

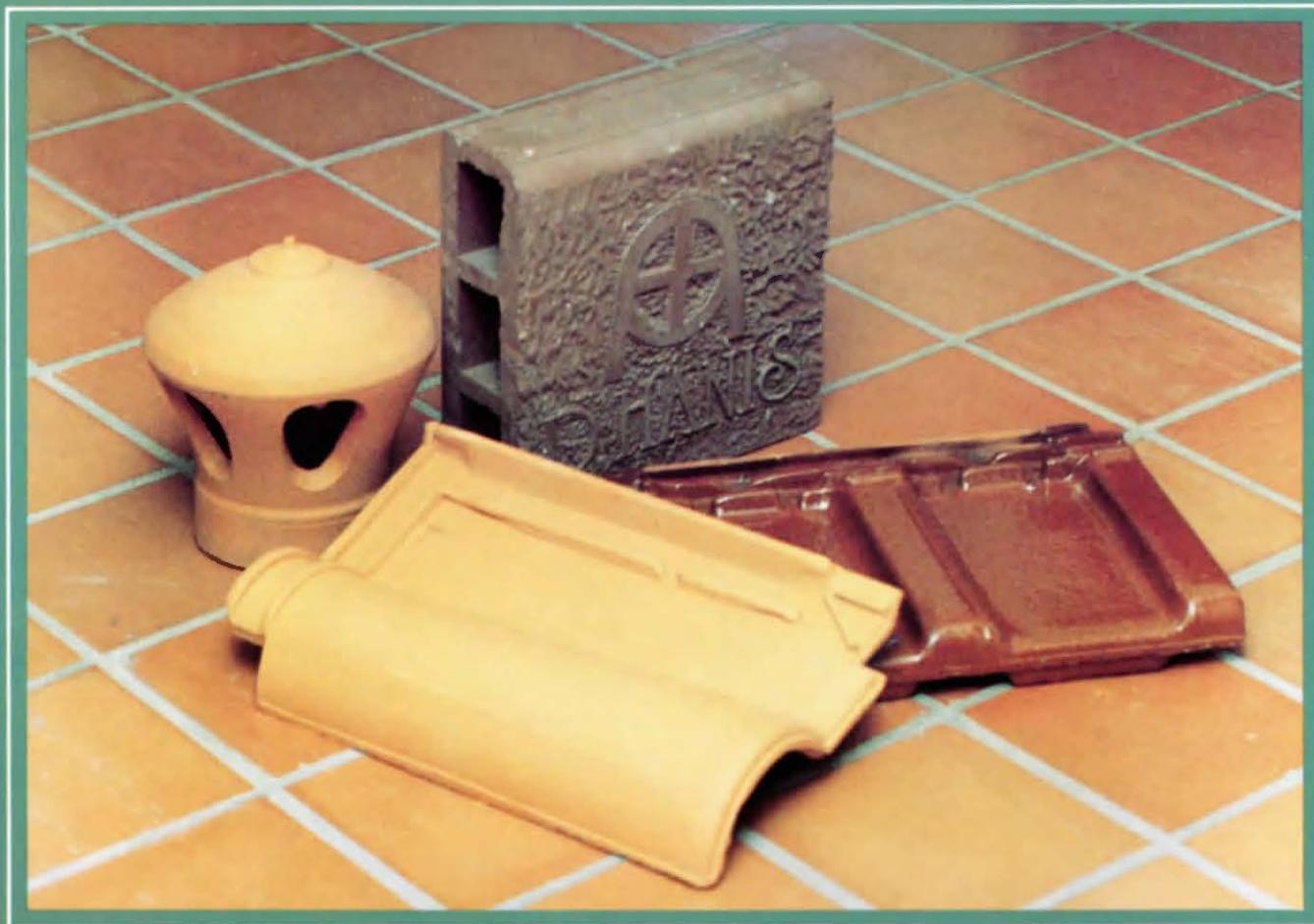
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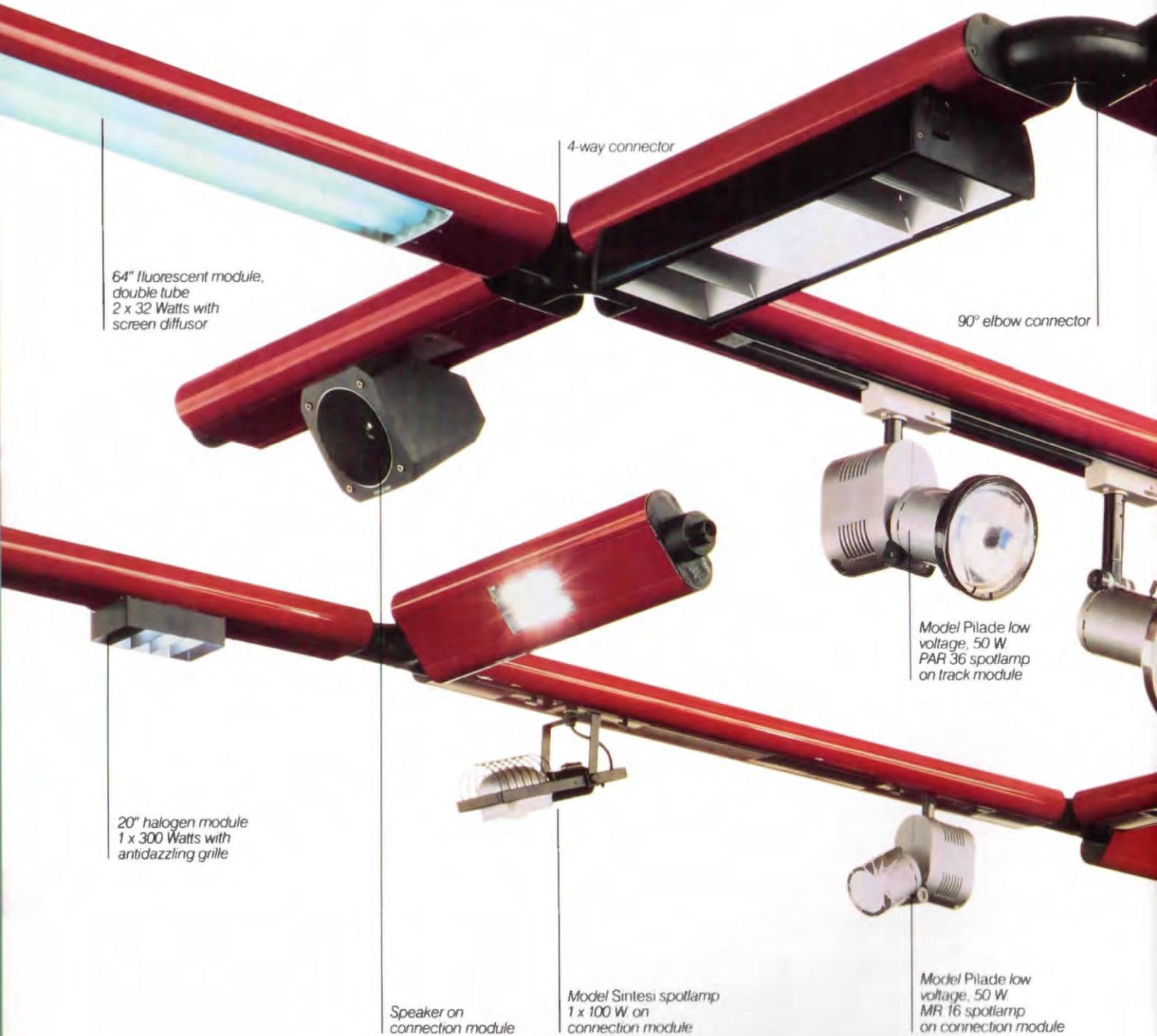
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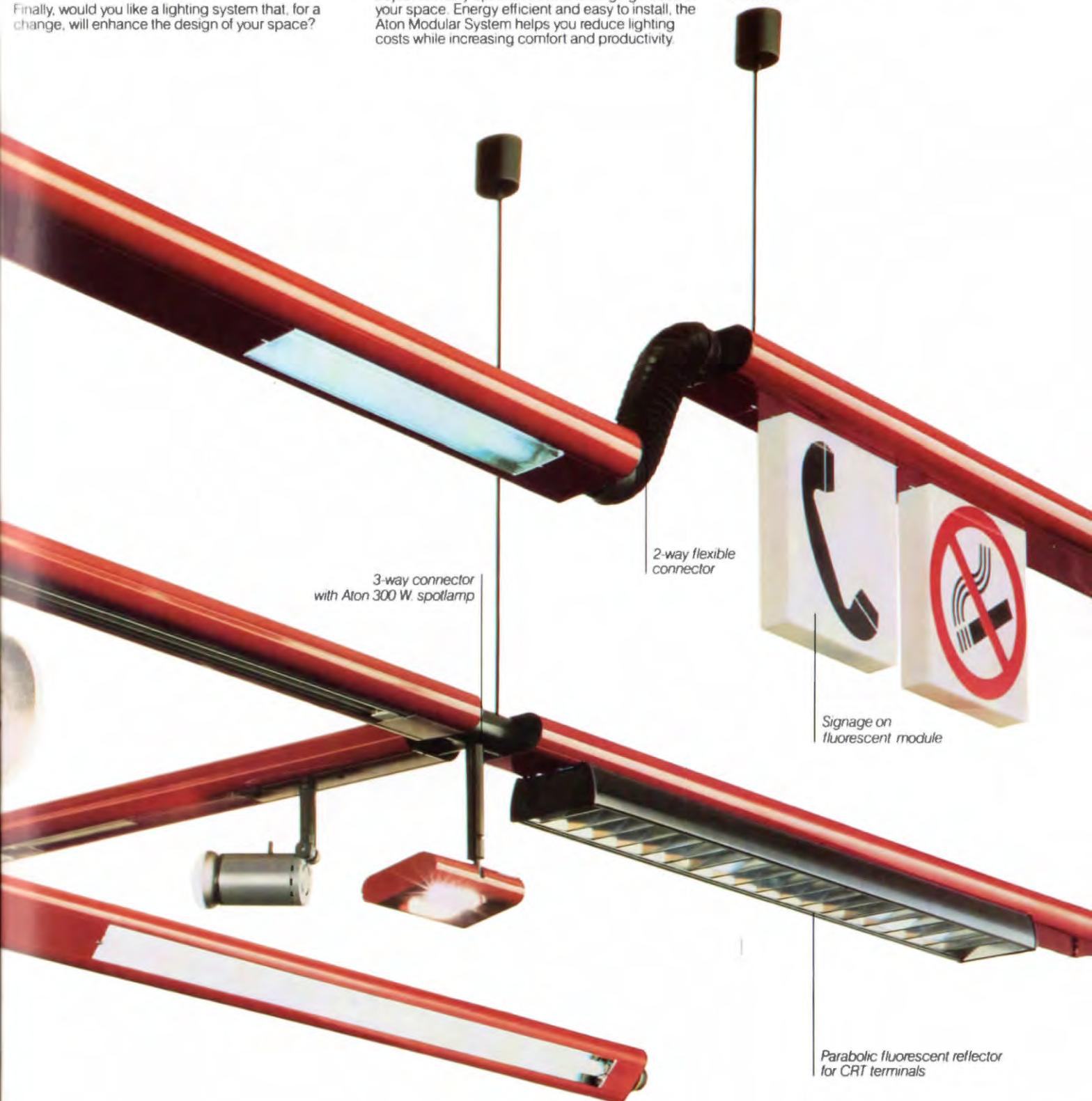
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Robert Venturi discusses the whys and wherefores of the Laguna Gloria Art Museum; four University of Texas students win awards with their designs for a Texas Sesquicentennial Center; and San Antonio's unused Missouri Pacific rail station gets a new owner and a better future.

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Eight new Texas houses: Keating House, Houston; Mashburn Residence, Bryan; Tittel Residence, Houston; Lasater House, Hebbbronville; Safi Residence, West University; Lake House, Austin; Gerol Drive House, Galveston; Earnest Residence, Austin

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The regional house—is its beauty more than skin deep? Author Howard Davis, an architect and UT-Austin professor, says the regional house is much more than an image. It's a vital link to the outside world.

(IMPORTED) MACHINES FOR LIVING 60

Someday high quality houses will be designed in an hour, built in a day, and occupied within a week. It's the home of the future, and the future is now. By Charles Graham

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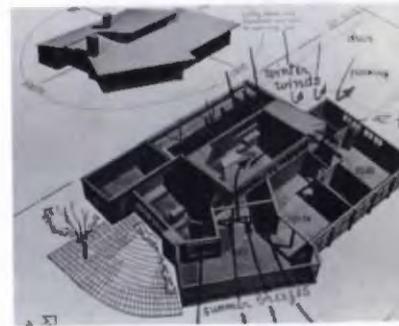
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COMING UP: Our Sesquicentennial Issue

ON THE COVER: Tittel House, Houston, Michael Underhill, Architect. Photograph by Damian Havia



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EDITOR: You and *Texas Architect* are to be commended for recognizing the important job that Texas architects are accomplishing in health care.

The January/February 1986 issue illustrates clearly that today's smart health-care providers are hiring architects who understand their building type and who are sensitive to the needs of patients and staff. The result has been a better built environment in a building type that many professionals have chosen to turn their designer backs on.

David G. Puckett

The Falick/Klein Partnership, Houston

EDITOR: Our magazine continues to improve with every issue. I have looked forward to each issue since my days as an architecture student.

It makes me especially proud whenever I spot *Texas Architect* someplace besides another architect's office. I hope our readership is ever expanding in the direction of non-architects. Our concerns for the primary elements of design and planning are quite evident. The January/February issue has, however, gone beyond those topics to an issue that is or should be quite important to architects: liability insurance.

I believe that TSA has an obligation to keep

its members informed on vital issues affecting their practices and livelihoods. That obligation was met with the liability-insurance article. I look forward to similar articles on other vital issues in the future.

Alan R. Sumner, FAIA

Greener & Sumner Architects, Richardson

EDITOR: Thank you for the kind references to the Don and Sybil Harrington Cancer Center, designed by Paul Rudolph, with Wilson-Doche as associate architects. Your readers may be interested to know that the crab-like structure of the cancer center was, in part, the consequence of a fight with our local Health Systems Agency over the size of the original building. Even though we did not build the front north and south wings, we and our patients are very pleased with the building.

Design of the cancer center stemmed from Paul Rudolph's consideration of the patient-examination rooms. Rudolph and I discussed the psychological impact of the building on patients, families, physicians, and other medical-staff members. Prior to designing the building, Rudolph and I spent a day with Dr. Jimmie Holland, chief of psychiatry at Memorial Sloan-Kettering Cancer Center in New York, investigating approaches to light, pri-

vacy, a sense of hope, and other issues related to the psychological stress of having cancer.

The remarkable feature of the patient-exam rooms [that Rudolph designed after these discussions] is that each is approximately the same size as a nine-by-twelve-foot room but feels much larger because it incorporates a longer diagonal than a square room would. In addition, the ceilings are pitched one and a half feet, increasing the volume. Clerestories and indirect lighting are employed where possible.

These features give patients a sense of space as well as a sense of knowing what is happening around them. Rudolph used the parallelogram from the patient-exam rooms as the dominant shape throughout the building. There are only two rectangular rooms—one for the soft-drink machine, and one for the physicians.

As a physician with an avocational interest in architecture as a fine art, I find it interesting that architectural magazines seldom describe medical facilities. *Texas Architect* is to be commended for its January/February issue highlighting health-care buildings.

Phillip Periman, M.D.

Medical Director

Don and Sybil Harrington Cancer Center, Amarillo

EDITOR: We were pleased to see the subject of architectural education covered in the September/October issue of *Texas Architect*. However, we were disappointed to see no mention of the architecture program at the University of Texas at San Antonio. Granted, ours is not an accredited professional degree program. Nonetheless, for many students it represents a viable route to licensing by the State of Texas. Our preprofessional, four-year degree in architecture also provides suitable preparation for entry into Master of Architecture programs at other universities.

With 375 students and 22 full-time and part-time faculty members, we feel that UTSA represents a significant addition to those institutions featured in the September/October issue.

We look forward to inclusion in any future articles on architectural education.

Leonard Lane

for the Faculty, UTSA

EDITOR: Congratulations. The health-care issue of *Texas Architect* is superb. What I like so much is the joint effort between the TA staff and the active professionals in the field. The issue clearly explains and documents the forces behind the issues we face in health care today. It also does not focus on the work of just a few who are so highly skilled in the field, but acknowledges the contributions of many.

Nadene Alexia Barna

Nadene Barna and Associates, Houston

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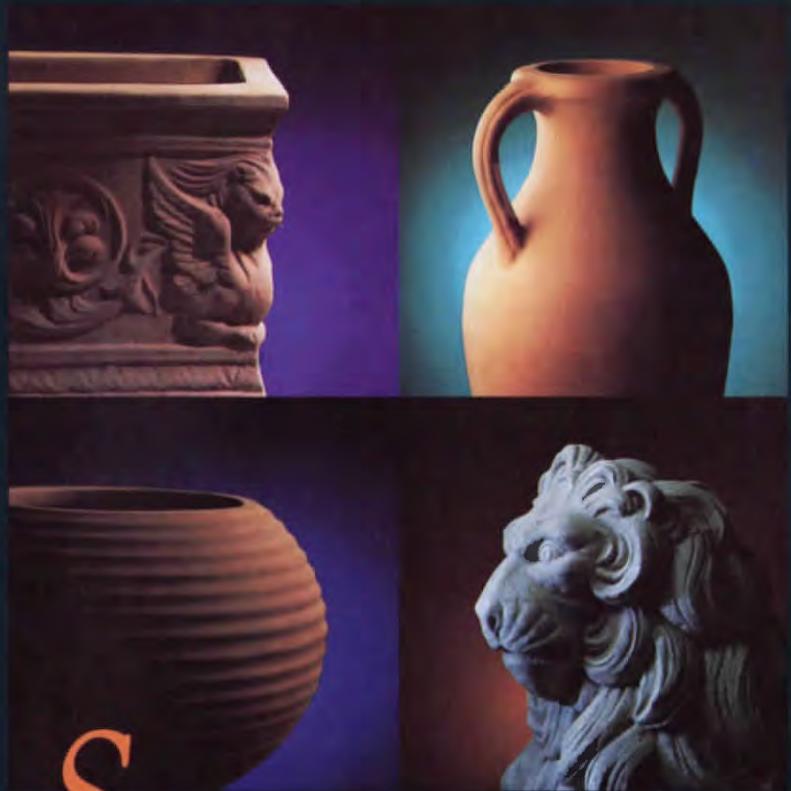
- In the Jan/Feb 1986 *Texas Architect*, the additions to Parkland Memorial Hospital in Dallas, TOP, which won a silver award in the recent Texas Architecture for Health Committee's design competition, were incorrectly credited to Harwood K. Smith and Partners. The project was designed by Harwood K. Smith and Partners and F&S Partners, both of Dallas. The Outpatient Clinic lobby, ABOVE, was designed by F&S Partners.
- The New Age Hospice in Houston was designed by Jason Frye & Associates, Houston.
- St. Anthony's Hospice in Amarillo was designed by Wilson-Doche Architects, Amarillo.
- A CRS Sistine Inc./Llewelyn-Davies Sahni, Inc. joint venture, is providing full architectural and engineering design services for the new Ben Taub Replacement Hospital, BELOW. Associated with the CRSS/LDS joint venture are Molina & Associates, James L. Marshall Associates, and Walter P. Moore & Associates, all of Houston.



