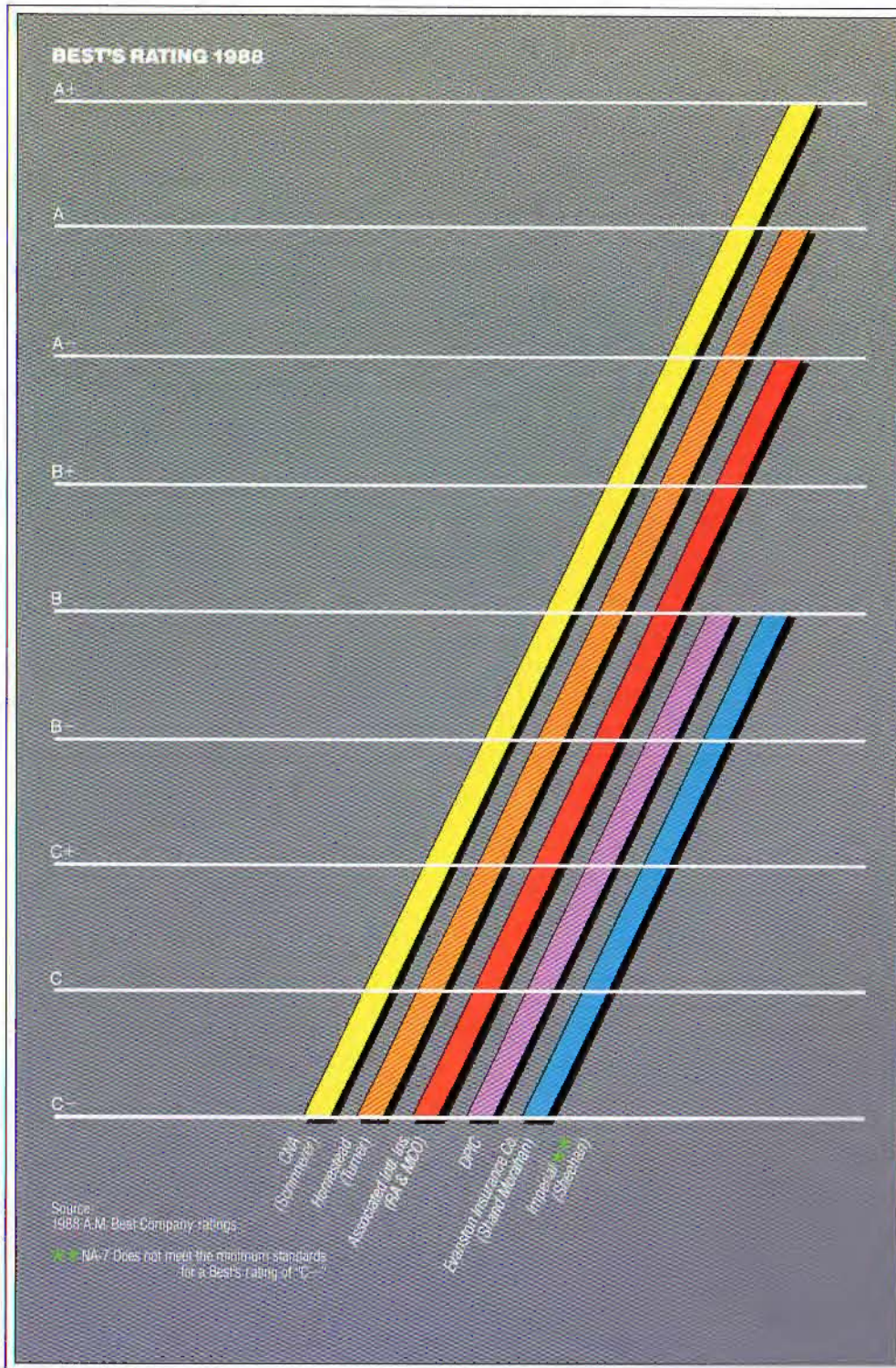


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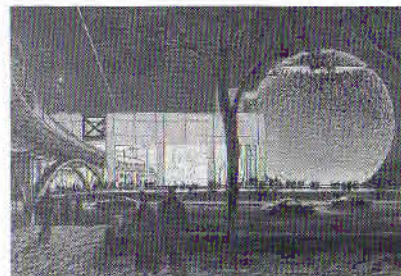
CERAMIC TILE AWARDS 1989 41

In this special advertising section we present the winners of the 1989 awards competition sponsored by the Ceramic Tile Institute of North Texas.

