated its 30th anniversary this past year. In addition to his practice, Mok taught architec-

ture and planning at Trinity University for the past 15 years.

Memorial contributions may be made to the Texas Architectural Foundation.

WALT CALVERT DIES JAN. 30 IN LUBBOCK

Walter L. Calvert, assistant chairman and professor in Texas Tech's Division of Architecture, died Jan. 30 in Lubbock.

For the past 21 years, Calvert taught and practiced architecture in West Texas and became known as an expert in religious and residential architecture. Among his most notable projects are the award-winning design for the Museum of Texas Tech University and the Presbyterian Church in Plainview.

Plans are being formulated for a permanent endowment at Texas Tech in the name of Walter L. Calvert. Contact the West Texas chapter AIA for information regarding donations.

TECH'S GARVIN RESIGNS, THOMPSON APPOINTED INTERIM CHAIRMAN

W.L. Garvin, chairman of Texas Tech's Division of Architecture for the past six years, announced his resignation in December.

Garvin was instrumental in initiating the Master of Architecture degree program and was credited for his role in the improvement of Tech's architectural programs. He also was praised for the successful recruitment of several highly qualified and respected faculty members during his tenure as chairman.

Garvin will devote his time to academic pursuits in the Division of Architecture as a tenured professor.


Named as interim chairman of the division was Professor of Architecture Dudley Thompson.

EVENTS

Through June 10: "Austin Seen," a juried exhibit of 114 contemporary and 13 vintage photographs about Austin, will be on view at the Austin History Center, 810 Guadalupe. Contact the Center at 472-5433, ext. 280 for more information.

The first federal awards program for design excellence, the **Presidential Design Awards**, has been created. Any completed and implemented design project, product, process or program which has been supported, commissioned, produced or promulgated by the federal government will be eligible for consideration. To be conferred every four years, the award citations are to be presented for the first time in the fall by President Reagan. For more information, write to Presidential Design Awards, Design Arts Program, National Endowment for the Arts, Washington, D.C. 20506.

April 25: "Public Sector Leadership in Houston Land Development: Where are we headed and how do we get there?" will be the topic of discussion at



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7 p.m. in the Houston Museum of Fine Arts Brown Auditorium. The event is sponsored by the Rice Design Alliance. For more information, contact Raine Roberts at (713) 524-6297 or 977-9039.

April 28: A day-long symposium, "Images and History: Documenting the Community with Photographs," will be presented at the Austin History Center, 810 Guadalupe, from 8 a.m. to 4:30 p.m. Advance registration is required by April 20. For more information, contact Sharmyn Lumsden at 472-5433, ext. 280.

IN PROGRESS

DRISKILL HOTEL RENOVATION, AUSTIN, BY HARWOOD K. SMITH

One of the most famous hotels in the state, the 98-year-old, 94-room Driskill in Austin, is being restored by Harwood K. Smith & Partners, Dallas. The architects and new owners, Lincoln Hotels, are working closely with the Austin Heritage Society, the Landmark Commission and the Texas Historical Society to restore the Romanesque Revival struc-



Driskill Hotel, Austin

ture. The existing exterior paint will be removed and the original facade of pressed brick dressed with white limestone will be refinished to match its original color. Joints will repointed, windows reset and window stools replaced where necessary. The existing main entry at 7th St. will be relocated to its original position on Brazos St. Mechanical equipment currently housed on various balconies will be removed and the balconies restored. Completion is scheduled for late summer.

VERMONT ST. RESIDENCES, HOUSTON, BY CHELSEA ARCHITECTS

Construction is underway on a three-unit luxury townhouse project in Houston by Chelsea Architects. Each unit of the Vermont St. Residences will contain 1,655 square feet and include a garage and two bedrooms. All three townhouses have red brick exteriors and wood trim. Stairs



Vermont St. Residences, Houston

and recessed fireplaces are located in a poche zone on the exterior wall. Designed to continue the intermediate scale of the street in a mixed-use neighborhood, the townhouses' front porches relate to the traditional surrounding

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structures. Interior finishes include vaulted ceilings in the master bedroom and living room, skylights and a 220-square-foot loft. The project is scheduled for completion in early spring.

FIRMS

The Abilene firm **Boone Pope Wheeler Pullin** has named as associates Hubert Welch, Jr. and Wm. Paige Gollihar, Jr.

Kendall/Heaton/ Associates has appointed Warren Carpenter an associate.