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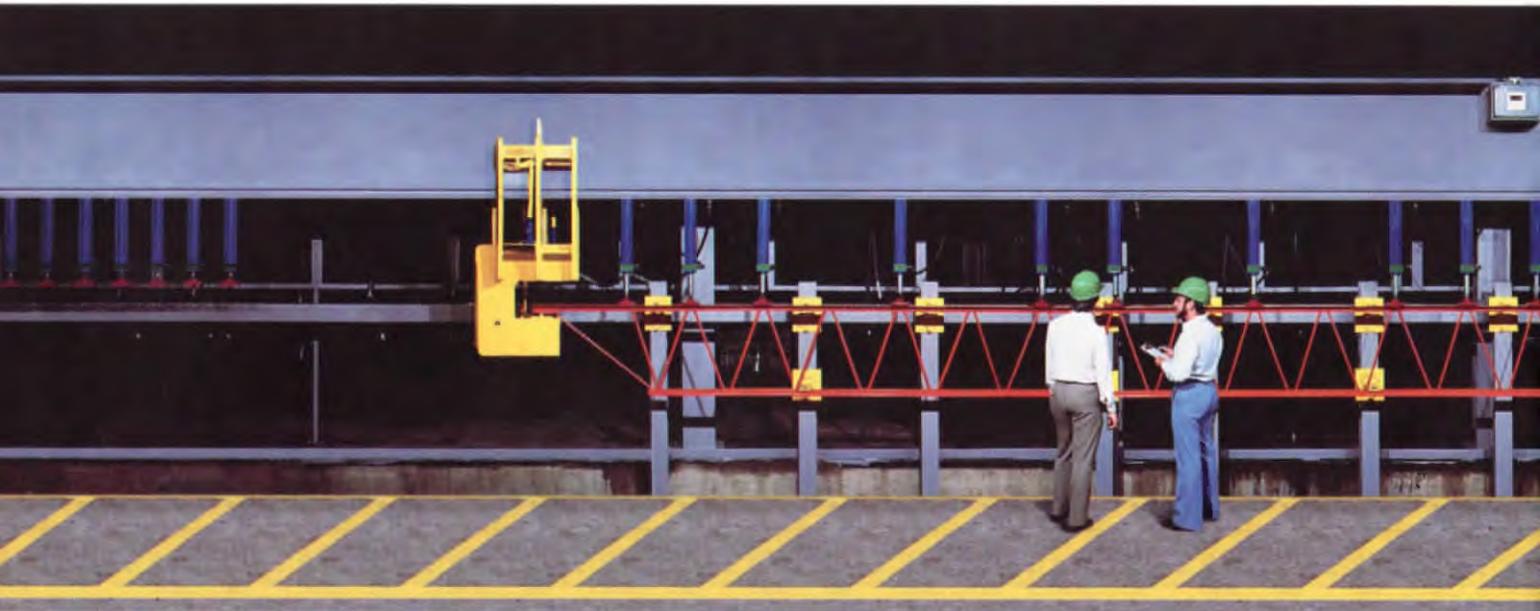


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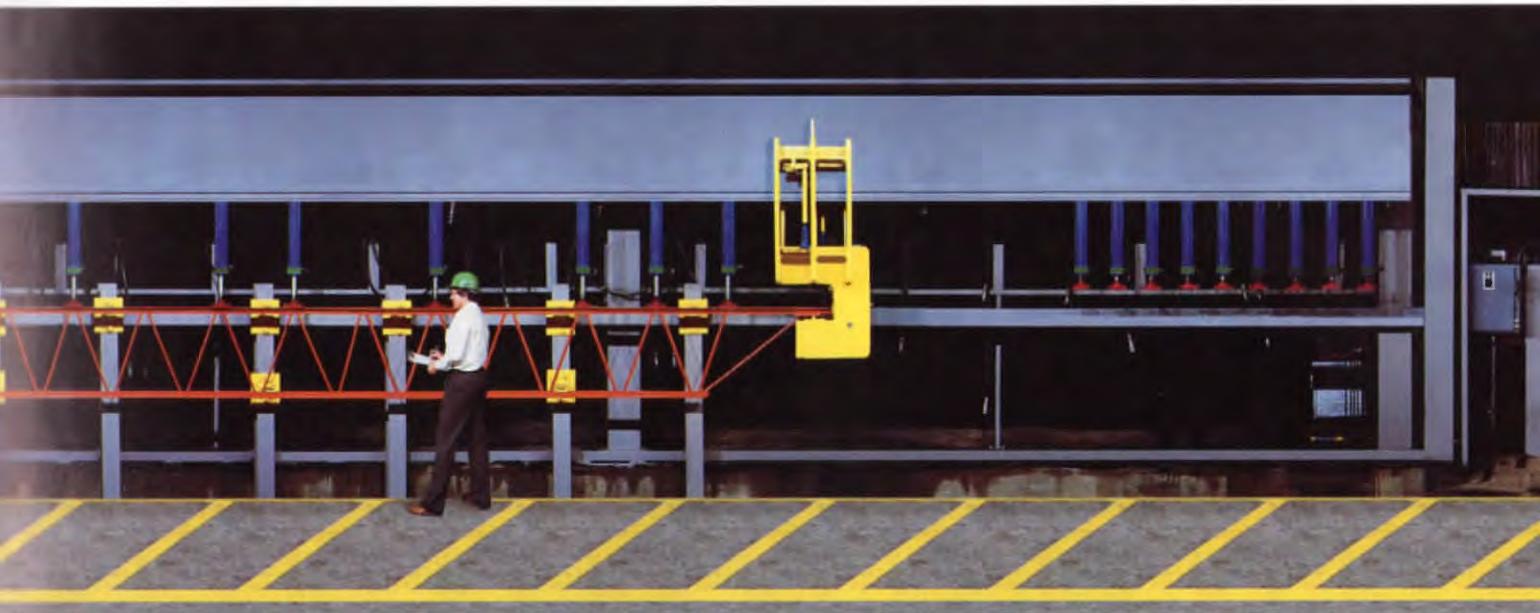


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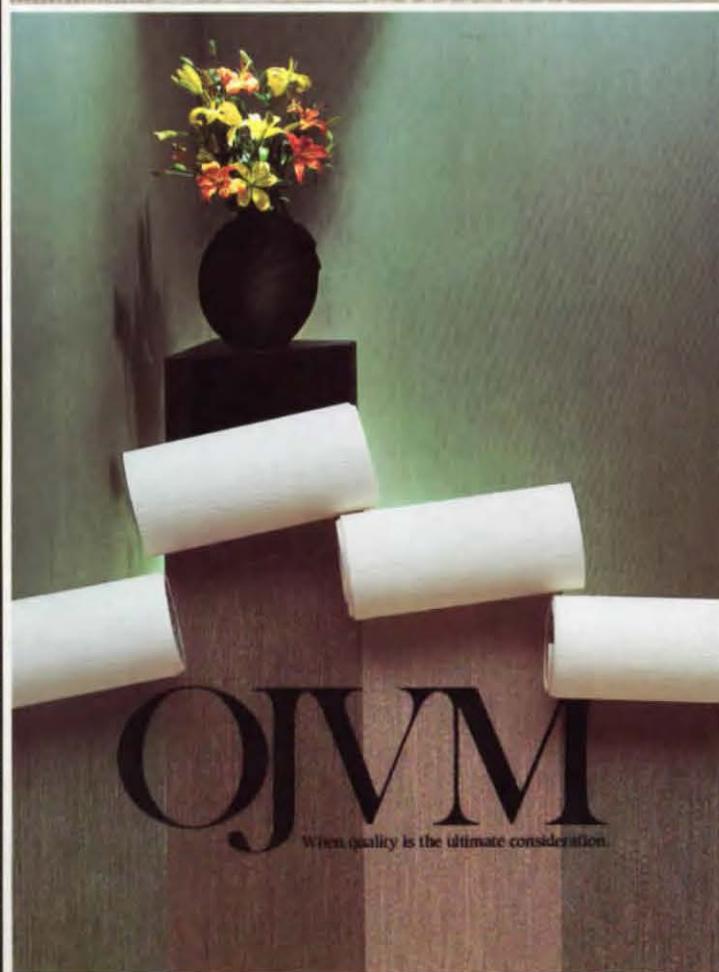
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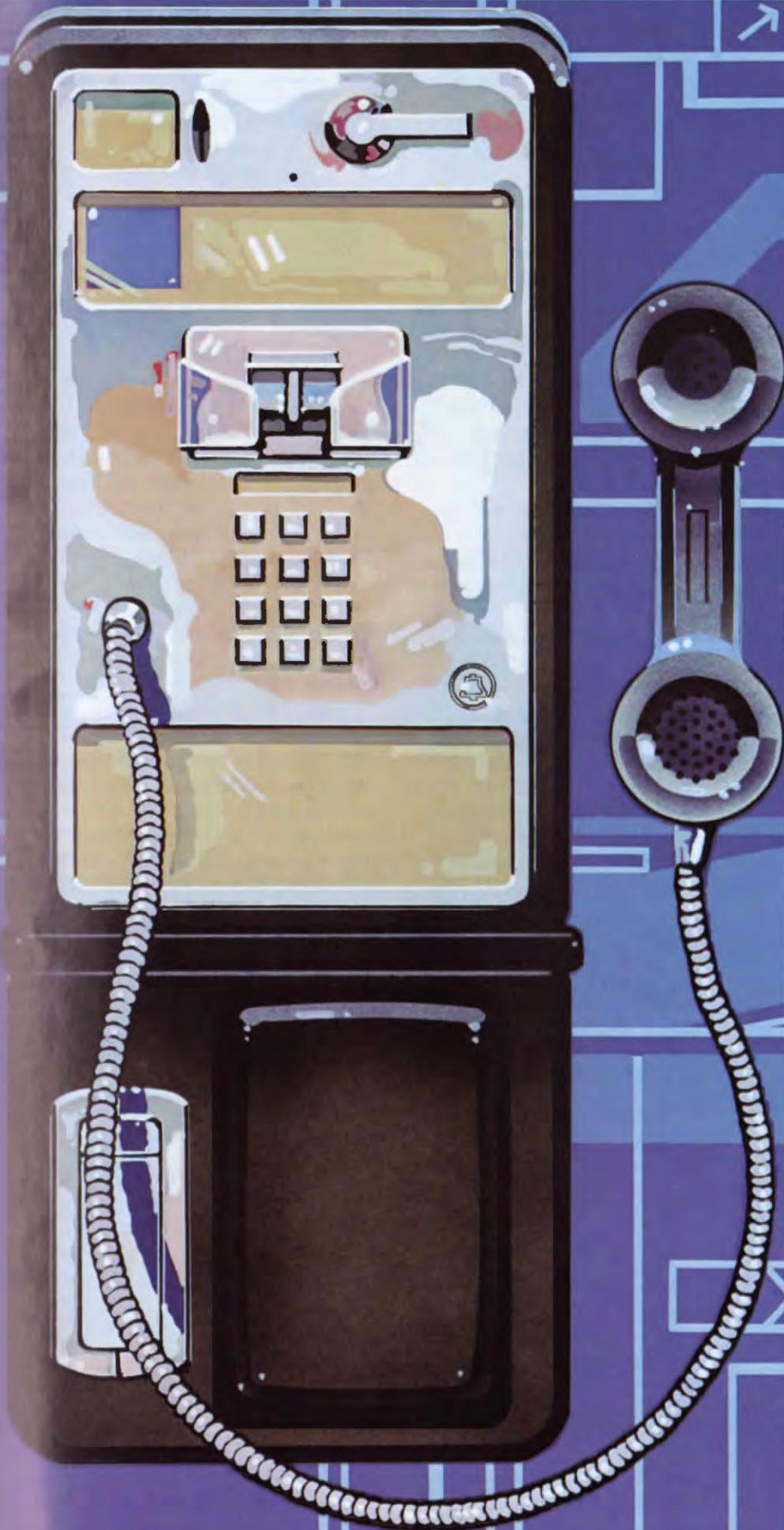
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*Edited by Charles E. Gallatin*VENTURI TALKS ABOUT FINAL
PLANS FOR AUSTIN MUSEUM

Principals from Venturi, Rauch and Scott-Brown, the nationally known Philadelphia firm, came back to Austin in early October to talk about what Robert Venturi called the last design "development" for the city's Laguna Gloria Art Museum. In an unorthodox process, the firm has made public, over the course of a year that started with a local tax and spending referendum, three designs for the building. Several schemes were published in the Austin newspaper. These designs were also included in an exhibit, organized by the Rice Design Alliance, that was shown at Rice University in Houston and, starting in mid-January, at the University of Texas at Austin. The publicity from these preliminary designs has caused confusion as to which of VRSB's designs was indeed the final one.

"If there is any confusion," Venturi said during an interview in the museum's temporary downtown headquarters, "it probably has to do with our first presentation just before the bond referendum. Shortly after we received the commission, we were asked to present a design in time so the voters could see it."

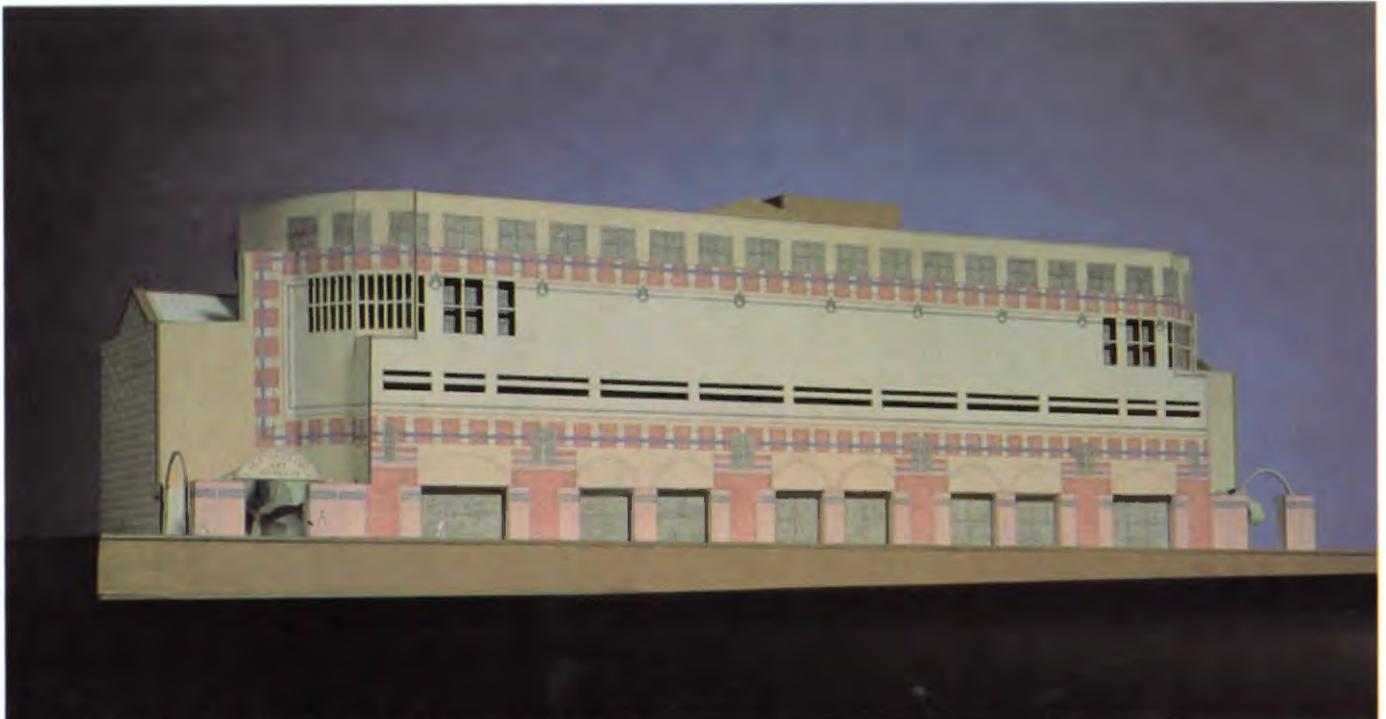
The museum's fund-raisers believed that an attractive rendering of the finished design might help sway Austin's increasingly tightfisted voters to support funding for the project. It is uncertain what influence the rendering had on voters, but the initial design was widely praised and the bond referendum carried by a landslide.

"The functional aspects were carefully considered," Venturi said of that early proposal. "Much of the thinking that went into the first presentation has remained. What you've seen [in later proposals] are some exterior changes. It was always our intention to develop our initial presentation further."

Venturi explains that VRSB goes through many "refinement" stages on all of their projects, though he admits that he had never seen so many VRSB schemes published prior to the final design.

"Our initial design featured big pilasters with a giant order of columns to address the giant scale of [planned neighboring] downtown buildings. In between these pilasters were large expanses of glass. But our client, like most museums, did not want all those windows. Museum curators tend to be leery of natural light because of its potential for damaging artwork, especially prints. So we kept working on the design."

The site for the new museum presented more than a few difficulties. Located in what is currently Austin's warehouse district, it is a sliver of land facing one of the city's first parks, which was donated by developers Watson-Casey Companies. The developers, who own a dozen blocks surrounding the site of the museum, are



Model of the last design "development" for Laguna Gloria Art Museum

planning to build a number of office towers in the area. Venturi had the challenge of setting the architectural precedent in a currently undeveloped area, in the same way that Edward Larrabee Barnes's Dallas Museum of Art set the tone for the proposed Dallas Arts District.

"The museum had to relate to many different factors on the outside," Venturi said. "The main challenge was for the building to hold its civic importance in a setting in which it will not be able to compete in scale. The warehouse district is surely going to become a high-rise, high-density area, while the museum will only be four stories tall. Solving this problem is made a bit easier because the museum will face Republic Square and therefore will be seen from a distance [and] by car."

In the latest refinement, the firm turns the facade into a giant sign, a marquee that can be read easily from afar. "I like the plainness of this feature," Venturi said. "It will look good compared to the razzmatazz of speculative office towers that will no doubt encircle the museum. It will hold its own because the little scale will look good next to the big scale."

Venturi found much to like in the tough requirements of the site. He said he was challenged by the tight parcel of land—basically a long, thin rectangle. Like a contestant on the television game show *Jeopardy*, Venturi realized that if a long, thin rectangle was the answer given, then the design question must be "What is a gallery?" He was struck, he said, by the elemental meaning of the word and its appropriateness for a museum.

"We began looking at great long galleries, like the Louvre and some of the palaces in Europe. So we organized the museum in linear processional galleries, and we broke these up into smaller spaces by changing height and scale."

Only the galleries holding prints on the third floor will receive no natural light. The other galleries will have a wide variety of direct and indirect sunlight. The first floor, which will most likely house large sculptural pieces, will have large expanses of windows. The second floor north gallery will be lit by clerestories. Along the south wall, a barrel-vaulted gallery will be skylit indirectly through a complicated series of baffles. Venturi said that after looking at Kahn's Kimbell in Fort Worth and Barnes's DMA, he believed one of the

galleries should be lit spectacularly from above.

The continuous barrel vault, not visible from the exterior, that will run the length of the building will have what Venturi calls "a sense of division," with varying ceiling heights to give the feeling that "you are not in a corridor."

The exterior will be built using local materials, including Austin cream limestone and Texas pink granite, and will include a series of nine bronze stars with rings attached, designed to hold banners during special exhibits. On the ends of the building, the facade becomes more playful, recalling "a fluttering flag," in Venturi's words.

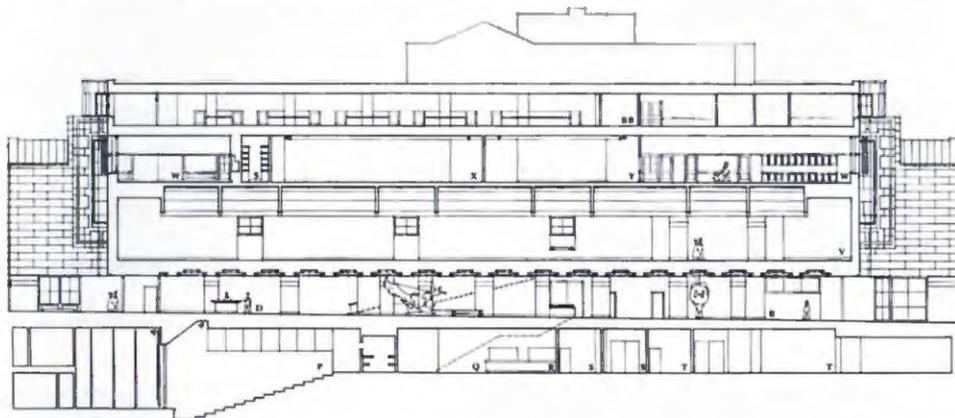
"With the materials and colors we are using," he said, "it should have an

addition to Oberlin College's museum and a master plan for the Philadelphia Museum of Art, this is the firm's first full museum project, and one on which he feels an unusual harmony with the museum's board.

"The client's view and ours coincided," he said. "We kept refining the design because of changing functional requirements, not because of aesthetic arguments with the museum's board."

He also has high praise for the Watson-Casey Companies, which donated the land. "In general, they realize that in giving the land to the museum, they will have a connection with a prestigious civic institution," he said. "I think they are very committed to the arts and to this facility."

Venturi's wife and partner, Denise



Laguna Gloria, section

American-flag quality—without being too corny."

Venturi said the Austin design was not influenced by other contemporary urban museums, although he admitted to admiring the museums of such disparate figures as Schinkel and Aalto. Instead of drawing on outside sources, he has tried to relate to the Austin vernacular. The entrance, located on the northeast corner of the block, reached through a small courtyard that, Venturi said, is an attempt to echo Spanish influences in the region. The building also exudes a Renaissance quality similar to that of many other buildings in Austin, particularly in its abstracted arches and low massing.

Venturi claimed that although this is only a medium-sized building among larger projects in his office, Laguna is one of his "most prestigious commissions." Though VRSB did design the famous

Scott-Brown, recently completed a plan for the warehouse-district blocks owned by Watson-Casey, entitled "Learning From Austin."

Although almost everyone seems to like the final design, some have criticized it for being "unadventurous" and accused Venturi of trying to please the mainstream.

Laguna Gloria might, in fact, signal a change in the designs of the dean of Post-Modernism—a term that, he is quick to point out, he dislikes. "No architect wants to be pigeonholed. But of course writers need words to describe architecture. I prefer to say I am not a Modernist. I like buildings that are very functional but that also include ornament. I accept contradictions in architecture. I believe in paying duty to both the inside and outside of a building. Architecture is going through an eclectic period. There is no universal ideal. In a way this is good, because doc-

trines should be the last resort of an artist. But from 1966 to now there hasn't been any great architecture. Probably that has to do with the changing clientele. Most clients are interested in building better mechanical systems. These days there is less of a chance to use good materials. Craftsmanship is a rare commodity. I think [practitioners of] Modernism did turn out some great buildings. But people suffered a lot from what was lost when Modernism became an edict."