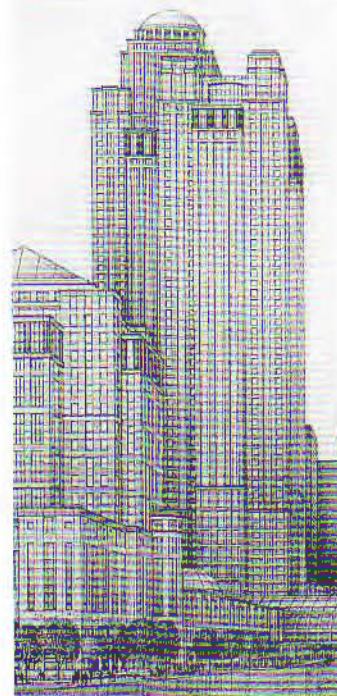
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ON THE COVER: *San Fernando Cathedral, a color-pencil sketch by Matthew K. Morris of Ford, Powell & Carson, Inc., San Antonio, a winner of the TA Graphics Competition.*

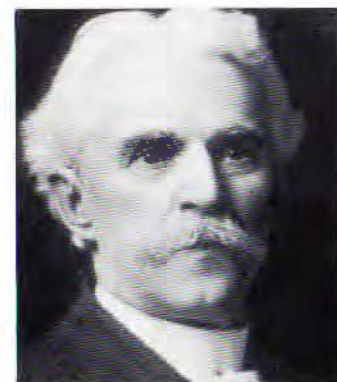
COMING UP: *A portfolio of new and noteworthy Texas houses, and a special advertising section on kitchens and baths.*



8



20



30

CORRECTION: FRS Design Group, Inc., of Fort Worth is architect of record for the new Tarrant County Justice Center (see "News," *TA* Jan/Feb '89). Williams + Tanaka, as consultant, was responsible for schematic design and design development. The project budget was \$33.5 million, but actual bid price was \$27 million.

EDITOR: An excellent cover shot in your November/December 1988 issue. The only regret is that you didn't credit the artist responsible for the craftsmanship expressed in that photograph—Raymond Brochstein of Brochsteins, Inc.

I admit I am a little biased, but I think Brochsteins wrote the book on quality in woodworking.

*Frank F. Douglas, FAIA
DouglasHardingGroup
Houston*

EDITOR: It is flattering to have an image of one's work featured on the cover of *Texas Architect*, [but] it is disappointing that the identity of those responsible is omitted. If a building had been featured on the cover, the architect and contractor would have been identified.

*Raymond Brochstein
Brochsteins, Inc.
Houston*

EDITOR'S RESPONSE: For our November/December 1988 cover, we chose an image from the design-award-winning interiors of the Enron Headquarters in Houston, designed by Gensler and Associates/Architects, to show the careful detailing found throughout the project. We regret that we did not identify Brochsteins, Inc., as millwork contractors for the project, and thank the many persons who drew the oversight to our attention.

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4. Financial Strategies: Dealing with New Tax Laws & Fewer Dollars in Texas. (James Koch)
5. Emerging Technologies for the 21st Century: Research Shaping Our Future. (John Eberhard)

6. Historic Preservation Technology: New Tools for Preserving the Past. (Stanley Graves)
7. New Strategies for Marketing Presentations: Going for Broke and Winning! (Kay Lentz)
8. Reprographic Technology: New Tools for Architectural Practice. (Paul Mery)
9. Architecture in Space: Design & Technology of the Future. (Guillermo Trotti)
10. 1988 TSA Design Awards: A Winners Viewpoint. (Stan Haas)
11. Design Issues/Solutions in Texas: A Critic's Perspective. (David Dillon)
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By presenting the winners of the first *Texas Architect* Graphics Competition in this issue, we fulfill some long-held wishes. Charles Gallatin, back when he was Managing Editor, first hatched the idea. It was a way, he suggested, to try something new for the magazine; more important, it had the potential to increase reader involvement, a goal we always try to further. Working with Publications Committee chairman Hugh Cunningham and members of the committee, Charles refined the proposal, coming up with a list of categories and costs. Then things changed. Charles took over as Associate Publisher and his new duties—basically, keeping the doors open by marketing the magazine to advertisers—precluded further work on the competition. Ray Don Tilley, in his first year on the *TA* staff, took over. He arranged a budget, booked the

jurors, designed and produced the competition materials, kept track of entries, and, working with fellow staff members Lucretia Crenwelge and Kim Burns, ironed out the hundreds of details that cropped up. The best performances show none of the effort behind them, and I think that this year's Graphics Competition, potentially the first of many, is such a performance.