McCleary Associates has changed its name to **McCleary/German** and has moved its offices to 3323 Richmond Ave., Houston 77098, (713) 526-6700.

Cyrus Jones, John Volz and Vinnie Hoffman have been named associates in the firm **Bell, Klein & Hoffman**.

Joseph R. Halbach, and Charles A. John, have formed **The Halbach/John Partnership** with offices at The Roundhouse, 3519 W. Vickery Blvd., Suite 203, Fort Worth 76107, (817) 737-0725.

Newell Cheatham, president of **Newell's Designs**, has relocated his offices to 6815 Northampton Way, Suite 100, Houston 77055.

James Keane has joined the San Antonio firm **Chumney/Urrutia** as a partner.

Jon S. Stewart has been named principal architect for **CID Design**, El Paso.

Cerna Garza Raba, San Antonio, has changed its name to **Cerna Raba & Partners**. Raymond Mirelez has been promoted to vice president of finance and elected to the Board of Directors.

Richard C. Maxwell, has been appointed vice president of **Gensler and Associates**, Houston.

Jones C. McConnell, Jr., James E. Crandell, Jr. and Patrick Magill, have been named principals with **Hatfield Halcomb Architects**.

Vice presidents James Atkins, H. Ralph Hawkins and James Mitchell have been elected associate partners in the Dallas firm **Harwood K. Smith & Partners**. Clifford Horsak, David House and David Meyer were named vice presidents and senior associates. Elected associates were Robert Booth, Mary Casselman, D. Wallace Dean, Francisco Gonzales, Ronald Grover, John Humphries, Larry Johnson, H. Douglas Megredy, Charles Nieman, John Parker, Frederic Roberts,

Grant Simpson, Robert Warrick, Michael Willis, V. Ruth York and Andrew Zekany.

Robert B. Chase has been appointed Director of Design for **Index Incorporated**. The interior design firm has also combined services with **Richard Fitzgerald & Partners** for design service to hotel clients.

Hudson Coleman Lockett III has been appointed director of design and Michael Lynn Gray has been named director of construction with **Rawls-Welty**.

The Austin Group, formerly **The Shiflet Group**, has announced four new

partners: Barry Bubis, Michael Campbell, Mark Canada and Duke Garwood. James Little has been named senior partner.

L. Kendall Mower, Jr. has been named partner with **Pierce Goodwin Alexander**. Daniel Boone, Jr., James G. Easter, Jr., James Fadal and Jerald R. Merriman have been named associate partners. John Cox, Steven A. Reigle and M. Stuart Nimmons, Jr. have been named senior associates.

John A. Hardy has been named principal of **Golemon & Rolfe Associates**.

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(Page 1)

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Fritz Schmidt has been promoted to senior associate and Rob Reinders is a new associate.

M. Shaner Brown has been named associate in the Houston firm **Kaufman Meeks**.

JPJ Architects, Dallas, has named William K. Edwards, Samuel D. Grubb, Steven L. Johnson, David A. Lambert and Buddy Mullen associates.

Billy Jack Greaves has merged with **Raso and Associates** to form **Raso Greaves** at 4525 Lake Shore Drive, Waco 76710.

Thompson Associates has changed its name to **Thompson James Harwick Peck** and relocated to 7557 Rambler Road, Dallas, (214) 363-5687.

Scott McCrary & Associates has relocated to 8235 Douglas Ave., Suite 1000, Dallas 75225, (214)750-1224.