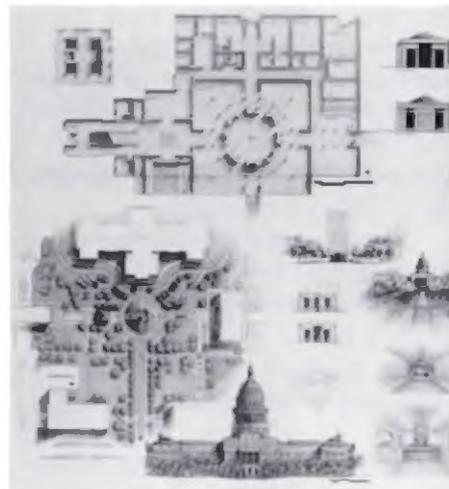
Laguna Gloria is VRSB's first important civic-building commission and one of the firm's first opportunities to work with very good materials. Instead of using these materials as embellishments to unorthodox massing, in the style of Michael Graves, VRSB has deployed them in a way that bolsters the firm's reputation as tricksters of scale and masters of "plain" decoration. What separates the museum from earlier Venturi designs is that it doesn't look "dumb," like something straight out of the drive-in America that Venturi is so thoroughly associated with.

Laguna Gloria is not in the unassuming vernacular of Guild Hall of Philadelphia,

overscaled and loud green, like Vanna Venturi's house. Laguna Gloria, like VRSB's most recently completed work, the elegant Woo College building at Princeton, is proof that Venturi's Main-Street-is-Almost-All-Right theory can produce successful architecture at the level of important civic projects, yet in a non-monumental manner.

These qualities seem to embody characteristics associated with Austin, where important people and institutions cohabit with a laid-back presence. The museum follows his advocacy of "both-and" contradictory inclusiveness: style-gaudiness, elegance-humility, oafishness-sveltiness. The building is not a radical, myth-shattering opus. It is a very good, calculatedly simple building that should dispel the notion that Venturi can write but cannot build. "Anyone can build a hut," he said, "but a sublime work is never an accident."

—Ray Ydoyaga



Fernando Bracer's first-place design

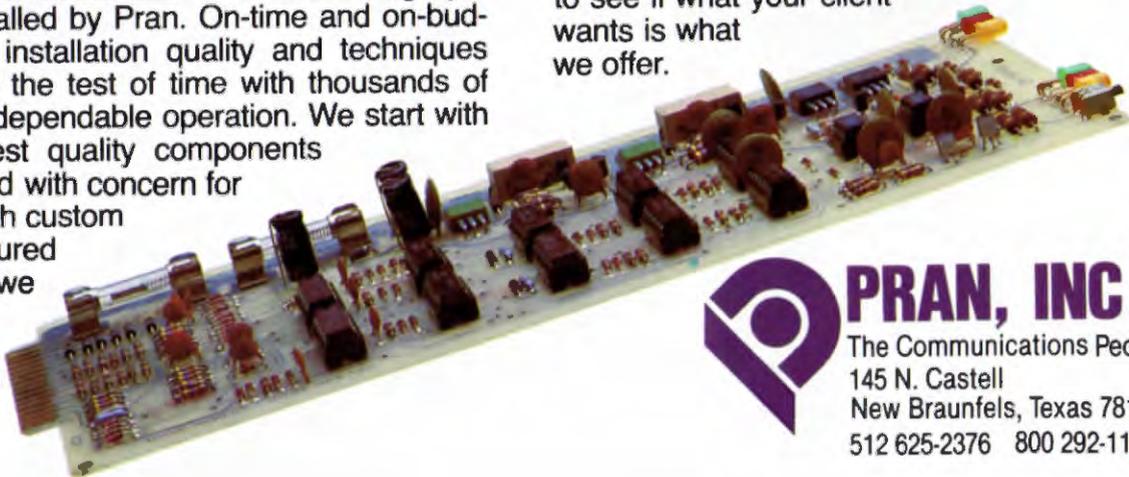
TSA STUDENT DESIGN COMPETITION WINNERS ANNOUNCED

Four winning entries in the first statewide TSA student design competition were chosen in late 1985 and displayed at the TSA annual meeting. Architect Fred D. Caywer of Dallas, Chairman of the TSA Student Liaison Committee, says that widespread

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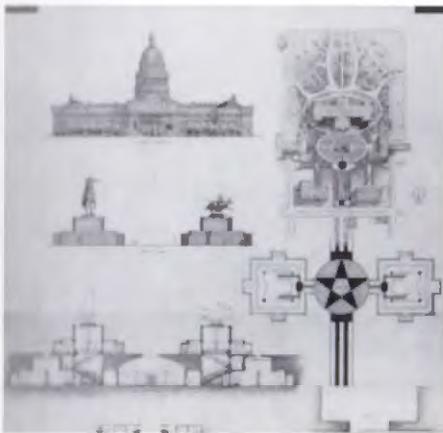
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Brent Bowen's design took second place.

support and response to the display of entries have kindled interest in a second competition, now being planned for late 1986. The 1985 and 1986 competitions are jointly sponsored by the TSA Student Liaison Committee and the TSA Associates Committee.

The program for the 1985 competition, written by Roy Eugene Graham, Architect of the Texas Capitol, and Alejandro Barberena, Chairman of the TSA Associates Committee, called for entrants to design a new visitors' facility, called the Texas Sesquicentennial Center, to be located near the north entrance of the Texas Capitol on the Capitol grounds.

Judging for the competition was done in two stages. First, entries were solicited from each of the state's six accredited schools of architecture. Faculty sponsors selected 20 entries from five of the schools (Rice University did not participate). Winners at the school level were awarded prizes ranging from \$50 to \$500.

Jurors for the statewide competition were: Elliott Carroll, FAIA, Executive Assistant to the Architects of the United States Capitol Building, Washington, D.C.; Henry N. Cobb, FAIA, of I.M. Pei



Brian Phillips's third-place design

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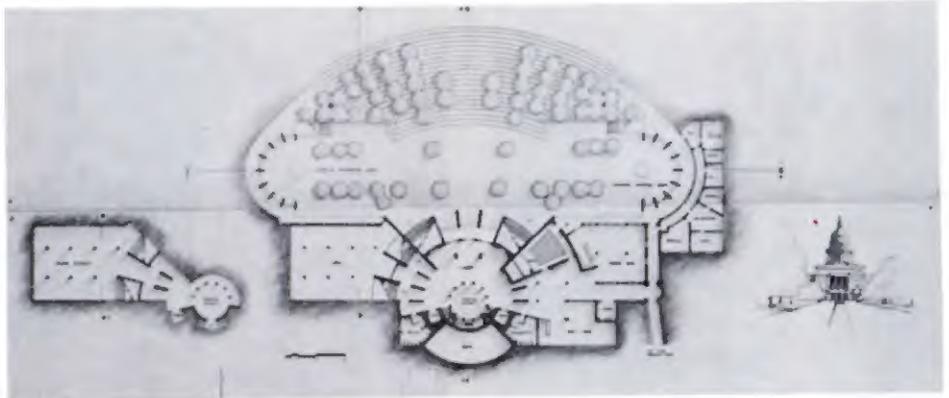
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and Partners, New York; Michael H. DaMore of Skidmore, Owings & Merrill, Houston; Texas Capitol Architect Roy Eugene Graham; Daniel U. Kiley of Kiley-Walker, Charlotte, Vermont; and Harry Weese, FAIA, of Harry Weese & Associates, Chicago.

The \$1,000 first-place statewide prize was won by Fernando L. Bracer, a third-year architecture student at the University of Texas at Austin, who was sponsored by faculty member Michael Garrison. The jurors praised Bracer's respectful response to existing elements on the Capitol grounds; he produced, they said, a simple, consistent proposal that provided great views of the Capitol and established open axial circulation. Bracer also won \$500 in the first phase of the competition.

Second-prize honors and \$600 were won by Brent C. Bowen, also a third-year student at the University of Texas at Austin sponsored by Michael Garrison. Bowen's entry, calling for a prominent sculpture on the site, impressed the jurors with its wit; additionally they praised the strong geometry of the design. Bowen also won \$350 in the school competition.

Third place and \$400 went to Brian



Richard Dobrot won fourth place.

Phillips, a 6th-year graduate student at the University of Texas at Arlington sponsored by UTA Dean George Wright and faculty members John McDermitt and Richard Ferrier. Jurors called Phillips's design both elegant and intriguing, with a good progression of spaces. Phillips also won \$250 in the UTA school competition.

Fourth-place winner was Richard Dobrot, who was awarded \$250. Dobrot was a third-year student at the University of Texas and was sponsored by faculty member Michael Garrison. Dobrot's entry was called the most interesting use of landscape design, calling for an amphitheater

that jurors considered an exciting extension of the Capitol rotunda.

In all \$7,250 in cash awards was distributed. Financial support for the awards and the coordination of the competition was provided by Criswell Development Company and National Gypsum Company, both of Dallas. Both firms contributed more than \$2,500. Dallas firms Marco & Associates and Brandt Engineering, along with Tribble & Stephens of San Antonio, each contributed \$1,000. Fourteen other architectural, engineering, and construction firms also contributed up to \$500 each.

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**MISSOURI PACIFIC DEPOT
RENOVATION PLANNED FOR
SAN ANTONIO**

A well-known San Antonio landmark, the unused Missouri Pacific rail station, has been purchased by City Employees Credit Union as the future site of its new offices. The credit union plans to restore the 79-year-old building's exterior to its original condition and add a 7,000-square-foot extension to the east side, all at a cost of \$3.6 million.

Located in the historic Cattleman's Square area on the west side of downtown San Antonio, the mission-style, domed station has been listed on the National Register of Historic Places since 1975. Orah Wall Investments owned the building prior to selling it to CECU at an undisclosed price. Several previous owners of the MoPac station have discussed renovation for the facility, but took no action. CECU General Manager Tim Haegelin says that is about to change.

The credit union's plans for the building's exterior include replacing the copper



San Antonio's Missouri Pacific Station, circa 1912

sheets that had been stripped from the surface of the dome, replacing the stained-glass windows of the depot's great rotunda, and remounting the hammered-bronze statue of an Indian holding a bow and arrow, which for 75 years adorned the

top of the building's dome. The two-story extension planned for the back of the building will be built in the same style and with matching brick in order to blend

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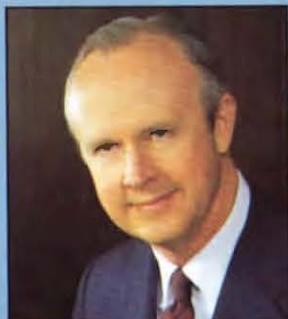
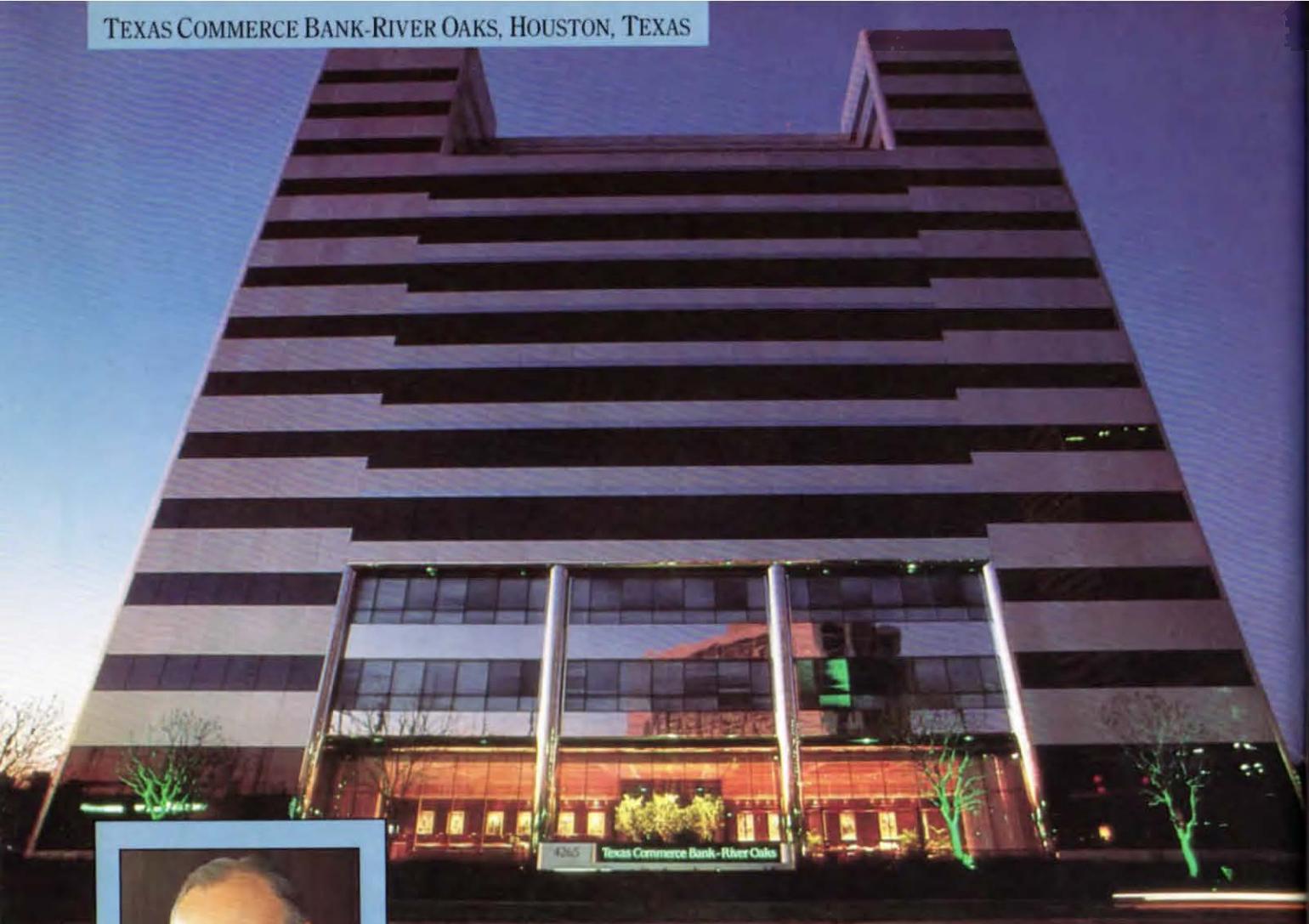
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with the rest of the building, Haegelin says. Drive-up windows will be designed to look like the station's original baggage-claim areas.

The interior of the building will have its grand stairways refurbished and archways reopened and new walls and flooring installed. Haegelin says the credit union was fortunate that there were no load-bearing walls inside the structure, allowing interior walls to be built as needed. Renovation and construction work on the building are due to start around June of this year, with completion set for 18 months thereafter, according to Haegelin.

CECU was within two weeks of closing on another site in the area on which to build a conventional building when San Antonio City Manager Louis J. Fox, a credit-union member, suggested they consider the MoPac station, Haegelin says. An inspection of the building revealed that although the interior plaster, walls, and wood substructure needed extensive work, the foundation, steel superstructure, and outside walls were in good condition. Although the credit-union officers were concerned about having to make extensive

and costly changes to the interior space in order to use it, they were reassured when their St. Louis-based design and building firm, HBE Corporation, called them with frequent reports about how well the space was working out. "It really turned out to be quite suitable for our needs," Haegelin says.

Located at the corner of Medina and Commerce streets, the Missouri Pacific rail station has been central in all plans to rebuild the Cattleman's Square area. Cattleman's Square Association spokesman Charles Toudouze says the credit union's renovation and occupation of the building will provide the area permanence and stability. Adds Toudouze: "The restoration of the number-one landmark in the Cattleman's Square area is very exciting."

THE AUDIENCE IS LISTENING INSIDE A TEXAS PROTOTYPE

Movie houses changed for the worse in the last two decades, but some Texas architects are leading a counterrevolution. They want to help reinstate an older, more

romantic regime and at the same time give the movie industry new ammunition in the war against cable TV and VCRs.

Starting in the 1960s, ornate downtown movie palaces were closed or demolished, and suburbia gave birth to the bare-bones, tiny-screened cubicles known as multiplex theaters. An Austin-based architecture firm, with the help of film mogul George Lucas, is reversing that trend, however, with its design for the nation's first film house built around Lucasfilm's THX sound system.

The Arbor Cinema Four, one of three new THX houses in Austin, is unlike any other new theater built in Texas. With its prominent Post-Modern facade of glass block, pitched slate roof and brick arches, it serves as a beacon for shoppers at Trammell Crow's northwest-Austin luxury shopping complex, the Arboretum Center. Unlike those in other shopping centers, the theater is not buried among large department stores as if it were a minor tenant. At the Mediterranean-like Arboretum, the Arbor Cinema looks like the anchor "store," the main attraction. Its architecture is exemplary even by the

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Concession area, Arbor Cinema Four, by Austin's Kinney Kaler Sanders and Crews

unusually high standards of the rest of the complex.

Instead of the typically cramped theater entryway, the Arbor offers a double-height lobby, with a set design that resembles a Disneyland pavilion. Boldly colored awnings, a massive clock tower, a concession stand that looks like a collection of little village shops, and a second-story balcony combine to create a space that is corny (especially the cloud-puff and twinkle-light sculpture on the ceiling) but appealing, like the best stuff of Steven Spielberg. One cannot help but smile at this space, which gives back to moviegoers some of the magic that has been missing from theaters for quite some time.

Built by Presidio Theatres, a local chain competing for a share of the Austin market with the national General Cinema, Mann and AMC chains, the expensive THX houses were built to keep Presidio a jump ahead. Unique market forces in Austin—a large, young population in a growing city with a lower-than-average screen-to-population ratio—led Presidio Theatres to hire the Austin architecture firm Kinney Kaler Sanders and Crews. The firm gave itself the larger mission of returning to the theater the grand gestures of old bijous.

“Back in the late 1960s,” said Gerard Kinney of KKSC, “the big palaces were being split into multi-theater cinemas. This was largely due to the Hollywood distribution system, which forced small-theater owners to bid for the right to show a film. The more screens a theater owner owned, the more likely it was that the operator would get the film he or she wanted. Splitting those grand theaters into little segments was awful. More unfortunately, it also set a design precedent for the suburban theaters that were then emerging. Instead of hiring architects to explore a completely new building type, the multiplex-theater owners just went to drafting firms, which churned out drawings of little black rooms with tiny screens and terrible circulation. But the aesthetic argument at that time wasn't really important. As far as theater owners were concerned, when the lights went out no one cared what a theater looked like anyway, and they were probably right.”

It was functional problems and concession-stand sales, rather than aesthetics, however, that led Presidio

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Sightlines, construction, and sound system contribute to the THX designation at the Arbor Cinema, Austin.

Theatres to try a new tack.

"In profit-making terms, a modern movie house is really a concession stand; the screen only draws customers. Because

the multiplex theaters weren't being designed properly, the owners were losing money to patrons tired of waiting in line. Design was getting in the way of sales."

Kinney's firm, in its first job for Presidio Theatres, addressed just such functional problems when they redesigned an existing theater to improve its circulation. In the process, they learned much about the peculiarities of movie-house economics.

"We did studies on that theater and found a simple fact: 90 percent of sales occur while people are waiting for the movie to start. That means you have to serve, typically, 400 people in less than 20 minutes. We saw that employees behind the counter were having to stumble over their co-workers while patrons got frustrated and went into the theater. In the theaters we've designed for Presidio, a concession worker only shares a station with one other employee, and they never cross paths. People get served much faster and Presidio sells more popcorn."

Presidio liked the increased sales and retained the firm to build other theaters. Meanwhile in Hollywood, George Lucas and Steven Spielberg were not only setting new highs in box-office receipts, but also new standards, if not for artistry, then at least for technical quality in their films, making movies with sound and brilliant color that most theaters simply couldn't deliver. Lucas realized that his expensive

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symphonic soundtracks were being played in theaters equipped for all the clarity and quality of a kazoo quartet. His Lucasfilm production company created a special division to combat the problem by advising theater owners and architects on the technological aspects of theater design.

The principal design imperative of this Lucasfilm division lies in the use of THX sound, conceived by Lucas's associate Tom Holman (the TH of THX).

According to Michael Swinney, Presidio Theatres' vice-president of theater operations, THX is a set of guidelines for theater design, covering sight lines and acoustics, and involving a highly advanced loud-speaker system coupled with electronic crossovers that power low- and high-frequency units separately.

In addition, says Swinney, THX requires that theaters be soundproofed from adjoining theaters and have extremely low ambient noise levels; that a number of very expensive speakers be installed in a structural system that helps project bass sound; and that projection standards, sound systems, and theater acoustics be coordinated with unpre-

cedented sophistication.

Although the THX guidelines required added expense, Lucas hoped the force would be with him and Steven Spielberg in attracting theater owners to the system they thought would make their films even more attractive to viewers. Hollywood's glitter twins were not disappointed. Theater owners all over America embraced THX and began retrofitting existing theaters.

But even the powerful Lucas was having a hard time convincing theater chains to build expensive *new* THX theaters. That is, until Presidio and Kinney Kaler Sanders and Crews came along.

"The Lucasfilm people are really geniuses," Kinney says, "but they just couldn't figure out how to lower costs. In older theaters, acoustics and sound dampening are relatively good, so you don't have to spend that much to come up to THX standards. But the THX standards for building new theaters and retrofitting relatively new theaters make it prohibitively expensive."