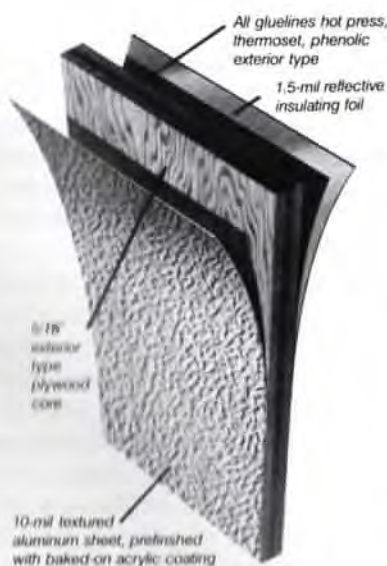
Architectural historian Marlene Elizabeth Heck, now teaching at Texas A&M University, contributes a feature describing the competition for the original design of the Texas Capitol in Austin. Her story illuminates the rather equivocal role of architect Elijah Myers not only in Texas but on the national scene, and reflects on the context of professional architectural practice in the almost 101 years since the Capitol dome first was raised over Congress Avenue in Austin.

Our last feature gives a glimpse of an exemplary interior by the Houston office of Gensler and Associates/Architects.

Finally, I must mention the terrible loss of architect and writer Jamie Lofgren, a good friend to me and to *Texas Architect*, who died in an accident in San Francisco in January. A skilled and much-recognized young designer, she was also a trained reporter whose stories have been among the best in recent years. Jamie radiated promise just as she shone with intelligence and energy. I was looking forward to working with her over many years. A scholarship has been established in her memory at the University of Texas at Austin School of Architecture. For information, call or write Patricia Henderson at the school (UT Station, Austin 78712; 512/471-1922).

— Joel Warren Barna

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Edited by Ray Don Tilley

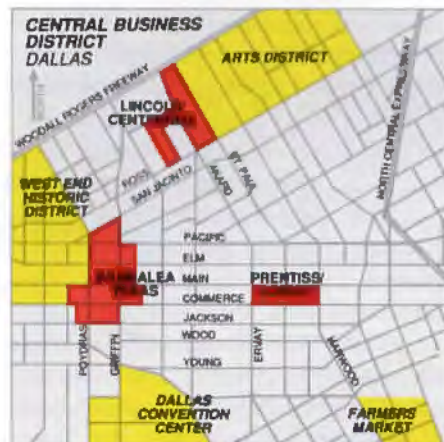
Dallas/Houston

Shopping for downtown revival

Spurred by changes in their central business districts and with San Antonio's successful Rivercenter as an example, officials are considering construction of downtown malls in Houston and Dallas.

In Houston, in fact, a downtown retail and entertainment facility, very different from Rivercenter, is already in the works. The Albert Thomas Convention Center (1967, by Caudill Rowlett & Scott) was left without a use when the George R. Brown Convention Center was completed at the other end of downtown. City officials requested proposals for redevelopment (using private funds) of the three-story, 300,000-square-foot structure, hoping to diversify downtown nightlife near City Hall. From three developer/architect teams responding, officials chose a joint venture of Houston-based Century Development and filmmaker George Lucas's Skywalker Development. The Jerde Partnership of Los Angeles, nationally known for Horton Plaza in San Diego and other retail centers, is architect.

The project, dubbed Luminaire Houston, is to be built without direct city funding; the developers instead would be awarded special tax abatements and a 30-year lease. It is conceived of as neither mall nor theme park but as an "urban entertainment district." The current (and sure to change) design calls for a "Lumisphere" 100 feet in diameter, its surface studded with fiber optics, to anchor one end. Inside it would be an information center on entertainment and events citywide, a "special attractions theater," and a "Skywalker Lounge." The existing framework of the convention center would be opened to contain an array of theaters, restaurants, and shops, as well as connected to the city's tunnel system and underground



Proposals for malls in Dallas (location map, ABOVE) and Houston (view from Jones Plaza, BELOW) are intended to spark downtown rebirth.



parking and to nearby structures by pedestrian bridges. Retail pedestrian streets would cross at ground level, linking Jones Plaza, Tranquility Park, and Sesquicentennial Park nearby; the project also would slope down to a "Bayou Port" and a children's museum beside Buffalo Bayou. Spokesmen for the developers say contract negotiations with the city have been under way since November and are expected to take several more weeks. Opening for the project is nevertheless expected in 1992.