G. Allen Atkinson, Jr. and Robert Shaw, Jr. have been promoted to associates of **Fisher and Spillman**, Dallas.

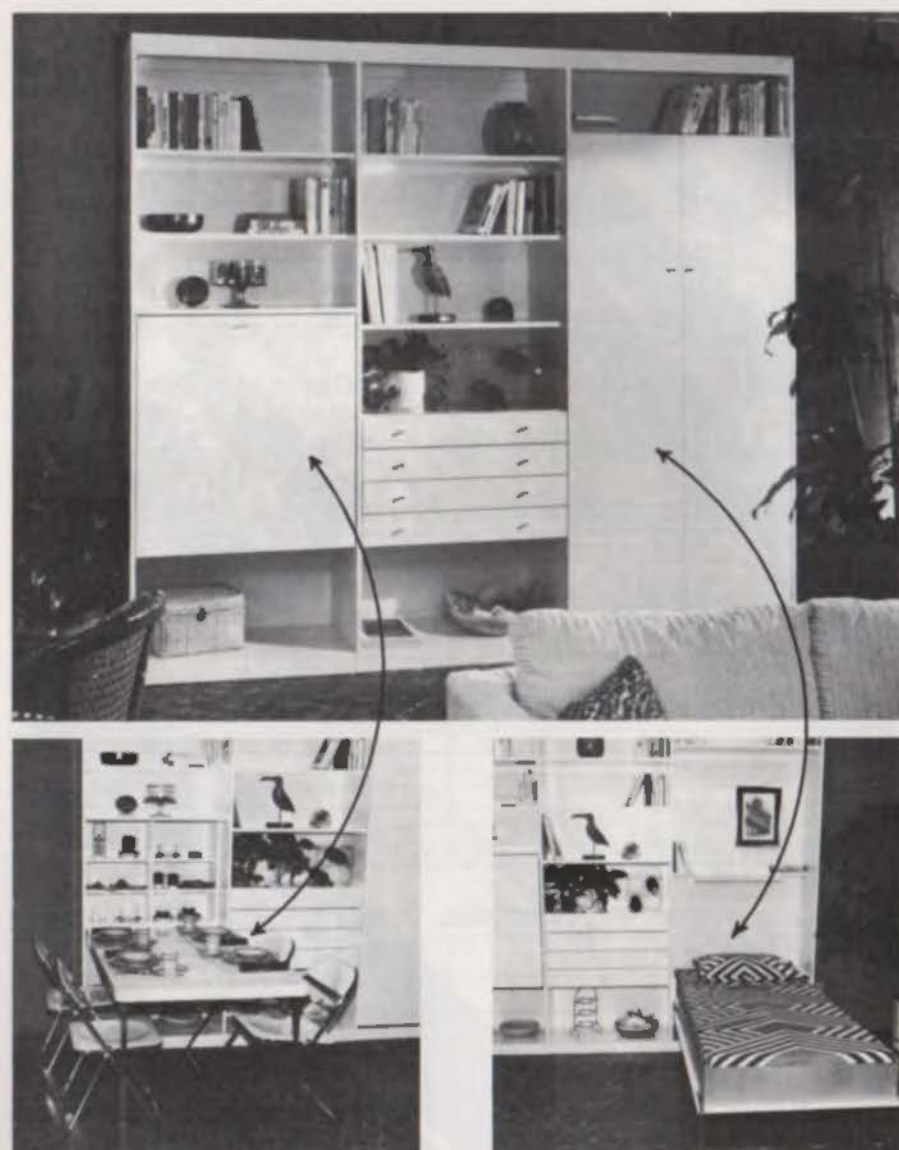
Virginia L. Pinnell has formed **V.L. Pinnell Associates**, 6430 Richmond, Suite 440, Houston 77057, (713) 789-6006.

Jeffrey Karl Ochsner has formed **Jeffrey Karl Ochsner Associates**, 2472 Bolsover, No. 376, PO Box 25340, Houston 77265, (713) 520-9530.

Henry Ortega has moved corporate offices for **ORO Partnership** to 6808 West Ave., San Antonio 78213, (512) 342-4172.

Donald Bosse, Bradley Burns and Matthew Schwanitz have been named associate partners with **Richardson Verdoorn Partnership**. Mary Powell, Monica Schwanitz and Carl Van Volkenburgh have been named associates.

Lewis L. Faulkner, Jr., president of **Faulkner Associates**, has announced the appointment of Ron Faulkner, vice president; Leon W. Noel, director of design; and Charles F. Schriever, director of construction documents. The firm has also relocated to Texas Bank Bldg., 1919 S. Shiloh Rd., Suite 300, Garland 75042, (214) 840-1104.