Presidio was able to build Southpark, the nation's first theater designed around THX, because KKSC came up with a

number of cost-saving measures. For example, THX required the installation of four massive speakers directly behind the screen, on a wall so massive that "it acts like mud so that the bass is not contained," according to Kinney. His firm figured out a way of installing these speakers without having to build this labor- and capital-intensive wall. (For obvious reasons, Kinney is secretive about the specifics.) Lucasfilm officials were so impressed that they have invited Kinney three times to their studios in northern California and incorporated some of KKSC's changes in their specifications.

Although Presidio spent 25 percent more on the Southpark than it usually does on new theaters, the gamble has paid off—company official Swinney says the extra cost was recovered in less than a month and that Southpark has been among the 10 top-grossing theaters in the state since it opened. KKSC applied knowledge of THX gleaned from the relatively spartan Southpark theater in building the more elaborate Arbor.

NEWS, continued on page 72

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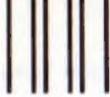
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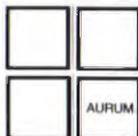
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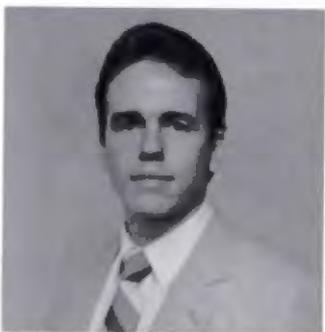


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In this issue we present two features. The first is a thoughtful reexamination of first principles in the continuing regionalism controversy, written by architect Howard Davis, who teaches at the University of Texas at Austin. The second is a somewhat baleful look at the lessons to be learned from the new wave of manufactured housing about to descend on American shores, by architect Charles Graham, who teaches at Texas A&M University, and whose research has gained him appointment to a U.S. Commerce Department panel on housing.

First however, we have a portfolio of eight new single-family houses designed by Texas architects. The projects in our portfolio cover a wide range geographically, although a glut in the Dallas-area housing market meant we saw no new houses there. All vary greatly in their stylistic expression. One bulks large behind its quiet street-facing facade, while another seems about to slide away through the underbrush, and another makes wonderful faces at people passing by.

What is perhaps surprising about the houses, however, is how little they differ in other respects. All are houses that express relationships between the physical and economic situations and the personalities of their occupants. This is no criticism, and these houses are designed exceptionally well from that standpoint.

But what of the other issues of house design? In a magazine on single-family houses, you don't expect to see designs concerned with the amelioration of urban or social problems. But where are the surprises—like Buckminster Fuller demanding "Madam, do you know what your house weighs?" Where are the designs that make gnomonic descriptions of, or prescriptions for, the web of relationships that form family life—such as Frank Lloyd Wright's contention that the hearth

should be the center of every home because it symbolizes paternal power, or Corbusier's experiments with open and private spaces at Pessac? Such architectural searching, although hinted at in some of the recent projects we have seen, seems to be awaiting a later day.

In this issue we also have the last work by Ray Ydoyaga as Associate Editor of *Texas Architect*. Ray has moved to Washington, D.C., directing his many talents to new professional opportunities. Many of Ray's former functions have been taken over by Charles Gallatin, who joins the TA staff as Managing Editor with this issue, and by David Brooks, who as Director of Communications edits the *TSA Handbook and Report*. We miss Ray, and we will do our best to keep up the standards he left for us.

—Joel Warren Barna

ARCHITECTURE AS UNDERSTATEMENT

By Joel Warren Barna

Photographs by Aker Photography



Living room, TOP, dining room, ABOVE, and bedroom, BELOW, show careful use of fine materials.



Richard Keating, FAIA, a partner in the Houston office of Skidmore, Owings & Merrill, says that even people familiar with his neighborhood tell him they can't remember what his house looks like. The townhouses across the street, yes. The house of one of the state's most celebrated designers, no. "That's just what I hoped for," Keating says.

He both entertains and travels frequently, and his house is in an "edge neighborhood," between a down-at-the-heels stretch of Montrose and the affluent area a few blocks north and west of the Museum of Fine Arts in Houston. Because of this he wanted the house "nice on the interior but underplayed from the street." There was a second reason for putting a modest, stucco-covered, street-hugging front—with a walled garden on one side of the narrow entranceway and a garage on the other—on what may be one of the more sparsely opulent houses in the city. Says Keating, "I didn't want it to be architecture as a statement; I didn't want to get into a game with the next architect who built a house in Houston."

What he did want was to preserve as many trees as possible on the 60-by-125-foot lot. This was accomplished by siting the 60-foot-wide, 3,000-square-foot wood-framed house (raised on piers, to avoid using a poured-slab foundation on Houston's notoriously shifty soil) laterally between two of the lot's largest trees, and actually building the exterior wall around a redbud tree. An 85-foot-long backyard was preserved and the space used for a lap pool and gardens. Says Keating, "I like gardening."

A two-story, gently bowed gallery, with clear-glass rectangular windows framed in lacquered wood and set into a robust grid, draws attention eastward into the garden area. The fenestration pattern is the same in the master bedroom to the north; glass doors, set back into a shallow wood deck, open to the garden from the downstairs dining and kitchen areas.

What Keating calls the house's one failure shows most clearly on the garden-side exterior. "I wanted the stucco completely covered with ivy, with just the glass showing through. Then we had a freeze and a couple of droughts. It's not easy to get ivy to do what you want." Without the ivy, the curved wall is too imposing—as if it were the first two floors of one of SOM's office towers.

Indoors, fine materials carefully used make up for whatever problems nature's uncooperativeness may present elsewhere. The floors are walnut, with wool carpet upstairs. The hearth beneath the shadow-boxed fireplace, countertops, and work tables are made of speckled Sardinian granite. A white marble shower culminates in the master bathroom. Colors and details throughout are understated but precisely controlled. Space in the house was planned for entertaining. The downstairs is "a 60-foot-wide room with partitions," which easily accommodates up to 300 guests. Upstairs areas are connected by a long skylit balcony/hall, opening onto the downstairs.

Although the house turns inward, it still maintains connections with the rest of the city. It is

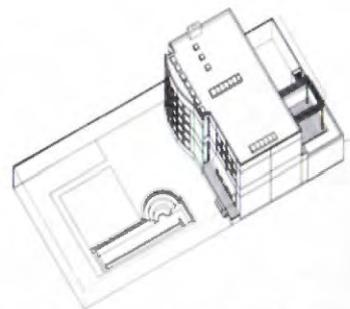
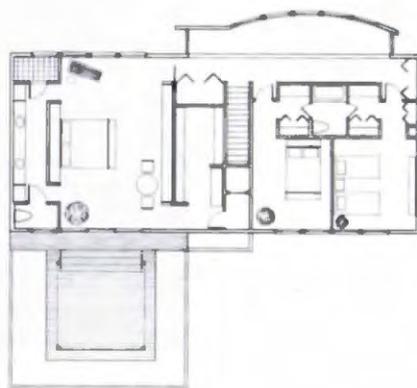


Weather permitting, ivy will cover the stucco of this massively scaled wall.

designed, humidity and bugs permitting, to allow maximum cross-ventilation. And the dining room is on axis with the spire of a nearby Georgian-style church. "It looks great lit up when dinner guests are there," Keating says.

Privacy and careful design that weds discipline to spectacular scale make Keating's house one of Houston's best best-kept secrets. —

PROJECT: *Keating Residence, Houston*
ARCHITECT AND CLIENT: *Richard Keating, FAIA*
BUILDER: *Mark Ruther*
CONSULTANT: *Claude Engle (lighting)*



FAR LEFT: *Ground-floor plan; LEFT:* *Second-floor plan; ABOVE:* *Axonometric*

Drawings by Peter Leoschke

A HOUSE LONG ON LIGHT

By Joel Warren Barna



Joe Mashburn of Mashburn-Maffei Architects designed and built this uncompromisingly linear house to fit on a six-acre site covered with 100-year-old trees. Deed restrictions required that new houses be at least 1,800 air-conditioned square feet in area. Only electric air conditioning was available, and rising electric rates threatened to make that much air-conditioned space prohibitively expensive. This "long house with a kink in the middle" was the solution, says Mashburn.



Mashburn began the design of the house with the idea of using low-cost, low-maintenance, rural-looking materials. He settled on a wood-framed structure, covered in galvanized corrugated sheet metal, and aligned east-west to respond to the solar conditions of the site. The imagery for the house, Mashburn says, grew out of a kind of psychic collision of two sources: vernacular metal structures, usually rusted through, found in the area; and the machined-metal look of Italian trains and 1950s-style Airstream trailers. The building would be a single story to maintain privacy, raised on concrete plinths to preserve the natural drainage of the site and to protect several trees.

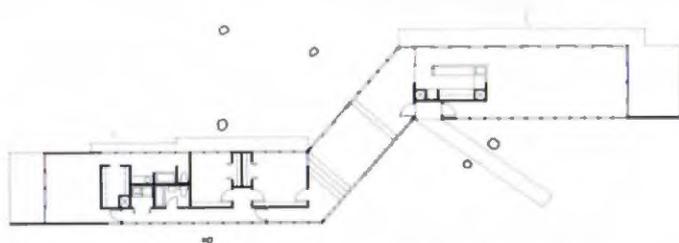
The design was refined after consultation with landscape architect Tom Woodfin of Dallas. "He saw a clearing in the site that we hadn't noticed before," Mashburn says, which could be used if the house was bent in the middle. Mashburn added an angled "dogtrot" section in the modified design, which in turn helped

solve the problem of air-conditioning use. It permitted division of the house into two zones, each with a separate heat pump controlled by a timed thermostat, effectively reducing electrical demand by almost half.

The house is heavily insulated to further reduce heat load. The roof, for example, features metal sheets above a vented air space on top of an insulated pine roof deck. Floors are also pine, and interior walls, except in the bedrooms, are made of the same metal used on the exterior. Windows and doors are aluminum-framed glass.

The result, constructed for just over \$36 per square foot, is frugal-looking but full of light, speaking a futuristic language with an East-Central Texas accent.

PROJECT: *House for Joe, Julia, and Mars Mashburn, Bryan*
ARCHITECT: *Mashburn-Maffei Architects, Bryan*
BUILDER: *Monte Trenckmann*
CONSULTANTS: *Carrol Claycamp (structural), Tom Woodfin (landscape), Julia Mashburn (interiors)*



Aluminum-framed windows, corrugated metal, and pine decking are used in the "dogtrot." TOP, living room. SECOND FROM TOP, and bedroom-wing hall. RIGHT, ABOVE: Plan





PHOTOS THIS PAGE: Long and low, the house evokes images of trailers, trains, and vernacular metal houses.
BELOW RIGHT: Axonometric



A FAMILY OF HOUSES

By Joel Warren Barna



Before: undistinguished, but with an informing simplicity

In renovating what he calls "an undistinguished corner-lot house" into a suitable setting for a family's collection of art, antiques, and other fine objects moved from another residence nearby, Michael Underhill first stripped the original structure of additions. This, he says, revealed a formal simplicity that guided his design for the project.

"We were trying to recreate the

elegance based in the simplicity of the original house, derived from the arrangement of building elements, rather than adornment or style," Underhill says.

To create usable space on the eastern part of the lot, and to make the new additions address streets on the north and west, Underhill developed the house as a linked series of simple blocks on the western edge of the lot.

Each block has a hipped roof surfaced in matching striped shingles and each "faces" the street—formality breaks down into playfulness. The pavilions, painted a uniform gray with white trim, contain distinct functions. The main house holds the kitchen and master bedroom; the others contain the living room and the garage.

The main entry was kept in the original building to the north. Since the brick of the facade was damaged when an old porch was removed, Underhill designed a stucco entrance "frontispiece," which plays a part in the development of the reorganized plan. Inside, a staircase directs passage to the newer parts of the house. The sequence establishes a procession through a variety of discreet spaces to the final destination, the light-filled living room, where the brick fireplace echoes the shape of the "frontispiece," providing a concluding focus for the house.

Michael Underhill



Michael Underhill



After: a new "frontispiece" for the entrance. TOP, and a new emphasis on "facing" the street. ABOVE

PROJECT: *Tittel House, Houston*

ARCHITECT: *Michael Underhill Architect, with Annette Fierro and Charles Rudolph*

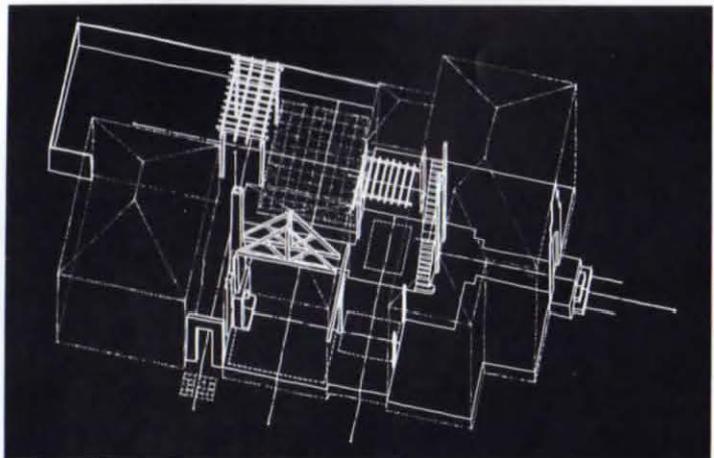
CLIENTS: *Frank and Maria Tittel*

CONTRACTOR: *King/McLaurin*

CONSULTANTS: *Cunningham Associates (structural), Joe E. Lee and Associates (mechanical)*



The striped, hipped roofs unify old and new sections.



The brick fireplace, LEFT, echoes motif from entry, establishing a procession to the house's center. ABOVE: Axonometric

SOUTH TEXAS RETREAT

By Joel Warren Barna



ABOVE: High, deep walls and wide porches define the house's center. BELOW: A house for a hard landscape

Lake/Flato Architects made this weekend house, built for the Lasater family in Hebbbronville, an evocation of the rewards as well as the demands of life in the arid South Texas landscape; a celebration of the light and air of a hard but beautiful country.

A central living room and kitchen, enclosed by high, thick stucco-over-wood-framing "storage walls," stands under a low-sloped metal pyramid roof with a tall, windowed cupola. Wide screened porches and breezeways surround the house's center and connect it with two bedroom wings, forming an entrance courtyard around a stand of gnarled mesquites. The central living room and bedrooms, comprising 3,000 square feet, are air-conditioned.

In mild weather, the design allows breezes from the small private lake to be caught by the

porches and drawn up through the louvered cupola. During the winter, rolling barn doors close the porches off so that it can be heated by the large porch fireplace.

Materials and finishes are simple and informal. The ceilings are made of tongue-and-groove pine boards. Floors are made of Saltillo tile indoors, with Mexican brick, laid over sand, on the porches. Every detail bespeaks an easy transition to the outdoors, yet provides a way to soften the effects of climate and site.

PROJECT: *Ranch House, Hebbbronville*

ARCHITECT: *Lake/Flato Architects, San Antonio; Ted Flato, partner in charge*

CLIENT: *Molly and Garland Lasater*

CONTRACTOR: *Phillip Storm*
CONSULTANTS: *Danysh/Lundy (structural)*





TOP LEFT: Plan; Porches, TOP RIGHT, can be closed off in cold weather. Living room, LEFT, and bedrooms are floored in saltillo tile.

WEST U. COUNTRY HOUSE

By Charles E. Gallatin



ABOVE: A larger-than-life arch and built-in bench establish a scale of familiar objects appropriate for the large den area.

The Safi residence revels in architectural flourishes without impinging on its neighbors in this older, dignified subdivision near Houston's Greenway Plaza. The brick-clad house stretches back to take full advantage of the depth of the long, thin site, as well as of the views and trees to the west.

Although the front of the house, with its single gable-ended facade and porch with brick piers, blends well with its neighbors, the back of the L-shaped structure employs an overscaled window element and a two-story semi-cylindrical wall protruding from the top of the "L," reflecting its significance for the clients. John Rogers, principal architect for the project, said he was influenced by 18th- and 19th-century architects Webb and Lutyens in designing the house, particularly the round wall. "It's a massing gesture that you find in a lot of old English country houses," he says. It also helps establish the transition from the driveway to the back yard. According to Rogers the view from the east side of the house is unremarkable, and for that reason it was zoned for service and other subsidiary spaces.

Inside, exposed collar beams and gracefully curving walls combine with columns to produce a mixture of new and old. "There is a certain degree of eclecticism to the house," Rogers says. The

overscaled window at the back of the house creates a light, open area, which is juxtaposed with a larger-than-life arch, set deep into a corner recess of the east wall and sporting a built-in bench. The combination of familiar elements humanizes the scale of the large den area.

In the master bedroom a "floating" wall serves as a headboard; it conceals twin sinks in an abbreviated dressing area, as well as the door to the closet. From the closet a window looks down on the living area, allowing in natural light during the day. The wall arch, platform bed, and painted rafters supporting indirect light fixtures lend a lightweight feeling to the clean, spartan lines.

Materials and finishes are smooth and elegant, producing a sense of solidity. Hand-made Mexican tile on the fireplace, French tile on the floor, and finishes in warm, neutral tones give the house a solid yet graceful air. Detailing throughout follows the same motif: smooth, clean, solid.

PROJECT: Safi Residence, West University

ARCHITECT: Chelsea Architects, Houston; John W. Rogers, principal

CLIENT: Hazim and Debbie Safi
CONTRACTOR: Windham-Martin Interests



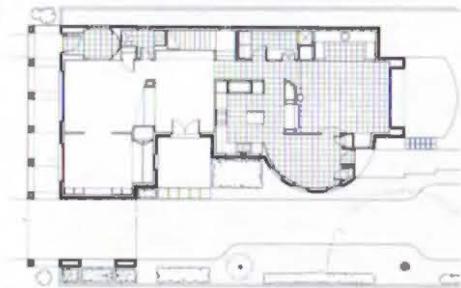
Second-floor plan



ABOVE: An overscaled window element and semi-cylindrical wall establish the living area's importance.



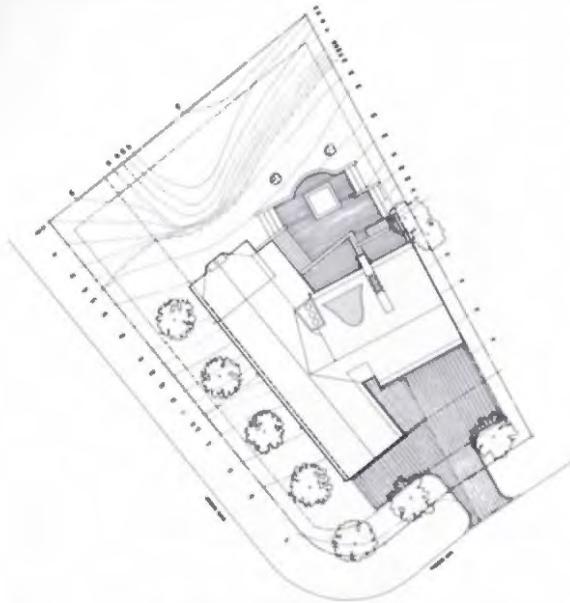
ABOVE: The house blends well with its neighbors. Floating wall, RIGHT, doubles as a headboard.



First-floor plan

RESIDENCE ON A HILL-COUNTRY LAKE

By Joel Warren Barna

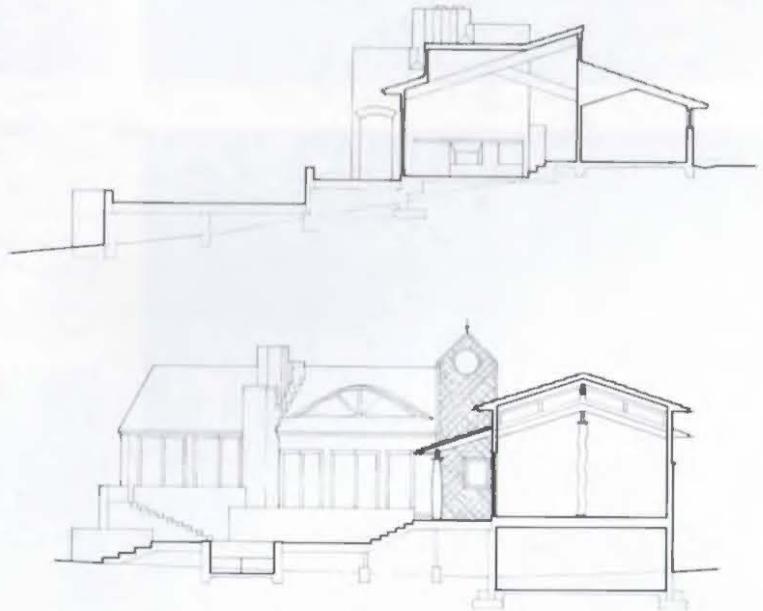


Sited on a steep hill overlooking Lake Travis west of Austin, this house commands extensive views north and west to the lake and the surrounding hills. The house hugs the hillside contours tightly; the plan is skewed to preserve rock outcroppings on the site.

While the street-facing elevation is low and unobtrusive, the lake side employs overscaled elements and dense massing in what architect Gerald Moorhead calls "a pile of forms" rising above a base of spreading terraces to a "castle on the Rhine" skyline. Sculpted chimneys, an enlarged eyebrow dormer, and a latticed tower dominate the ridge as seen from the water.

Local traditions of stone construction are echoed inside and out to evoke a country-house image. Cypress siding and interior panelling are worked into textures and patterns; inside they play off massively scaled stonework over the fireplace and the sculptural forms of twisted wood columns and cedar tree-trunk posts. Tile floors harmonize with softly colored interior stains. PROJECT: *Residence on Lake Travis* ARCHITECT: *Gerald Moorhead/Architect, Houston* CONTRACTOR: *Manuel C. Taboada, Inc.* CONSULTANTS: *Luis Lemus, Jr. (structural), Will Fleming (landscaping)*





OPPOSITE PAGE, TOP: Site plan; BOTTOM: A quiet facade toward the street. THIS PAGE, TOP: Toward the lake, the house presents tightly massed sculptural forms. LEFT: Terraces step down the rocky site. ABOVE: Sections

TRACT HOUSE TRANSFORMED

By Charles E. Gallatin



The second-story porch is ideal for relaxing.

L. Barry Davidson Architects of Houston took this basic brick-fronted tract house on the shores of Lake Madeline in Galveston and added a second story and numerous new windows to produce a fresh, new home for the owners, John and Letha Barber, both physicians.

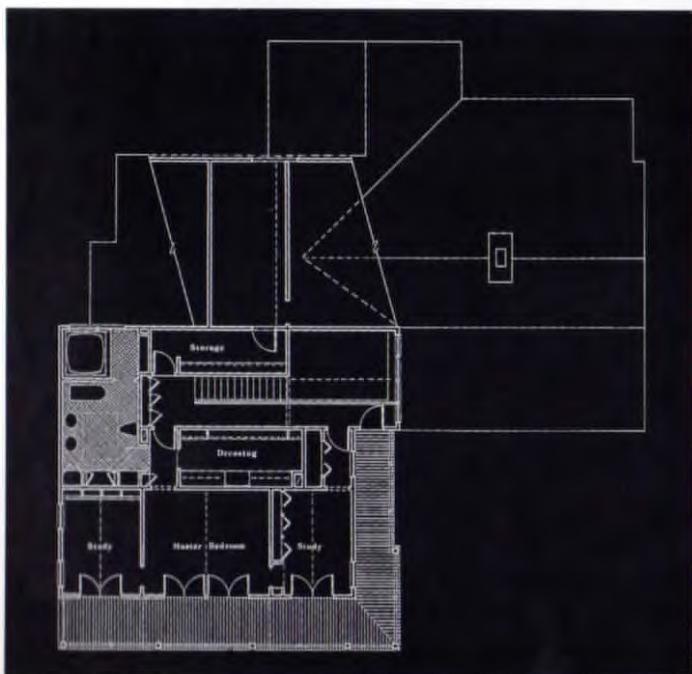
Built-in cabinets and a circular window were added to the existing vaulted living room and dining room. The vaulted ceilings provided the design direction for the additions: a new breakfast room, a new stair hall, and a new upstairs master bedroom, some with beaded board and all with gabled ceilings. A solarium was added off the living and dining rooms, capitalizing on the solar heat gain in the winter and adding a casual transitional element to the area next to the pool. A new kitchen, reorganized utility room and master bedroom transformed into a pool party room with bar and TV complete the first-floor renovation. The former den has become a billiard room.

A second story, added over the garage, became a master bedroom. A bath suite, walk-in closet, cedar closet, loft, and

studies flanking the bedroom complete the addition. The vaulted ceilings and large, semi-circular windows overlooking the pool and the lake give this addition an eclectic Victorian/Jamaican/Cape Cod expression. An L-shaped wraparound porch completes the exposure to the south and to the water, providing cooling shade in the summer and a convenient spot from which to enjoy the view and the breeze. A large vault on the south end of the master bedroom is echoed in the vault on the porch.

Cool seaside colors, fanciful moldings, and special lighting all contribute to give this home a new look from the inside out, and a new approach to the life that goes on inside.

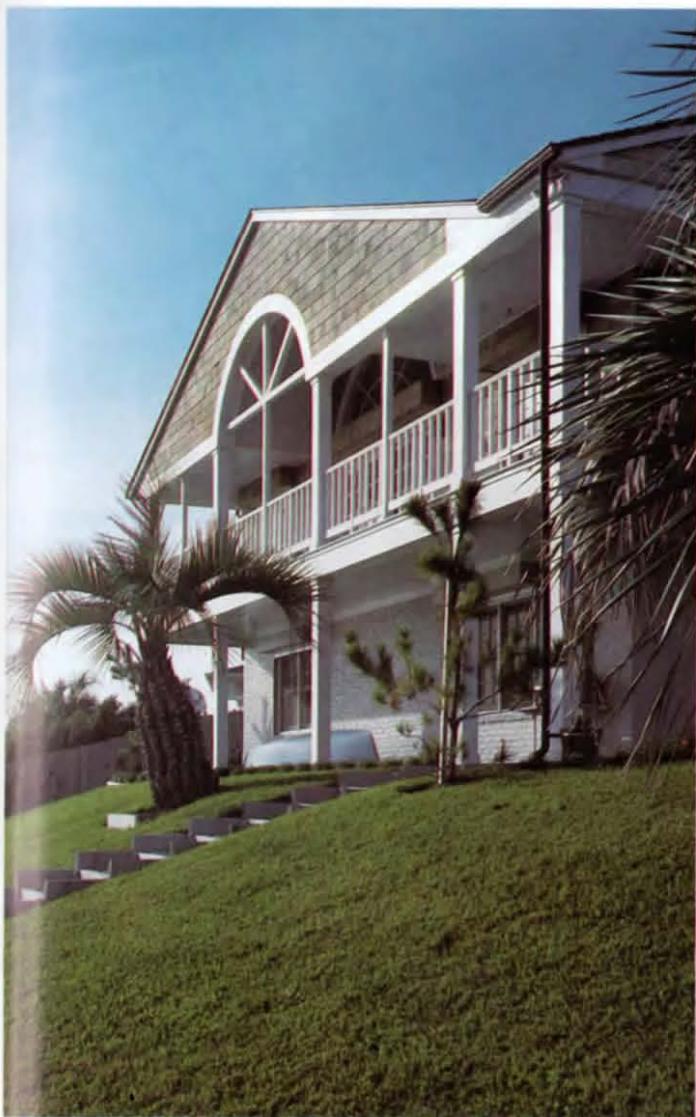
PROJECT: Gerol Drive House, Lake Madeline, Galveston
ARCHITECT: L. Barry Davidson Architects, Houston
CLIENTS: Drs. John and Letha Barber
CONTRACTOR: Holliday Builders, Inc.
CONSULTANTS: Cunningham Associates (structural)



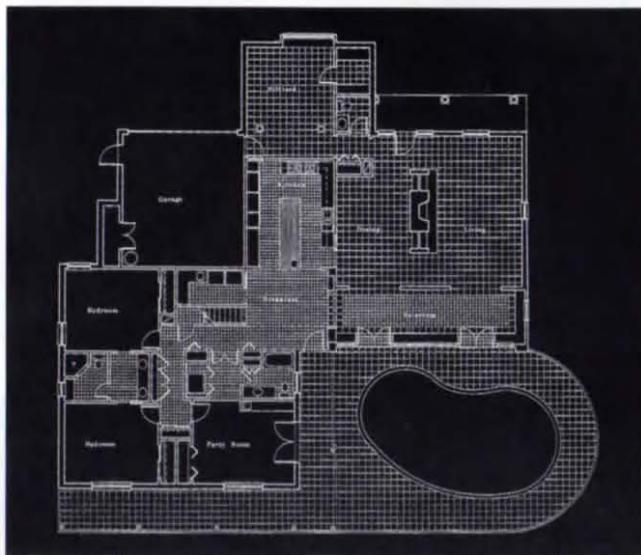
Second floor plan



Studies flank the master bedroom.



The semi-circular windows are echoed in the vault on the porch.



First-floor plan



The house before the renovation.

EARNEST RESIDENCE

By Joel Warren Barna

Thom Earnest



Northwest elevation sports a disguising parapet.

This white country villa by Austin's ETA Associates seems at first to speak with a Savoyard accent, its finish and massing recalling in part a more formal, softer version of the house designs of French Modernist architect Le Corbusier. On closer inspection, however, the house also reveals the fluent use of Post-Modernist vocabulary.

The house was planned from the ground up and from the inside out, according to its owner and chief designer, who says the first consideration was ecological. "We could have spread the house out, but I wanted to minimize

land damage," explains architect Thom Earnest.

A square, multi-story arrangement allowed the smallest possible footprint on the site and the greatest energy efficiency. With two exceptions, interior planning for the resulting simple box generated the elements of the exterior. Windows, balconies with their supporting columns, and other elements are arranged informally, as dictated by the requirements of the spaces within. The exceptions are the arched parapet, with its clustered air vents, disguising a gabled roof section, and the bowed lintel of the entryway, with its exaggerated Gravesian keystone.

The house is in four levels: the ground floor devoted to parking, storage, and a game room; first floor to easy-flowing public spaces "oriented for entertaining;" second floor for private areas; and a third-floor roof deck is connected to the second floor by a spiral staircase that stands over the formal entrance to the first floor.

Pipe columns and curved interior motifs, "intended to soften the coldness and hardness" of the all-white stucco exterior and the gypsum-board interior, echo throughout the house, from the gracefully arched dining room to the tight-arched bathroom entry hall and the plant stand at the stair landing on the second floor.



Southeast elevation: exaggerated keystone above entry-way catwalk fronts spiral stairs from bedroom to roof deck.

PROJECT: *Earnest Residence*
ARCHITECT: *ETA Associates;*
Thom Earnest, project architect;
Barton Drake, job captain



Hall to master bath



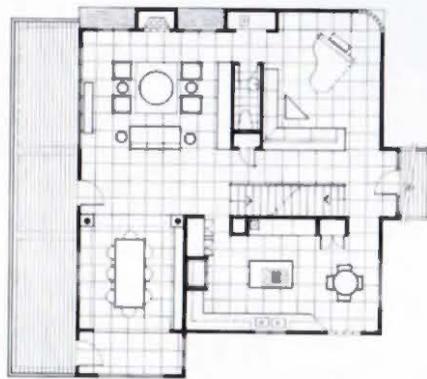
Dining room



Bath



Living room



First-floor plan



A curved glass-block wall in the entertainment zone



Second-floor plan



South elevation

THE REGIONAL HOUSE: STYLE OR SUBSTANCE

By Howard Davis

Some critics mistakenly treat regional house design as a purely visual stylistic issue. Regionalism is founded not on style but on response to climate and landscape. The question is simply whether a house engenders connection with, or alienation from, one's place in the world.

No building type is more associated with the idea of place than the house. To most people, the word *house* evokes images of *home*—of belonging to a place on earth, of the surroundings of nature, neighborhood, and people. The house may be intensely personal, bound up with memories and hopes, with the important events of life, inseparable from our identities.

These associations are not limited to the house itself, since the house and the people who live in it are tied into their surroundings by a complex web of relationships, which are only in part visual ones. A house is open to the landscape or neighborhood, mediating climate or welcoming visitors in a particular way. To all but prisoners and hermits, the house is a middle ground, a threshold between an intimate world and the surroundings. Its form is part and parcel of the connection that people in the house establish with the outside world.

HOUSES AND REGIONS

But since the natural and social surroundings of any particular house are at least in part shared among many houses in a region, why shouldn't we expect that houses in the same place will mediate between inhabitants and surroundings in similar ways, in effect producing a regional house type? And why shouldn't design of houses be more directed to attend to regional issues?

There are many critics, of course, who take a superficial look at regional houses and then deride them as worthless as a basis for design, claiming that they represent just one more type of empty historical allusion. The current debate about regionalism among Texas architects is too shallow to address the real issues: it is dealing with style rather than substance, image rather than reality. And in many buildings, regionalism turns out to be a thin limestone veneer, a style veiling houses that could be anywhere.

The problem is that regional architecture is *not* and never has been a stylistic issue, except to those who belittle its importance. Regionalism is simply what happens when many different houses in the same place respond to similar con-

straints and problems.

But unfortunately, the argument about style tends to allow for only two possibilities: a picturesque regionalism that ignores regional realities, or a Modernism that also ignores regional realities. Either way the point is missed. Both these possibilities deny human experience and deny the sort of understanding that can find its way into people's hearts and people's memories of home.

The criticism of regionalist architecture as a stylistic veneer ignores a host of evidence. Regional types can be found all over the world and throughout history, none deriving from a reactionary nostalgia or a self-conscious attempt to make a style. Instead, they grow out of pragmatic responses to regional conditions. In the small towns of the American Northeast, houses were typically designed to save fuel—compact, with clustered rooms, with roofs shaped to handle heavy snows—and they tended to have a somewhat formal relationship to the street. In southern California, regional houses typically have a long perimeter, allowing an easy flow between inside and out, and a flat or low-pitched roof. In the humid tropics, ranging from the Southeast U.S. to Malaysia to New Guinea, regional houses typically take on some of the characteristics of an open pavilion—shaded, screened, raised to catch the breeze all around.

As many writers have pointed out, the regional house is closely connected to vernacular architecture—buildings that are built most typically and freely, with or without architects. In the past decisions about how to design and build homes were easier: houses were more limited in the technology and materials that could be used. For example, the lack of mechanical cooling equipment dictated very specific natural means of cooling, and in a particular place, the same materials were used again and again. Today there is more choice. Houses that can be called regional are not automatically built as the result of ordinary building activity. The reasons to design a house that responds well to regional character are a lot less clear.

Historic photographs for this story are used courtesy of The Architectural Drawings Collection, Architecture and Planning Library, The General Libraries at the University of Texas at Austin.

THE DEADLOCK OF STYLE

Now, if the house is seen purely as a visual image, the fact that modern technology makes any style equally possible leads us to a deadlock: In purely visual terms, a regional house can have no higher value than a house of a different style, since any style can be equally successful from an aesthetic point of view.

If, however, the house is seen as important for the life that goes on inside it, and for the *place* it is in, then regional characteristics are inescapably important. This is not a visual matter, although it has visual consequences. Contrary to what some writers would imply, consideration of such issues does not derive from a misguided moralism. The question is simply whether a house engenders connection with, or alienation from, one's place in the world.

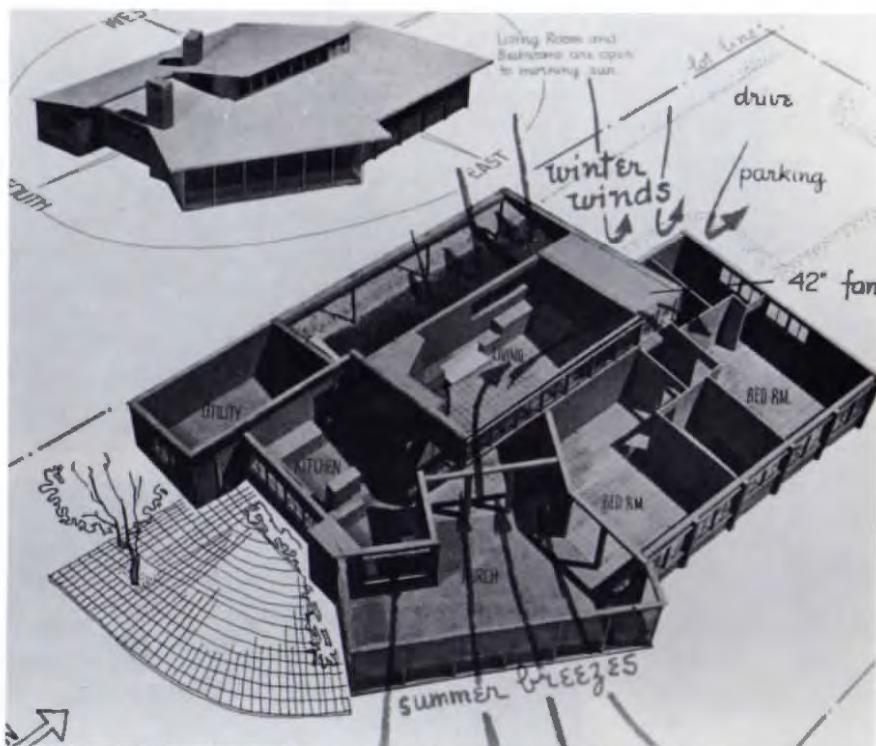
ROOTS OF A PRAGMATIC REGIONALISM

Regionalism has many pioneer theorists and practitioners, who recognized that certain interpretations of Modernism devoid of regional response, including the International Style, are unable to foster connections between person and place. These architects did not reject "modern architecture." In fact, they shared with the early Modernists a respect for the possibilities of the 20th century and a critical stance toward historical mimicry and sentimental nostalgia. They accepted neither "modern architecture" nor "history" as a style, but instead embarked on a difficult search for appropriateness. They saw in vernacular architecture a directness and clarity in the best tradition of Modernism—a process responsive to change, a strong connection to place. They also recognized very clearly that it would be altogether counterproductive to try to copy the vernacular, since that would just be blind allegiance to history all over again.

WILLIAM WURSTER IN CALIFORNIA

Northern California architect William Wurster, one of this country's best-known regionalists, wrote of himself this way: "I can best describe my views on architecture as follows: When a hillside is given to me on which to place a house, I embrace it and do not long for a meadow; and conversely, when a site comes on a meadow, I embrace it and do not long for a hillside."

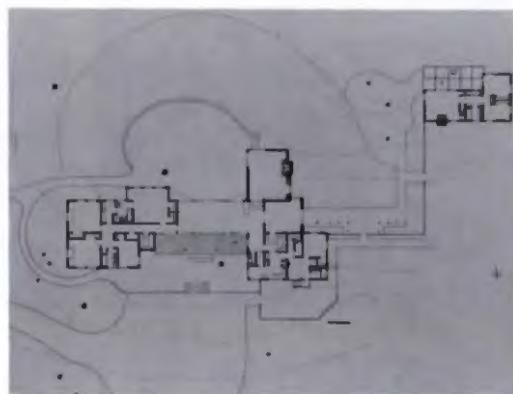
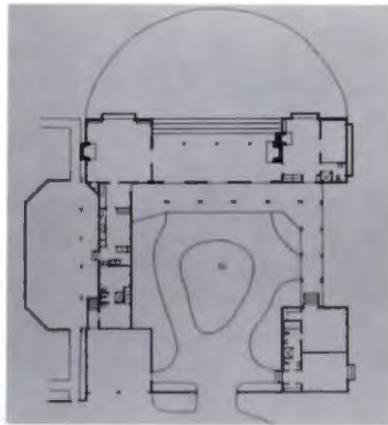
According to architect Richard Peters, Wurster rejected the approach of selecting among styles and idioms in previously built work. Instead he "refined a set of architectural elements—the living porch, the glazed gallery, the screened veranda, the garden-living room . . . derived from vernacular sources and adapted to



O'Neil Ford's McNeel House: response to place learned from early Texas buildings



Photographs of these early Texas buildings were taken by David Williams.



TOP: William Wurster's Butler House (1931-2), plan;
 CENTER: Henderson House (1954), living porch; ABOVE:
 Chickering House (1941), plan

contemporary situations."

Wurster's houses are well within the modern vocabulary. More importantly, they have a feeling of rightness for their place and time, as well as absolute comfort. Adds Peters: "Wurster's contribution to local domestic architecture is so subtly integrated into the prevailing scene that it is often invisible." His houses encourage an easy relationship to the outdoors by placing large, multi-purpose rooms, which can be opened almost completely on two sides, at the center of the house. The rooms support a casual way of life, but the plans of these houses display enormous control. Wurster's is surely regional architecture at its best: responsive, changeable, completely up-to-date, and above all recognizing just how the house fosters the connection between people and their surroundings.

WILLIAMS, FORD, AND TEXAS REGIONALISM

In Texas, much discussion about regional domestic architecture centers on O'Neil Ford and his mentor, David Williams, who tried to develop a specifically Texas house. But the prevailing current view of these architects, and of Texas regionalism, is one of sentimental nostalgia—folks whittling on the front porch while downtown Houston and the world outside Texas are bounding into a wonderful future. This sort of view is as erroneous as it is unhelpful.

Williams and Ford were looking to the old for the roots of something new. The hundreds of photographs taken by Williams while he and Ford traveled Texas show very little interest in buildings with a strong stylistic content. In their writings Ford and Williams also demonstrated a clear understanding of the difference between image and reality in regional architecture. David Williams wrote: "These houses have shady places . . . slatted shutters to keep out the glare of the sun . . . and ample chimneys to cheer the winter through. We have gone to these old houses as sources, though with no intention of copying more than the general idea of plan and function, the logical use of materials, the meaning, *the freedom from habit and style that are to be found in them* (italics added).

O'Neil Ford might have been reacting to an anti-regionalist attack when he wrote: "We had not intended that our investigations should lead to reproduction of these old houses or imitation of their mellowed stone walls and their tumbledown picturesqueness . . . We sought and found in these weathered Texas towns a seed of good sense: houses built to live in, built of . . . the most modern materials then available. And this is what we wanted to show Texans—that

these houses were as modern when they were built as a skyscraper is today, as purposeful as a piston in a motor . . . machines to live in . . . free from mannerisms and styles."