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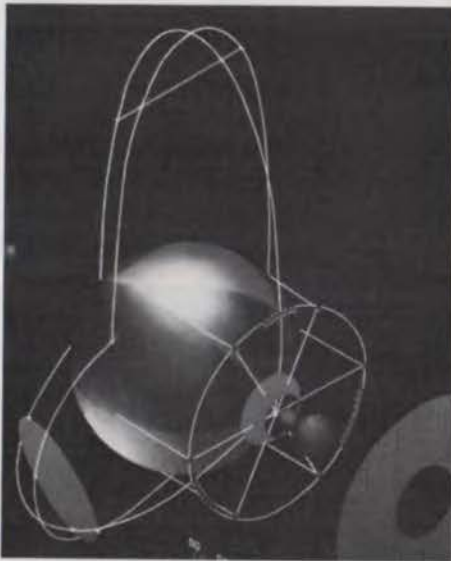
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SCHOOLS

A student environmental design project recently completed at **Texas A&M** has been placed on "indefinite" display at NASA headquarters. John Evans, as-

sistant professor of environmental design, had his class of senior students design a space colony for 10,000 inhabitants. Instructions dictated the colony be a resort for space shuttle passengers, a research and development lab for NASA, a repair facility for other spacecraft and a defense facility for the United States. Louis Parker, manager of NASA exhibits, said the Texas A&M projects are the first by university students to be exhibited there.



Texas A&M space colony

An 18-day tour of Spain emphasizing the influence of Spanish architecture and culture on the building types of Texas and the Southwest is being led June 10-27 by Martin Kermacy, Professor Emeritus, School of Architecture, UT Austin. Kermacy, a former Fulbright lecturer, is also an expert on Spanish Art Nouveau architecture. For additional information, contact Vivian Silverstein, (512) 471-1922, or write Spain Tour, School of Architecture, PO Box 7908, Austin 78712.

The School of Architecture, Texas A&M University, has been awarded an \$11,625 grant for four mini-CAD systems for student use by the Tandy Corporation under its Tandy TRS-80 Educational Grants Program.

The Department of Architecture, Texas A&M University, has a visiting Professor in Architecture position available from Sept. 1. Teaching will be at the graduate level and mainly concerned with design studios. More information may be obtained by sending resumes and letters of interest to David G. Woodcock,

Department of Architecture, Texas A&M University, College Station 77843, (409) 845-1015.

Maureen J. Costello, a third-year student at Texas A&M University, was the first place winner of the Design Competition sponsored by the Texas Society of Architects and Texas student chapters of the American Institute of Architects. Costello won \$500 in the competition to design a cultural center for Columbus, IN. Steve King, Dallas, and Lori Ryker, Boerne, were awarded \$250 each for second place. Mark Talbot, Arlington, received an honorable mention.

The sixth annual **Summer Academy in Architecture**, sponsored by the UT Austin School of Architecture will run July 8-August 18 and will be limited to 40 students interested in architecture careers. The longest running program of its kind in the Southwest, the Summer Academy is an intensive six-week course designed to provide basic skills to high school juniors and seniors, and to allow them a low-risk opportunity to examine architecture as a career choice. For additional information, write Summer Academy, School of Architecture, UT Austin, Austin 78712, (512) 471-1922.

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HON Company, 200 Oak St., Muscatine, IA 52761, (319) 264-7100.



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Brayton International Collection has introduced the ERGO chair designed by Damir Perisic. Four versions are available in the line: dining chair, lounge chair, wide lounge and two seater lounge. Brayton International Collection, 255 Swarthmore Ave., PO Box 7288, High Point, NC 27264. Distributed in Texas by Timco Associates, Dallas (214) 747-7130 or Houston (713) 523-4900.