The houses that Williams and Ford designed varied in the degree to which they achieved this aim—neither architect was consistent in separating the pioneer image from those aspects of regionalism that have less to do with expression and more to do with the pragmatics of climate, materials, and lifestyle.

But the best of the houses—for example, the Murchison and McNeel houses by Ford—show how the lessons from their travels were successfully applied. They do for Central Texas what Wurster's houses did for Northern California, combining a modern—indeed, innovative—sensitivity with a regional response to the needs of clients. They were oriented to catch the prevailing breeze; they tended to be just one room deep, allowing for maximum cross-ventilation; they had deep porches shielding the hottest sun, clerestories to let out hot air, ventilating fans above latticed ceilings, and systems of screens and shutters to control air and sun. Their plans were loosely arranged, allowing an informal lifestyle—in both cases appropriately different from the plans of the vernacular houses Ford and Williams had studied. With this sort of sensitive design, Ford showed a detailed understanding of the house as a response to its place in the world—an understanding that is all too rare today.

THE REGIONAL HOUSE TODAY

Conditions are different today. With air-conditioning and low-cost, efficient insulation to keep the climate out, along with the car and television, which can take people or ideas anywhere, one might well ask why the regional house is still important; why we should not be happy to be released from the shackles of place, indeed from any constraints on the design of houses. This is supposed to be, after all, a time of "pluralism" in architecture, with advanced technology freeing up the ability of architects to "design."

Such an attitude, however, would have the reverse effect—it is already having the effect—of homogenizing architectural style to a universal, "pluralist" average, denying the differences between groups of people, obscuring the fundamental attributes that make places unique in the world and important to the people in them, encouraging fragmentation and alienation from the environment.

The technical feasibility of building a comfortable house that does not respond to its place does not make it the best thing to do. It is indeed possible to be comfortable during northern win-



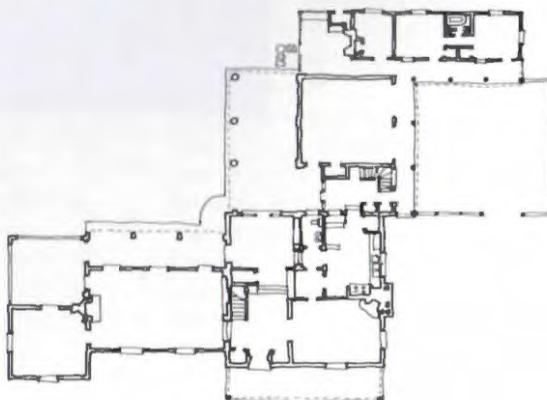
McNeel House



Murchison House



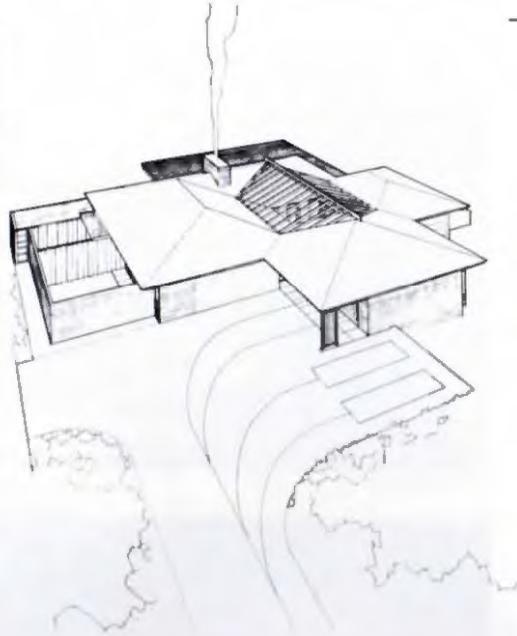
Elbert Williams House, by David Williams; BELOW: Plan



In 1954, while he was Director of the University of Texas School of Architecture in Austin, Harwell Hamilton Harris addressed the North West Regional Council of the AIA in Eugene, Oregon, on the topic of regionalism. Harris said: "Opposed to the Regionalism of Restriction is another type of regionalism; the Regionalism of Liberation. This is the manifestation of a region that is especially in tune with the emerging thought of a time. We call such a manifestation 'regional' only because it has not yet emerged elsewhere."

Harris's 1958 Woodall House in Big Spring features the interior courtyard he adapted in response to the harshness of the Texas climate.

UT Architectural Drawings Collection



The 1941 house of Chester Nagel, who studied and later taught with Walter Gropius at Harvard, combines East Coast International Style elements with regionalist elements. These include, Nagel wrote in 1981, "native materials, such as stratified limestone; traditional open wood latticework; . . . blank west walls and . . . small windows on the north wall," with an emphasis on cross-ventilation and passive solar design. Nagel traced his decision to use these elements to "the conditions of my boyhood" in Fredericksburg and Comfort.



Nagel House, stair detail

ters, with sufficient heating equipment, in a house made of large, loosely arranged rooms; just as comfort is possible, in the Texas heat, in a house without a deep veranda, screened sleeping porch, or cross-ventilation. But then one might miss out on some essentials: a cool night, the fragrance of spring air. It is possible to have tinted glass or aluminum siding or any of a thousand industrialized components, available from coast to coast and border to border. But with each of these something else is lost—another thread of connection to our place.

It is the cumulative effect of tiny but specific experiences, real experiences, that forms our attitude about, and relationship to, place. If those experiences are denied, then place is denied as well.

Treating regionalism as a stylistic issue, with the image of the regional house to be eschewed in favor of some equally image-laden vision of an imaginary future, is to miss the point. If houses are to be treated stylistically, we will end up with a domestic architecture of images that do not necessarily have anything to do with reality. But if houses are designed carefully for their place, over and over, a true regional architecture might again emerge.

Howard Davis is Assistant Professor in the School of Architecture, University of Texas at Austin. He is co-author, with Christopher Alexander and others, of *The Production of Houses*, recently published by Oxford University Press.

REGIONALISM COUNTERPOINT

In Texas, the regionalism debate won't die. Here are the views of three other architects: nationally known critic John Pastier, from the Fall/Winter 1985 issue of Texas Journal; Peter Waldman; and Alan Hirschfield, who like Waldman practices in Houston.

PETER WALDMAN: TRANSFORMATION, NOT REPETITION

Elements of regional houses can become stereotypes instead of archetypes. Porches are good for shade but they evolved too as social places. People these days live socially at the back of the house in glazed double-height spaces called video rooms, not on their porches. If you stack an element on a current building without transforming it for the social conditions we face, you are just being nostalgic. If a house is air-conditioned, it *should* look different from a house without air-conditioning.

I believe in the climate-response model, but I believe that it is necessary to transform forms and elements from regional or historical models for new social programs. Architects shouldn't ignore the past, but they have a capacity to project the future.

ALAN HIRSCHFIELD: VERNACULAR CODE WON'T WORK

Although I am sympathetic to keeping houses responsive to climate and place, I can't accept regionalism as a basis for design. Trying to root a current architecture on a vernacular or crafts-based tra-



TOP and ABOVE: Mayer Residence, Princeton, N.J.; Peter Waldman and Associates

dition really only leads to stylistic manipulation. The economy has a real impact on people's lives and it has a real impact on how building form is developed.

Given the ability to air-condition buildings, we are less dependent on the perimeter of the building. The perimeter of buildings has become less important—just a skin, even though that is something we all dislike. But the elaborate layering of spaces regionalism calls for doesn't make sense.

I think the real issue is the state of permanence and substantiality, the corporeality of the buildings around us.

Because of the national tax structure, we are faced with buildings that are built for a very quick depreciation, as minimal as they can be for the current use. They are scaffolds holding signs for the current users. The issue of function and substance is what matters, whether or not buildings are designed with a regional aesthetic.

And that's what regionalism ends up being, an aesthetic. It ends up generating a localized version of Post-Modernism. You just can't use a localized vernacular as a code. Houston is the capital of the Third World. What place has regionalism in this city?

JOHN PASTIER: TAINTED ROOTS

As set out by [David] Williams, [Texas regionalism] was a form of economic elitism masquerading as a democratic, common-sense style . . . Williams's argument was historically questionable, for he claimed the style was somehow quint-essentially Texan whereas it was actually a transplant from German and French agrarian cultures.

Williams's . . . ideas were essentially anti-urban at a time when the state's urban population was growing nearly 10 times faster than its rural one. His paradigms offered no guidance for building the skyscrapers, hospitals, gas stations, department stores, movie theaters, hotels, and public buildings that contemporary Texas required . . .

[Regionalism] was Texas' architectural myth . . . a fundamentalist state religion ready made for uninquisitive architects. ■■■■■

(IMPORTED) MACHINES FOR LIVING

By Charles W. Graham

Architects directly affect only a small part of the U.S. housing industry. But that industry faces radical change, says architect and researcher Charles Graham, who predicts that a new wave of foreign-produced high-tech manufactured housing will revolutionize the way American houses are designed, built, even perceived. In the short run, Graham says, the trend will mean competition for American builders. In the long run it may mean new opportunity for American architects.

The auto industry was the first to go. Then, before you knew what was happening, home electronics had succumbed. Don't look now, but the American house-building industry had better start watching its flanks: the Japanese are coming again. And this time they are using advanced technology to involve owners in design—for the first time offering features that compete not only with the domestic manufactured housing industry, but with the types of services previously reserved for architect-designed houses only.

Using the ubiquitous computer for everything from design to inventory of materials, Japanese home builders are pre-constructing homes in module form, then transporting them to the site and assembling them in a matter of days. Time from start to finish on a 1,800-square-foot, one-story house can take as little as nine days—and most of that time is spent waiting for the concrete slab to cure. Not to be outdone, Scandinavian companies are factory-producing houses that use half the energy of a conventional U.S. home of comparable size, and include such luxury features as triple-glazed windows and wood paneled ceilings.

These are not the standard-issue, pre-fabricated units frequently found trundling down American highways on their way to a permanent site; they are solidly constructed houses. And the firms building them are going to make their offerings hard to refuse by throwing in such superior features as unlimited design options, exact cost estimates, precise scheduling with previously unheard-of two-week delivery dates, and solidly built, well-crafted homes. A well-appointed house boasting excellent energy conservation features and such a short delivery period would normally cost much more than a comparable site-built home. Yet these imports will range in cost from \$30 to \$40 per square foot, a savings of 10 to 20 percent over a conventional home.

Although Japan has not yet entered the U.S. market with its factory-built houses, several Japanese companies have expressed interest. Given their successes in almost all of the other consumer-products markets, it is clearly just a

matter of time before they introduce their products here, possibly in a joint-venture agreement with a U.S. company. Meanwhile the Scandinavians have already come ashore in Canada and the northeastern United States, bringing their advanced building techniques with them. Texas seems an obvious market, and it is—without a doubt either a foreign or joint-venture company building these “high-tech” factory-built homes will be here within a year, and they will have a significant impact on the housing industry when they arrive. One Japanese firm, Daiwa House Industries Co. Ltd., is already building conventional site-built homes in the Houston and Dallas areas.

As foreign companies begin marketing their houses in the U.S., a number of changes are going to take place in our housing industry. The new houses are going to bring with them the latest in production technologies and marketing practices. Everyone in the U.S. manufactured- and conventional-housing industries, from designers to suppliers, will be affected. To understand how this will happen, one must compare the housing industries of Japan and Scandinavia with ours.

JAPAN'S THRIVING FACTORY-BUILT HOME INDUSTRY

The history of the development of the factory-made house in Japan could well serve as a model for other nations to study. In 1975, Japanese government and industry officials agreed to a plan called “House 55.” The ambitious plan set a goal of factory-producing houses at 55 percent of the cost of conventional construction. Japanese housing manufacturers quickly exceeded this goal, and the government-industry team was well on its way to what has become a 10-year lead on their U.S. competition. The “new breed” of Japanese factory-made houses are beautiful, contain exceptional interior millwork detailing, and are super-strong. The high quality of design and construction, with only minor changes to meet the American marketplace, promises to make these houses as successful in the U.S. as they have become in Japan.



Sekisui House Co. Ltd., Japan's largest factory home-building company, produces almost 30,000 houses per year in six factories. Chiyoji Misawa, founder of rival Misawa Homes, Ltd. says: "We now build houses like we build cars."

Those who doubt that Americans will be as amenable to the idea of imported homes as to the home-grown variety should heed the words of Chiyoji Misawa, founder of Misawa Homes Ltd., the second largest factory-made home builder in Japan. Misawa says, "We now build houses like we build cars," a statement that should immediately alert every builder in America who remembers what the Japanese auto industry has done to the Big Three in Detroit over the past 10 years.

Six companies produce about 90 percent of the factory-made houses sold in Japan. Some of these, like National House Industrial Co., a division of Matsushita/Panasonic, are industrial giants with virtually unlimited financial and technological power. Sekisui House Co. Ltd. is the largest factory home-building company in Japan, producing almost 30,000 homes a year in six factories. America's largest home factories produce about 15,000 units per year.

Houses produced in Japanese factories are aimed at middle-income buyers, and they are superior to comparable manufactured and site-built houses here. Consumers have benefited from the attention to detail and quality construction the Japanese have made a part of their home industry. One will find no sticking doors or drawers, no gaps in miter joints. Woodwork and finishing details, along with the solid, well-built "feel" of the house, leave nothing but a favorable impression on the potential home buyer.

Model houses are displayed in giant "housing parks" sometimes containing as many as 120 houses by different manufacturers, each immaculately landscaped outside and furnished inside. For those who want something a little different, "customization" of a factory-made home is almost limitless as a result of the computer-aided design and management systems used. A typical portfolio for a Misawa house includes three-dimensional drawings of the house viewed from eight different perspectives, detailed floor and foundation plans, a construction schedule, and an accurate cost estimate. If the plans are approved by the potential buyer, production can begin immediately, using sophisticated robotics and other highly advanced assembly techniques. All of the housing factories in Japan are highly automated—most plants can produce an entire house, from top to bottom, in less than two days. Modules for a customized house in one of the Sekisui plants can be completed in less than one hour.

The Japanese are constantly seeking to improve their product. Research programs, well-funded by government and industry, are constantly underway. Daiwa, Misawa, and Sekisui

have sponsored laboratories in which full-size houses are tested against all climatic conditions. Japanese housing companies are also experimenting with new building materials. Sekisui has introduced Synselite, a composition of cement and wood chips, and Daiwa has introduced a material called PALC, short for pre-cast autoclaved lightweight ceramic. Both Synselite and PALC are extremely strong structurally and can be used to produce monolithic modules, which can in turn be arranged in an infinite number of designs. Entire bathrooms can be fashioned from a single piece of a durable plastic-like material in Sekisui plants. The constant research and reevaluation have paid off: Daiwa houses are so strong they have withstood earthquakes in the Middle East measuring 7.5 on the Richter scale.

The Japanese carry their zeal for product improvement far beyond what many American companies would consider necessary. Misawa has studied and identified 20 possible medical links between the house and those who live in it, and in their design, decoration, and construction of homes they seek to limit or enhance those things which will affect the owner's health, such as colors, textures, shapes of rooms, and so on. For example, after studying color psychology in homes, Misawa will not use a red or pink in any of their houses because these colors "promote family violence." The company is also experimenting with a "zero-energy" rotating house which follows the path of the sun for optimum energy efficiency.

FACTORY-BUILT HOMES IN SCANDINAVIA

Although the Japanese are the undisputed leaders of the manufactured-home industry, no grass has been growing under the feet of the Scandinavians. Swedish, Danish, and Norwegian factory-home builders have also managed to gain at least an eight-year lead on an unsuspecting American home industry. And while most of the houses produced in Sweden, Norway, and Denmark for sale in the U.S. are built for middle-income buyers, one Swedish company has targeted high-income buyers with a large, well-appointed house selling for \$575,000.

The factory-built housing industries of Sweden, Denmark, and Norway have been in existence since the late 1920s. It was in the mid-1970s, however, when Swedish government and housing industry officials worked together to make really significant advances in their home building technologies. The results have been exemplary. In the advanced Swedish plants, for example, a house plan is developed by the con-



Photos courtesy of Automation & Manufactured Home Dealer

Model factory-built houses, such as these Tokyo Housing Village units, are displayed in giant "housing parks," sometimes containing as many as 120 houses by different manufacturers.

sumer with the aid of a computer and a technician. Like those now available in Japan, Swedish designs are computer-aided, so a virtually unlimited number of plans are available. The computer then figures the exact requirements of building materials, the cost, and acts as traffic director throughout the production process. Raw materials and whole logs enter one end of these plants, and complete houses exit the other end, ready for assembly on the building site.

Strict tolerances and excellent quality control in Swedish plants mean the home buyer gets a house of superior quality. For example, windows and doors are installed with gaskets similar to those used on refrigerator doors. Heavy insulation is used throughout. As a result, Swedish factory-made homes use half as much energy as U.S. houses of comparable size. These houses also feature triple-glazed windows, wood-paneled ceilings, and, of course, clean Scandinavian design. A typical house can be installed on the site in two days or less. In some cases, such as with houses produced by the Myresjohus Company, owners have the option of economizing by finishing out the interior themselves.

IMPLICATIONS FOR THE U.S. HOUSING INDUSTRY

The implications for our housing industry are enormous and exciting. U.S. home buyers are ultimately going to benefit from this new breed of "high-tech" houses. Unfortunately, the U.S. has contributed very little to the advances made by these foreign companies. U.S. companies have apparently fallen behind due to lack of aggressiveness. They seldom conduct serious consumer research, an art the Japanese seem to have mastered. In the U.S., the factory builds the house and sells it to a dealer. The dealer in turn sells it to the home buyer, and as a result the manufacturer may not know what changes in consumer tastes are. The typical U.S. factory also offers only 15 to 20 house plans, which seems minuscule next to the 2,000 options offered by the typical Japanese plant. If Americans are to compete, the technology of building houses in the U.S. will have to change rapidly with the introduction of these foreign products.

For architects and builders, one of the most provocative changes will be in how they come to view the house—simply as another consumer product, rather than an individual artistic "creation." Although this may not be an easy or pleasant change for individual architects, it does not suggest the role of architects will be diminished, or that creativity will be lost. Some readjustment to this new way of thinking may be necessary, but entirely new opportunities for creativity,

expression, improved workmanship, and communications may evolve. For example, using advanced telecommunications devices and desktop computers, architects at almost any location will be able to create a new house design from libraries of stock modules or prefabricated components available from suppliers in their area, allowing more time for the design process itself. Clients will benefit as well, because solutions to past problems will be applied to successive versions of the products used to construct houses, with a resulting gain in quality and workmanship.

Such advances on the American scene are long overdue. Looking back over the history of conventional home-building technology in the U.S., one will find only two real advances in the past 100 years. One came with the shift from balloon framing to platform framing. The other came with the invention of engineered roof and floor trusses in the early 1950s. There have been few real changes in manufactured-housing technology, either. Since 1928, when the first houses were produced on an assembly line, manufactured homes have been built in basically the same way.

It seems ironic that in the 11 or 12 years Scandinavian and Japanese manufactured-housing industries have been developing their modern technologies, they could have outdistanced us by as much as 10 years. With this new trend emerging in the U.S. housing industry, the next generation of high-quality homes will more than likely be factory-made, using marketing and technological advances imported from abroad.

Charles W. Graham, AIA, is an architect and urban planner teaching in the Department of Architecture at Texas A&M University while completing a Ph.D. in urban and regional science. Graham is a nationally recognized expert in the field of innovative factory-built housing.

Photos courtesy of Consulate General of Denmark, New York



Like their Japanese counterparts, Scandinavian factory-built homes, such as these by Hosby International of Denmark, provide high energy efficiency and a range of design possibilities.



By Jim Steely

This story, by architectural historian Jim Steely, is the second in a year-long series on Texas architectural pioneers written for the 150th anniversary of Texas' independence from Mexico.

The drawing of the Capitol, LEFT, is by James Record. Sales of posters and signed prints of the full-scale rendering will help fund restoration of the Capitol. Write Artistic License, P.O. Box 9664, Fort Worth, 76107.

THE FALL AND RISE OF NICHOLAS CLAYTON

Nicholas Joseph Clayton (1840-1916) is a legend in Texas architecture. Clayton's emphatically articulated, turreted, and crenelated compositions, found primarily in Galveston but appearing also at key junctions along the railroad lines that radiated from the Queen City, are among the most acclaimed buildings to survive from the Gilded Age of Victorian Texas.

Such attention and affection are relatively recent, however. After a brilliant career between 1870 and the mid-1890s, Clayton's star dimmed with Galveston's. Younger architects won commissions and younger inland cities overtook the island's waning economy. When he died in 1916, Clayton left his wife and five children with little more than a frail wooden house and memories of his once-great reputation. In following decades he was all but forgotten—Clayton wasn't even mentioned in the *Galveston News'* centennial edition in 1939.