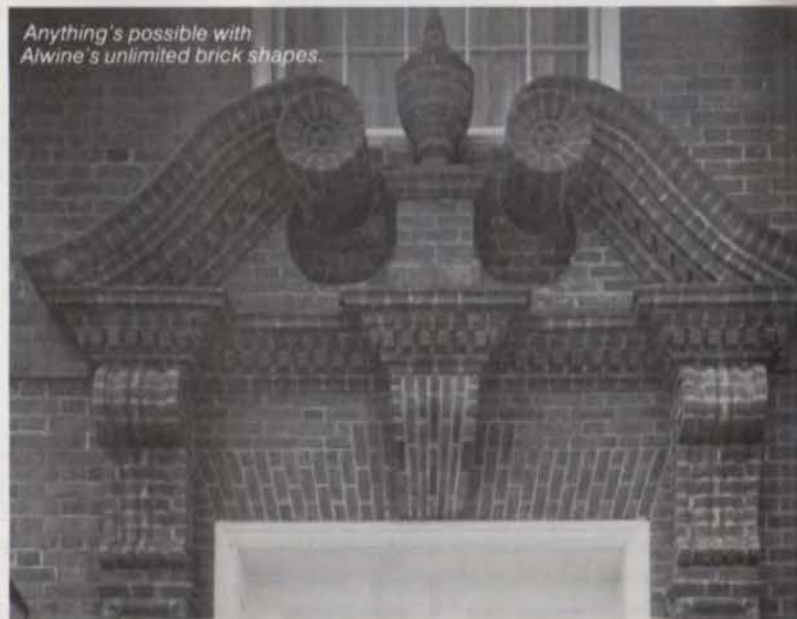
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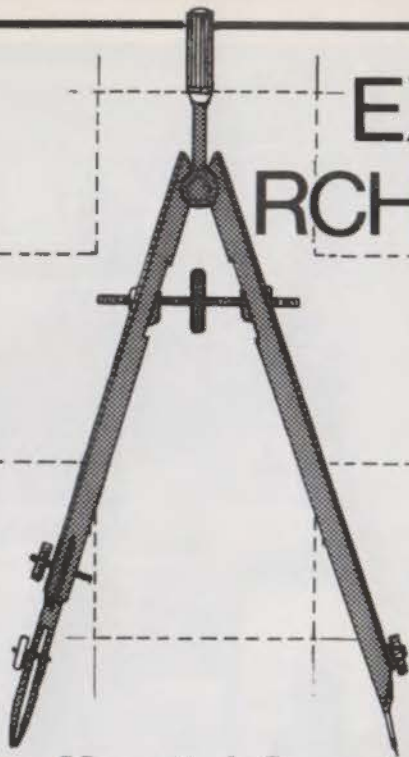
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FROZEN MUSIC

Madame de Stael once said (I believe it was on the Dinah Shore Show), "Architecture is frozen music." I have concluded that Madame is correct—especially if you created any in the state of Texas between last Christmas and New Year's Day.

On a regular basis, the most miserable week in any architect's life has got to be that period between Dec. 25 and Jan.

1. The staff, in its entirety, takes off in order to use those last few remaining non-cumulative vacation days, the partners go home to Grandma, clients go to Acapulco, contractors shut down the jobs, and you sit there alone—waiting on a phone that never rings. No one ever has a problem during dead week.

This year was especially awful. As the outside temperature hovered between zero and 12 degrees Fahrenheit, in space designed for 20 degree lows, anything put on butter paper was subjected to flash freezing. The question thus arises: now that the spring thaw is upon us, will a flood of Post Modernism sweep across Texas and drown us all?

My first realization that architecture can relate to music came during my freshman year at the University. During the course of his introduction to architecture lectures, Professor Walter Rolfe would stop and vigorously rap on the blackboard. He would wheel on his heel and inquire of the class, "What symphony was that?" Someone always knew, but it was never me! But then, none of us fresh from WW II ever responded—the only music we had heard for the last four years was the Army Air Corps song.

It was during my third year of architectural education that I first began to hear the music when I looked at the detail. In the darkened room of architectural history class, slide after black-and-white slide of frozen music began to melt into

lullabys which put me, and others, to sleep.

Houston's award winning "Orange Show" structure is pure folk music. I never pass the Alamo without hearing bugles; a walk through San Antonio conjures up sounds of flamenco and mariachis. Fort Worth's Kimball Museum is pure symphony, and I never see a regional work of O'Neil Ford or a Dave Williams house, but somewhere deep in my inner being Ernest Tubb is singing "Waltz Across Texas With You".

Obviously, some of the music doesn't play well. The apple-crapple refacing of historic structures produced only wreck and ruin, while punk architecture belongs to those deliberate design ripoffs who reproduce everything from chicken feathers to Palladian Arches and rusticated stone in Dryvit.

As you look at Pennzoil Place and its Houston sky cousins you hear a fugue (you better look that up). Great urban designs delivers Vivaldi's "Four Seasons," and the Hi-Tech of Paris' Pompidou Center could be nothing less than the heavy metal of hard rock. One could never walk into a high class Art Deco bistro without hearing jazz. A high school gymnasium built in the 30s literally jumps with the sound of the big bands.

It is left to the small buildings, which most of us produce, to be the frozen ballads, sonatas and country western of our day. So many of our buildings (like our culture) are about trucks, train wrecks, prison, Mama, drinkin', dancin' and D-I-V-O-R-C-E. Yet someone must be architect for the people. Remember that when you read the news that a "name" architect is coming to your town to design the only available project of real significance. Altogether gang, please join me and Willie and Waylon as we melt down "Blue Eyes Cryin' in the Rain"!

"Frozen music"—ah yes!



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