The return to recognition began in 1957, when Clayton's Gresham House of 1886-90 (best known as the Bishop's Palace) was featured in a publication celebrating the American Institute of Architects' centennial. Next was Howard Barnstone's distinguished 1966 book, *The Galveston That Was*. Although Henri Cartier-Bresson's moody photographs of peeling paint and vine-choked gingerbread infuriated some islanders, the

Photograph courtesy Rosenberg Library



Nicholas J. Clayton cut a proud profile in later years, despite financial setbacks.

book introduced a new generation to historic Galveston, and thus to Nicholas Clayton. Port of Galveston publicist Robert Neshitt, a friend of Clayton's daughter Mary and of Nicholas Clayton, Jr., wrote about the architect in the early 1970s and used drawings of Clayton's work to illustrate the Port's promotional literature.

In the burst of local interest in preserving Galveston's history that followed, officials at the Rosenberg Library in Galveston in 1974 launched a campaign to acquire or copy Clayton's drawings in order to compile a complete inventory of his work. To establish the drawing collection a fund of \$13,160 was secured from the Moody Foundation, the National Endowment for the Arts, and the American Revolution Bicentennial Commission.

The approximately 800-piece collection of drawings, papers, clippings, and photographs that has been assembled by the library documents the architect's remarkable career. Of 93 building projects represented, the oldest drawings in the collection are probably of the Galveston News Building of 1883, a structure that survives in part on The Strand under a thick coat of stucco.

Clayton's career in Galveston dates further back, to 1872. Born in Ireland in 1840, Clayton emigrated with his widowed mother to Ohio when he was three. He grew up in Cincinnati, served in the Union Army during the Civil War, and worked as an apprentice stonemason from 1865 to 1867, when he joined the Memphis, Tennessee architectural firm of Jones & Baldwin.

Clayton was sent by his firm in

1872 to Galveston to supervise construction of the First Presbyterian Church and the Tremont Hotel. With the Memphis firm's blessing (according to his daughter and son), Clayton remained in Galveston and opened his own architectural office in 1875.

Clayton's talent caught the attention of three powerful forces in the city: the Catholic Church, the railroads, and the wealthy business families. From Bishop Claude-Marie Dubuis came introductions that led to dozens of Church commissions, ranging from improvements to Galveston's St. Mary's Cathedral to the design of the main building and Holy Cross Hall at St. Edward's University in Austin. In 1881 Clayton built the first general office building for the Gulf, Colorado & Santa Fe Railroad, followed by depots for other railroads on the mainland. From the Moodys, Truehearts, Greshams, Sealys, and Rosenbergs came requests for office buildings, palatial homes, and stately monu-

Courtesy Rosenberg Library



North elevation, Church of the Sacred Heart, Palestine (1890). Spire was not executed above roof line.

ments. By 1887 Clayton's diary indicates his office was working on 64 separate projects.

But in the late 1890s Clayton's fortunes changed. In 1897, he placed a bid on a new courthouse for Galveston County, facing stiff competition and, he later contended, a bribe-tainted county government out to rob him of his commission and his \$25,000 bond. The county commissioners asserted that Clayton's \$183,750 bid represented construction with inferior materials, confiscated his bond, and awarded the contract to Sanguinet & Messer of Fort Worth. Clayton sued, beginning a long legal ordeal. Although he had the moral support of San Antonio courthouse architect James Riely Gordon, who claimed that the same trick had been pulled on him elsewhere, Clayton lost the suit and subsequent appeals.

The next blow came on September 8, 1900, with the hurricane that devastated Galveston and destroyed or severely damaged several of Clayton's finest projects, including the University of Texas Medical School Building (1889). The disaster wiped out most of the investment properties he owned; neither he nor the city ever fully recovered.

Clayton filed for bankruptcy in 1903, and subsisted on meager commissions until his death. After the storm of August 1915 severely damaged Clayton's house, the architect was reduced

to begging a loan of \$1,000 from wealthy developer J. C. League, to "complete the repairs of my Wife and Childrens Home." League died in 1916 before Clayton received the full amount.

The next fall, Clayton was burned badly when his clothing caught fire at his home. He soon contracted pneumonia and died on December 9, 1916.

Sometime after his widow Mary Lorena died in 1944, Clayton's children decided to sell the two-story frame house at Avenue L and 35th. A hurricane

the generous cause of spreading the word about Nicholas Clayton have either been returned to Galveston or have been copied for the Rosenberg collection.

An architecture student, Tom Daly, who visited the Rehms in the early 1960s and carried away a few Clayton souvenirs, helped Howard Barnstone research his 1966 book on Galveston. Daly later donated his Clayton drawings to the University of Texas at Austin, and aided Professor Blake Alexander in establishing the university's architectural

Courtesy Rosenberg Library



The official stamp for Clayton's office (1884).

Clayton's work. Turner aided the Rosenberg Library in locating and copying Clayton drawings, and he and architectural historian Stephen Fox (like Turner now at Rice University) undertook a definitive biography of the Texas architect. The Rosenberg Library, which had planned to publish a catalog of Clayton's work, instead provided financial assistance so that the biography might include an inventory of the drawings and the architect's known works. Rice University Press anticipates a 1987 publication date, according to Turner.

Unlike his fellow architects James Riely Gordon, who left Texas at the height of his success, and Henry Hobson Richardson, who died while his work was being imitated nationwide, Clayton watched his best work pass from mainstream recognition. But public acclaim for Clayton is now firmly established. It is unfortunate that Clayton and most of his family never saw his works recognized and cared for once again.

Richard Payne



Hutchings-Sealy Building, Galveston (1895)

in 1943 had damaged the roof, making a mildewed mess of Clayton's drawings that were stored in the attic. Fortunately, an architectural draughtsman who lived nearby, Lawrence Rehm, was asked if he wanted any of the trash they were discarding from the house.

Rehm and his wife Lilian hauled home carloads of papers, furniture, and Clayton memorabilia. They sorted out the folded and rolled scraps, and wound up with more than 70 drawings. As Clayton's reputation revived slowly in the next few years, the Rehms parcelled out the drawings to owners of Clayton buildings and interested students. The Rehms have now donated most of their remaining drawings to the Rosenberg Library. Most of the drawings they gave away over the years in

drawing collection.

Drexel Turner, another student in the early 1970s, saw the Clayton drawings in Austin and began a long involvement with

Courtesy Texas Historical Commission



The Stafford Opera House in Columbus (1886) was designed by Clayton for rancher and banker R.E. Stafford.



H.M. Trueheart & Company (better known as the Trueheart-Adriance) Building, Galveston (1881).

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Restoring Texas

By Michael McCullar

Foreword by Frank D. Welch

Texas A&M University Press, 1985

\$29.95, 161 pages, clothbound

Books on Texas architects are usually about great masters of years past. New publications about contemporary practitioners are rare enough to be anticipated eagerly by those interested in more recent architectural history. Mike McCullar's glowing and affectionate tribute to one of Texas' best-known preservation architects, Raiford Stripling of San Augustine, will satisfy many such architects.

The title *Restoring Texas* may be misleading if not simply ambitious. This is not a directory of restoration in Texas but a book about the life and work, much of it restoration, of one significant Texan architect, a man who, along with a host of others, has been restoring valuable buildings for a very long time. While not an autobiography, this is still a book written very much through the eyes of the 76-year-old Stripling—his predilections and biases run through many a paragraph not set off by quotation marks.

The fascination with Stripling is understandable. He is a consummate character, dedicated both to his profession and to bird-hunting, possessed of a sharp eye for detail and for the Greek Revival style he favors, all accented by his genteel East Texas bravado. The superior back cover photograph by J. Griffis Smith is a perfect representation of the Raiford Stripling known to all who appreciate him—head cocked under a horizon-level, narrow-brim hat, hunting jacket in place over a tieless khaki shirt, cigarette in hand—a man who looks as if he would always have ready a tale of experience, memory, or fiction.

In his splendid introduction to the text, Frank Welch sets the stage for a topic



Stripling in front of the Ezekiel Cullen House, San Augustine

that threads through the book: the clash of two different points of view on restoration work. Welch praises Stripling for his sensitive, straightforward approach to restoration. "No embalmer's art here," Welch says, summing up the long-running controversy between preservationists of Stripling's era, who learned the craft through observation and experience, and today's "second-generation" preservationists more technically oriented in both philosophy and technique.

Author McCullar refers to the difference in approach as a "generation gap." Stripling's approach, according to McCullar, is one of careful research tempered by a dose of personal interpretation. Such was the case at Presidio la Bahia, where he and the project's major donor decided at the outset to create a "restored

ruin" and not a completely restored presidio. Presidio la Bahia's limestone walls would be left unplastered even though evidence indicated that there had been plaster on the walls at the time they chose to represent. McCullar reports that they wanted the site to "look worn, so that a visitor's preconceived notions of 'visual history' wouldn't be too severely violated." This approach is pure anathema to many preservationists and historians, who would have preferred the affected portions to be represented exactly as built.

In chronicling the growth of the preservation movement during this century, McCullar deals fairly with this issue and the controversial subject of how others see Stripling's work.

The text is organized neatly, and the first five chapters present a straightforward

chronological approach to the subject with something of a focus on the ambitious Goliad projects Stripling was associated with in the 1930s and 1960s. Transitions, however, are rough: Some parts seem transferred straight from index cards to print without benefit of thorough editing. For example, a loving recitation of a family dinner story leads to a quote from Charles Jencks about Post Modernism and a discussion of current stylistic trends exemplified by an Austin restaurant, followed in turn by a sentence opening with, "Vascular surgery in July of 1984 to improve circulation in his legs . . ."—all without anything more than an indentation in the same block of text. Despite these lapses, this is still a very readable and well-organized historical narrative—one that reads like a story, not a stilted collection of facts added one to another.

We might expect a university press to present a glowing account of one of its favorite sons, and in fact the text pretty much presents all of Texas restoration from Stripling's perspective. Even so, this remains a work to be proud of—a fine piece of historical narrative and record of the life's work of an influential graduate. *Restoring Texas* is a thoroughly enjoyable and valuable work, and it deserves a place on the bookshelf of every person interested in Texas history and architecture.

—Robert A. Steinbomer

Robert Steinbomer is an architect practicing in Austin.

The Architecture of Mario Botta

Introduction by Christian Norberg-Schulz
Photography by Yukio Futagawa
Rizzoli International, 1985
\$29.95, 232 pages, 450 illustrations, paper

In his introduction to this book, the eminent historian and theoretician Christian Norberg-Schulz calls Swiss architect Mario Botta one of the few universally accepted architects. In Botta's work, Norberg-Schulz argues, "sociological and semiological considerations are left behind, and even functional analysis is reduced to an aid of secondary importance. Instead, Botta takes the basic forms of human existence in a certain place as a point of departure, and as a result architect-



ture comes back to life." According to Norberg-Schulz, Botta's work shows what "the return to architecture" means. Though some would perhaps disagree with this assessment, even skeptics will find much of interest in this book.

There are three sources of inspiration and influence on the architecture of Mario Botta: Ticino, *La Tendenza*, and the modern masters with whom he has worked.

The Swiss canton of Ticino, where Botta lives and largely works, takes its language and culture from Italy to the south. Ticino's beautiful landscape villages provide the vernacular background that Botta has assimilated and reinterpreted (but not imitated) in his own designs. The Ticino landscape also presents challenging individual sites for Botta's houses, which stand in a classical balance, opposing, not blending with, the land.

Botta, according to an article in *Oppositions 14* by Kenneth Frampton, is the architect who best expresses the tenets of *La Tendenza*, the Italian Neo-Rationalist movement. Frampton says the movement insists upon:

- "The relative autonomy of architecture and the need for its re-articulation as a discourse in terms of *types* and *rules* for the logical combination of its elements;
- The socio-cultural importance of existing urban structures and the role played by monuments in embodying and representing the continuity of public institutions over time; and,
- The fertile resource of historical form as a legacy that is always available for analogical reinterpretation in terms of the present."

In addition to Ticino's extraordinary landscape and *La Tendenza's* well-thought-out theories of architecture, Botta

has also been influenced by three modern master architects, with whom he had direct working contact during his school days. In 1965, he worked in the atelier of Le Corbusier on the Venice hospital project. In 1969, he helped with the presentation of Louis Kahn's Congress Building proposal in Venice. And his studies at the University of Venice, from 1964 to 1969, were directed by Carlo Scarpa. It is probably the late work of Louis Kahn that is most apparent in Botta's strong geometries, structuralism, and "cellular" or modular composition.

The introductory text to this volume deals with the wealth of influences on Botta and divides his career into three sections: the early houses, the later houses, and the large-scale public work. Unfortunately, the analysis is brief. Although the bibliography on Botta contains 196 entries, most of its depths, and Botta's rich body of work, go unplumbed in this volume (although *Mario Botta 1978-1982*, an earlier book with French text published by Electa Moniteur, provides a more thorough exploration). However, Yukio Futagawa's photographs are gorgeous, and each project shown has a text summary and many drawings. The visual information in *The Architecture of Mario Botta* is certainly complete; every architect will find something to learn here.

—Gerald Moorhead

Gerald Moorhead is principal of Gerald Moorhead/Architect, Houston.

Designs for Castles and Country Villas by

Robert and James Adam
by Alistair John Rowan
Rizzoli International, 1985
\$65, 160 pages, 200 illustrations, clothbound

Robert and James Adam
by Joseph and Anne Rykwert
Rizzoli International, 1985
\$25, 222 pages, 217 illustrations, paper

In the early 18th century a group of English architects headed by Colin Campbell and Lord Burlington began an architectural movement that affected English architecture for 200 years. They rejected the visual sensuousness and "unnaturalness" of the Baroque style and sought to return to the purity of the



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Antique, lost after Inigo Jones.

The beginnings of the movement can be dated to 1715, when an English translation of Palladio's *I Quattro Libri dell' Architettura* and Colin Campbell's *Vitruvius Britannicus*—a survey of the previous 100 years of English architecture focusing on the influence of Palladio—were published. These books and the work of Campbell, Burlington, William Kent, and Henry Flitcroft spread Palladianism through England, Scotland, and Ireland. The next generation of architects, which included Sir Robert Taylor, James Paine, and John Wood the Elder, filled English towns and countryside with buildings in the readily adaptable Palladian style.

The revival of the influence of the antique, filtered through Palladio, took a new development around midcentury, as more information became available—primarily from Robert Wood's *The Ruins of Palmyra* (1753), *The Antiquities of Athens* (1762) by Stuart and Revett, and Robert Adam's *The Ruins of the Palace of the Emperor Diocletian at Spalatro* (1764).

The purity and restraint of the Greek did not find much favor among the second wave of revivalists in the late 18th century, however. William Chambers, a leading Scottish-born figure of this period, favored the more exotic and ornamented Roman work he had encountered on the Grand Tour (an aristocratic social and educational activity gaining popularity at the time); so did his fellow Scot and chief rival, Robert Adam.

In practice with his brother James, Robert Adam developed his mature style very soon after returning from Italy in 1758. Combining elements of Roman, Pompeian, Etruscan, Greek, and Raphaellesque Renaissance planning and decoration, Adam revolutionized architectural ornament. The style he developed proved equally adaptable to modest remodelings and grand country estates. It influenced not only other architects but craftsmen and trade builders working from copy books. In addition, he showed a special skill for creating interior spaces. As Sir John Summerson wrote, "The rooms in an Adam house are not a simple aggregate of well-proportioned and convenient boxes, but a harmony of spaces . . . each room . . . fits into a counterpoint of living space; every wall of every room has been

caressed in the architect's mind and persuaded into some delicate discipline mutually enhancing that of the rooms before and behind it."

The Adam brothers started the extensive bibliography on their work with three promotional volumes of their own, the first of which was published in 1773. In the late 1780s they prepared a series of drawings of 26 unbuilt house projects, possibly for another book. The brothers died before the project was realized, and the drawings passed to the Adam family. Sir John Soane bought the entire office files, consisting of 8,641 drawings, at auction in 1833. Alistair John Rowan, in his *Designs for Castles and Country Villas by Robert and James Adam*, has reassembled these drawings from the collection of the Soane Museum. Rowan argues, from the drawing method and contemporary publishing procedures, that the Adams intended these drawings for use as illustrations in a pattern book.

The projects in the Rowan volume also indicate that the Adams may have been attempting to show a new direction in their work. Whereas previous work had focused on remodeling and adding to large houses, along with planning and some public work, and had involved the development of rich spatial sequences and ornament, the houses in the Rowan collection are small to medium-sized, designed in an astonishing variety of geometrically based plans, and bold, clean massing. Octagonal and triangular villas, "D"- and "V"-shaped Scottish castles, and a three-room thatched rustic lodge all display a remarkable virtuosity in geometric manipulation. Even more surprising is the Adams' straight-faced use of castellated exteriors on classically inspired plans. These castles are not Gothic, however, but have round Norman arches, unadorned walls, crenelations, and towers.

The Adams had prepared no text to accompany these drawings, so Rowan's description and analysis of the designs and their sources make this book a superb combination of primary reference and historical interpretation.

Robert and James Adam by Joseph and Anne Rykwert proposes to deal not only with the Adams' work but with the familial and social background, including the religious and political climate of 17th- and 18th-century lowland Scotland, that influ-

enced the development of the Adam style and its acceptance. The most important event in Robert Adam's education was his Grand Tour: on it he engaged the services of French artist Charles-Louis Clerisseau as drawing teacher and began a long association with the great Piranesi. In Rome he made contacts with English society figures who carried his reputation before him back to England and ensured the quick growth of a busy practice when he returned.

The Rykwerts present, amid the architectural descriptions, fascinating chapters on the situations of the Adams' clients, on the brothers' working methods, and their relationships with craftsmen, which illuminate the plastering, painting, metalworking, and furniture-making trades that were so important to the success of the style.

The problems with this book derive from its strength, this extensive background treatment. Some important architectural and planning works are only briefly investigated. The issue of the style of the Scottish castles is given a summary dismissal, and the late designs for the Scottish houses presented so well in Rowan's book are not even mentioned. One wishes that the Rykwerts had spent more time on analysis of the Adams' designs and somewhat less time on the genealogy of their clients.

The influence of Robert Adam's style carries through to the present: in Chippendale furniture, in the palaces that Scottish architect Charles Cameron built in St. Petersburg for Russian Empress Catherine the Great, in the work of Sir John Soane and Thomas Jefferson (who was assisted in the design of the Virginia state Capitol by Clerisseau), even in the designs of McKim, Mead & White.

Perhaps the lesson of these two worthy but different books is that Robert Adam has more to teach us than just his very successful decorative style. In more architectural terms, his work wedded a skill with geometry in plan development to a still-surprising genius for spatial creations. Robert Adam was entirely of his time in his attitude toward the use of historical sources, yet his ability to transform this knowledge into a personal and contemporary style of great richness could provide us with a lesson in our style-conscious times.

—Gerald Moorhead

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—Ray Ydoyaga



Minker Residence

the Rice University School of Architecture, Houston. Winners are:

Merit Award, General Design/Adaptive Re-Use

- Landmark Bank of Fort Worth, by Cauble Hoskins Architects. Jury comments: "Not strictly a restoration. Delightful arched details at office entries and innovative use of frosted glass for privacy. Commendable return to original window detail on facade."



Metro on Sundance Square

Merit Award, General Design

- Minker Residence, by Emery Young Associates. Jury comments: "Reassuring proof that Modernism is alive and well. Good site solution to a difficult problem. Crisp Aaltoesque design."
- Softball World, by The Architects/Barnes Associates. Jury comments: "Ideal

FORT WORTH CHAPTER WINNERS
The Fort Worth Chapter has announced the winners of the 1985 Design Awards Competition. Jurors were Clovis Heimsath, of Clovis Heimsath Associates, Austin; Max Levy, of Max Levy Architect, Dallas; and Peter Papademetriou, of

NEWS, continued on page 74

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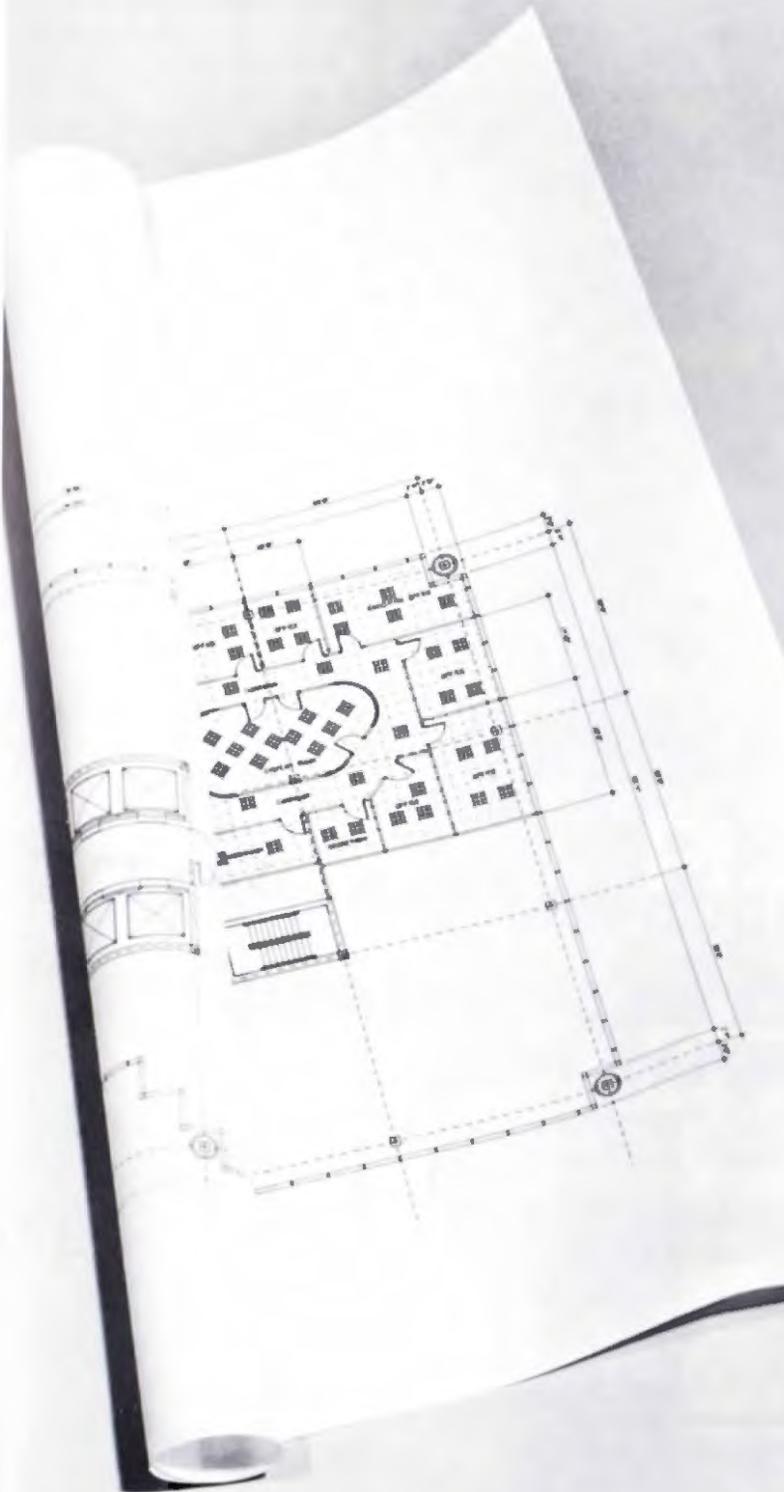
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Landmark Bank of Fort Worth



Softball World



2918 Wingate



Northeast Health Care Center

Cartesian response. A nice fusion of the basic elements."

- 2918 Wingate, by Jackson Ayers, Inc. Jury comments: "Takes advantage of very limited views and still gives a lot back to the public."
- Northeast Health Care Center, by Boothe & Associates Architects (see *TA* Jan/Feb '86). Jury comments: "Sharp details and forms read boldly against the sky. Colonnade strongly defines circulation."

Merit Award, Interiors

- Metro on Sundance Square, by Emery Young Associates. Jury comments: "Takes a scale and establishes a complementary grid. Enchanting toy-like notion, as if you were walking into a greeting card."

NEWS, see page 76

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GALVESTON'S GRAND OLD OPERA ENTERS A NEW ERA

Galveston's 91-year-old 1894 Grand Opera House, the cultural center of the city when it was a boom town at the turn of the century, has been restored to its

original appearance after a decade of renovation and at a total cost of almost \$7 million.

The last of seven auditoriums in Texas controlled by showman Henry Greenwall in the late 1800s, the Grand Opera House at one time featured such notables as George M. Cohan, Sarah Bernhardt, Anna

Pavlova, and John Philip Sousa. Originally built at a cost of \$100,000, the project included a four-story building, a 75-room hotel, a cafe, and shops. Eventually the opera house ran into financial difficulties and was sold, resold, and later auctioned off for nonpayment of taxes. In 1924 A. Martini bought the theater and made it part of his Martini Theater Enterprises movie chain, renaming it for himself.

Renamed the State Theater in 1937, by the 1950s the opera house had deteriorated so far that it could no longer be used. Finally in 1974 it was purchased for \$125,000 by the Galveston County Cultural Arts Society (now called Galveston Arts!), which began to repair and use the structure. A series of grants from a variety of sources enabled the group to slowly rebuild the theater. In 1982 the Moody Foundation of Galveston issued a challenge grant for \$750,000 to restore the 1894 Grand Opera House to its original condition and renovate the adjacent hotel.



After \$7 million worth of restoration, Galveston's 1894 opera house is once again grand.

NEWS, continued on page 78

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Restoration required removal of layers of paint, dirt, and debris from walls, floors, and hand-carved wooden details. The original wall coloring and stenciling along the perimeter of the auditorium were restored to match remnants found in closets and storerooms. A piece of carpeting concealed in a balcony corner for nine decades was used as the pattern from which a carpet mill in England reproduced the crimson floral design.

"At times we felt like archeologists," says restoration architect Killis Almond of Delara-Almond Architects, San Antonio. "We found clues about what it was like inside and used photographs and old newspaper stories to fill in the gaps. Everything has been stripped back and returned to its original look."

The building was structurally upgraded in places and modernized to meet present building and fire codes. Air conditioning, elevators, additional restrooms, and facilities for handicapped patrons had to be added. The second-floor lobby was enlarged, and another lobby and concession area were created on the third floor.

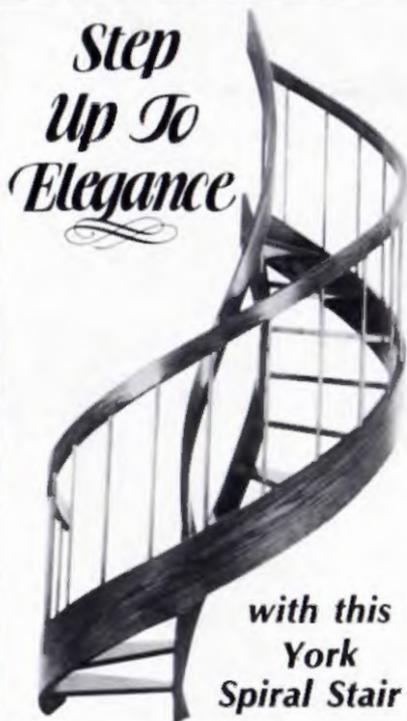
The auditorium itself will seat approximately 1,000, including the chairs in 12 Victorian boxes. Each row curves around the stage and no seat is more than 70 feet from the stage. Utilizing what were then new theories of acoustics, the room was designed with no square corners in order to minimize echoes. As a result, microphones have never been needed and even a whisper on stage can be heard.

The 1894 Grand Opera House reopened in January, kicking off the festivities in Galveston for Texas' Sesquicentennial celebration.

YOUNG ARCHITECT AWARD WINNERS NAMED BY HOUSTON CHAPTER

Thomas Dobbins, Jr., and Gerald Moorhead are winners of the Young Architects Award presented for the first time in 1985 by the Houston AIA Chapter. The award, which recognizes "excellence in ability and exceptional contributions to the profession by architects between the ages of 25 and 39," honors outstanding accomplishment in areas such as design,

NEWS, continued on page 80



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A vintage computer monitor and keyboard are shown in a black and white photograph. The monitor is at the top, and the keyboard is below it. The text "What makes an architect a good financial manager?" is overlaid on the keyboard in a large, bold, black font.

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building technology, and project management, or general excellence in a wide range of activities, and is based both on individual and team efforts.

The 1985 award winners were selected by William H. Hall of Hall Architects, Houston, and Anderson Todd, FAIA, Wortham Professor of Architecture at Rice University.

Gerald Moorhead of Gerald Moorhead/Architect won the Design Award, Hall and Todd said, in honor of his skills as architect and photographer. They praised both for showing "an appreciation of local vernacular, a strong sense of structure,"

and "a gift for composition and organization, and a willingness to try new things." The jurors noted that Moorhead has assembled a collection of over 15,000 slides, which are used in the teaching collections of several universities, and that his photography has been widely published. Moorhead is a graduate of the Rice University School of Architecture.

Thomas Dobbins, Jr., of Ambrose & McEnany, Architects, Houston, won the award for Building Technology Project Management. The jurors praised his organizational ability as head of production for Ambrose & McEnany, shown in

"beautifully drawn and carefully executed construction documents" for such recent projects as the ECO Resources Inc. Southwest Environmental Laboratories and the Briscoe Elementary School, both in Houston. Dobbins studied architecture at the University of Illinois' Champaign/Urbana and Chicago campuses.

IN PROGRESS

PEACHTREE PLAZA,
AUSTIN MORRIS/AUBRY, HOUSTON

Peachtree Plaza is the first major office building to be located at the hub of the University of Texas area. Designed in Marina Pearl gray granite with blue-tinted glass and stainless-steel trim, the 246,000-square-foot building will surely be the most sophisticated presence in a zone known more for "messy vitality" than for swank office spaces—the tower, in fact, will replace a Pizza Inn and a Steak 'N



Peachtree Plaza, Austin, by Morris/Aubry Architects, Houston, now Morris Architects

Egg Kitchen. The developers, Peachtree Ventures Inc., are gambling on expectations that the UT-Austin area is ripe for new office space stemming from the surge in university-business partnerships focusing on advanced educational research.

Prospective high-tech clients will want special amenities, so Morris/Aubry of Houston (now Morris Architects), with associated architects Harker Medley of Austin, designed a 12-story tower with 16

PROGRESS, continued on page 82

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corner offices per floor on its uppermost nine stories and state-of-the-art security. The corners serve to break the building's squatty dimensions into three slender sections. So as not to ignore the college crowd, the first two floors will contain retail stores and restaurants, linked to a landscaped plaza with beaches, fountains, sculpture, and an outdoor cafe.

The tower gets its name from a nearby historical structure, an old masonry shed formerly used to store the crop of once-abundant peach orchards. But the developers were not quite so sensitive towards history when they started the project. A small but important historic house on the site was razed in the middle of the night by an out-of-town investor in the project while the city's Historic Landmark Commission was considering its significance. This is the third scheme presented to the city planners—the first two were rejected for not complying with height and view-corridor requirements of the nearby Capitol. Completion is scheduled for 1988.

—Ray Ydoyaga

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SCHOOLS

Four graduate students at **The University of Texas at Austin** have been named winners of the 1985 Annual Student Competition sponsored by the Texas chapter of the American Planning Association. They are Steven Craddock of Montrose, Colo.; Billie Gonzalez of Houston; Nancy Ledbetter of Austin; and Karen Taylor of Austin.

The students received the honor for an assignment made during a spring 1985 seminar, Research in Land Development. The students' project determined that special assessments were a useful mechanism for large-scale projects which could not be funded with traditional revenue or general obligation bonds.

Ellen Johnson, a prominent author, artist, historian, and art critic, will discuss the restoration of the Johnson Frank Lloyd Wright House at **UT-Austin's** Jessen Auditorium, Mar. 7 at 4:30 p.m. The program is free and open to the public.

Paul Stevenson Oles, AIA, an architect, author, teacher, and artist specializing in architectural delineation, will discuss architectural illustration at **UT-Austin's** Jessen Auditorium, April 2 at 4:30 p.m. Oles, who has a Master's in Architecture from Yale, is noted for his drawings for the East Wing of the National Gallery in Washington.

J.B. Jackson, founding editor of *Landscape* magazine and a former instructor at Harvard, will give two presentations out of his series, "Lectures on Vernacular Landscape," Mar. 10 and Mar. 17 at 8 p.m. at **Rice University's** Sewall Hall. The lectures are free and open to the public.

William Odum of Dallas will be the first architect honored by **The University of Texas at Arlington's** School of Architecture and Environmental Design in the school's new series of annual exhibitions, entitled "Distinguished Architects." Each year the series will honor a regional architect of significant merit who might not otherwise be noted by the profession or the media. The exhibition featuring Odum's work will run from April 5-22 in the Fine Arts Exhibition Hall. Odum will deliver a lecture on his work at an opening reception April 5 at 6:30 p.m. The reception is free and open to the public.

EVENTS

April 24-25 "New Regionalism: Tradition, Adaption, Innovation" is the subject of a symposium at UT-Austin. There will be three sessions: Tradition, Adaption, Innovation; Innovation, Adaption, Tradition; and Implementation. Pre-registration fee is \$15. Call 512/471-1922 for more information.

Through March 19 "Texas Monuments," an exhibit of photographs by Houston photographer Paul Hester. Farish Gallery at Rice University. Every day, noon to 5 p.m.

March 24-April 25: "Italian Futurist Drawings" by Antonio Sant'Elia. Farish Gallery at Rice University. Every day, noon to 5 p.m.

June 8-11: AIA National Convention, San Antonio Convention Center. For registration information, contact the AIA Convention Dept. (202) 626-7396.

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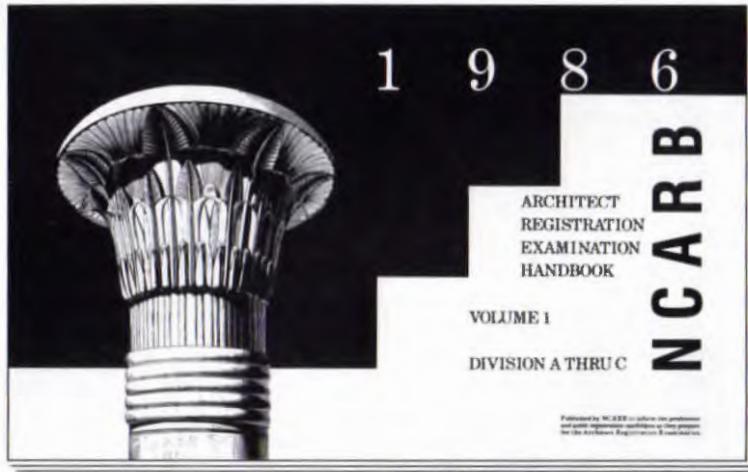
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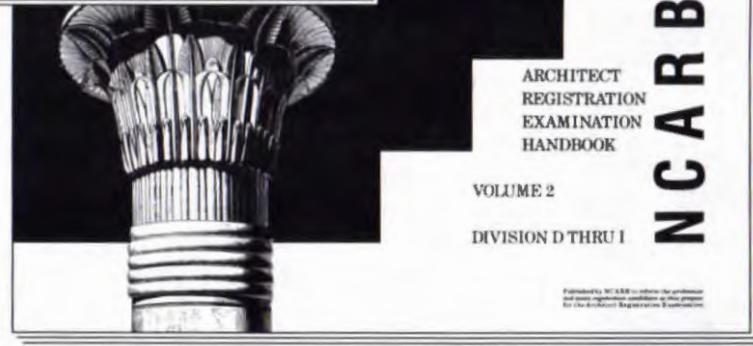
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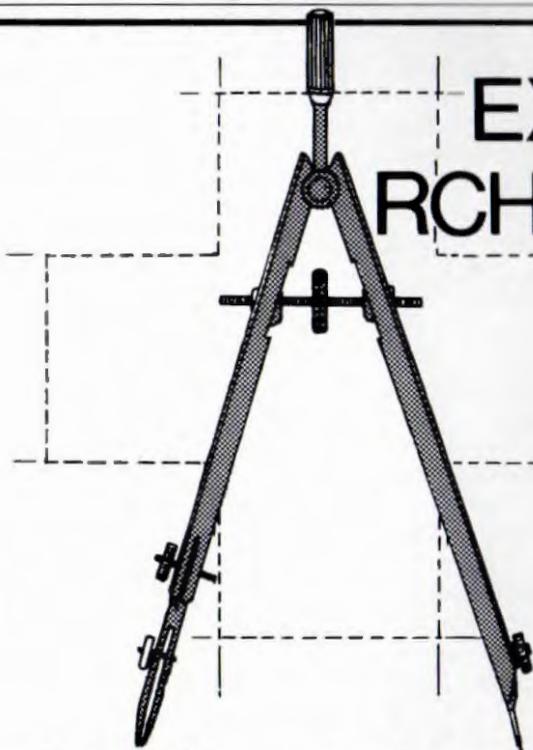
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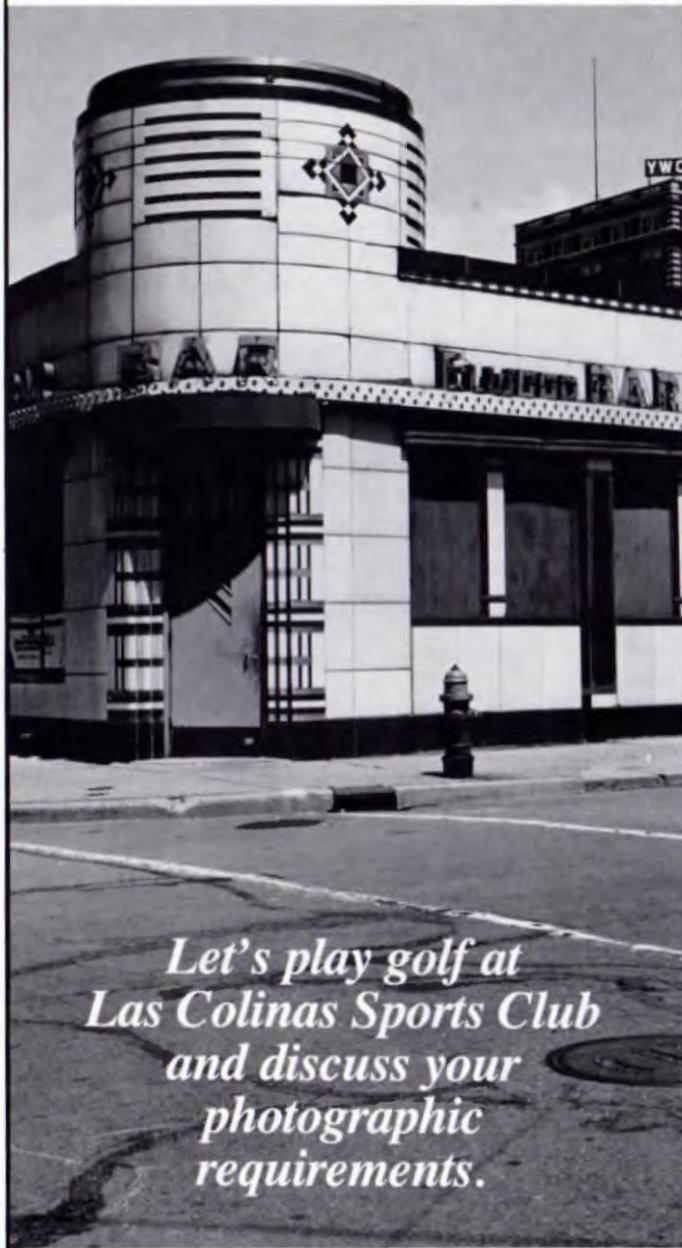


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DAVE BRADEN/MUSINGS

A MACHINE FOR LOVING?

With yours truly starring as a horrible example in the professional liability-insurance arena, the January/February "Musings" column was turned over to architect John Kaliski, who has moved from Houston to Los Angeles. John put our minds at rest by predicting: "Whatever Texas cities will resemble, it won't be Los Angeles."

Having settled that, let us take a look at a modern house, recently erected in Dallas, one that can truly be said to be on the "cutting edge" of technology from the point of view of both the architect and the builder. This beauty is a \$7.5-million spec house of 22,000 square feet! It contains all the necessities of life: grand arcade, grand salon, great room, night kitchen, doggie shower, and much, much more! All this is wrapped in an envelope that can only be classified as "Early SMU Sorority House."

Show this place to the architectural literati and ask them how to make it a great home, and they'll talk to you about spatial and activity options, but in terms that send most of us scurrying to the old Funk & Wagnalls to see what it is they said.

On the other hand, the home builders go for the gadgets, the glitz, the glamour, and the gold to make the house a home. It is an understatement to say that in our assessment of what is important to a good house, we are light-years apart.

For example, builders are really into high-tech hygiene, and nothing grabs them like a "brand-new, extra-special, ultra-deluxe, state-of-the-art, you've-never-seen-anything-like-it, quintessential bathtub." This tub costs \$25,000 and has been named the "Sensorium." It features a computerized control panel called the "Ambience," and is "organically" shaped.

You have to breathe a sigh of relief when you hear the Sensorium will hold two people. Otherwise there is the distinct possibility that the human species

could eventually become extinct as people fell in love with their bathtubs. With two people in there, all sorts of interesting relationships could unfold, including a possible *ménage à trois* involving the tub.

The Ambience is accompanied by a waterproof, shockproof, battery-operated, rechargeable, hand-held remote control which turns on everything except your partner. There is a fill control, along with drain, depth, and temperature settings that are fully programmable from anywhere in the world if you have a cellular car phone.

All of this is part of what home-builders are calling the "smart house," a technological concept of an electronically controlled living space, which breathes life into common household appliances through the magic of microchip technology. The central control in the "smart house" can turn off the roast, heat the soup, turn on the stereo (one can only presume the TV stays on constantly), close the curtain, and dim the lights. Appliances can be voice-activated and thus can be named like your children or other live-ins. I suppose Mom would have only to say something like, "Mildred, it's your turn to do the dishes tonight," and the low-energy heart of the Thermador Waste King Steam Machine Dish-washer, model WSK 3300, would lunge into action. Thank heavens the days of engaging in the heavy labor of pressing a button are over! Now we can have more time to jog.

There are possible problems with all of this, e.g., if you happen to be in the "Sensorium" with someone named Mildred and you murmur sweet nothings to her, the wrong thing might get turned on.

Maybe there is hope for a really dumb house to succeed!

David Braden, FAIA, is a partner in Dahl/Braden/PTM, Dallas.



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