In Dallas things are both more complex and less hopeful. City officials are considering plans for a mixed-use retail and entertainment center submitted by three developer teams, each for a different part of downtown and each with different requirements for city funding and participation.

Lincoln/Centennial has proposed a vast \$680-million, 3.5-million-square-foot mixed-use project on a site between the Arts District and West End District, while Bramalea Texas has proposed a \$262-million, 3-million-square-foot mixed-use development near the NCNB (formerly InterFirst) Tower.

Architect Al Cox, director of the Dallas Historic Preservation League, says that his group (along with the city's Landmark Commission) favors a third proposal by Prentiss/Copley for a \$218-million, 1.15-million-square-foot project on a site between Main and Commerce streets, which would preserve several historic buildings and "the Main Street feeling" and would balance activity in the West End District.

Plans call for the city's hired economic consultants to recommend one of the three proposals in February, as *TA* went to press. Other civic groups will also evaluate the proposals on the strength of urban design and other qualities.

But the city already faces severe budget problems and may be unwilling to fund any new obligations. In addition, there is also the prospect that Rosewood Properties, owners of The Crescent, may build a regional mall between downtown and the Oak Lawn area, using only private funds. The linchpin will be participation by top retailer Neiman-Marcus, now owned by General Cinema Corp., which is said to be considering closing its downtown Dallas store. If Neiman's goes with the Rosewood Properties mall, "that would probably kill any of the other proposals," says preservationist Cox. "This is about a lot more than just what street a mall goes on. If things continue the way they have been going, everything worth preserving will be gone and downtown Dallas could just turn into a class-B office park in a few years."

—Joel Warren Barna

'New' 1894 design to brighten bridge

If \$250,000 and 750,000 bats do not prevent it, a lighting installation will be added to the Congress Avenue bridge in time for the Dec. 27 celebration of the sesquicentennial of Austin's founding.

The team design was conceived by Austin architects Clovis Heimsath Architects with Martin Kermacy and chosen Jan. 21 from 24 entries in an international competition judged by a six-person jury led by Maya Lin, who designed the Vietnam Memorial in Washington, D.C. The project, managed by Ben Heimsath, seeks to construct a 120-foot-tall lighting platform at each end of the bridge, relocate existing streetlights, add fluorescent and metal-halide lights to the bridge's supports and arches, and add fiberoptic cables below handrails on each side of the roadway.

The lighting platforms are modeled after 31 150-foot-tall cast-and-wrought-iron "moon-

towers" erected in Austin beginning in 1894 (see "News," *TA* May/June 1985). Heimsath's version will be mounted on a pink-granite base, triangular in plan with a carved, neon-backlit star on each face.

The city's Austin 150 Commission and Parks and Recreation Department will oversee the fund-raising effort for the project, budgeted at \$250,000. Once funding is secured, the installation still faces scrutiny by bat conservators who fear that the

added lighting will endanger the colony of 750,000 Mexican free-tail bats that roosts from spring to fall each year in the vertical spaces between the structure's road surface and concrete arches. If these major obstacles can be overcome, the currently dark southern approach to the Capitol will receive a fitting historically inspired high-tech gateway of light.

—Ray Don Tilley

Renderings by Paul Light



The Heimsath/Kermacy lighting design will read as a symmetrical "gateway" on approach, LEFT, and will create a sensual, rhythmic interplay with the waters of Town Lake when viewed from the shoreline or a parallel bridge.

DMA's new order . . . and disorder

Edward Larrabee Barnes's stately Dallas Museum of Art galleries have been transformed by a controversial, sometimes shocking, installation of the Museum's permanent contemporary collection, which resulted from a remarkable collaboration between Dallas architect Gary Cunningham and the museum's staff in the conception, design, and installation of the show. Entitled "Now/Then/Again," it opened to generally enthusiastic critical reviews in mid-January and has drawn large crowds for the first portion of its anticipated six-month run.

The 15,000-square-foot exhibit occupies the middle-level gallery, previously home to the early-American and European collection. Cunningham, working with contemporary-art curator Sue Graze and others, sought "to create an imaginative environment for the vitality and formal inventiveness of contemporary art"—Motherwell has displaced Monet.

Through a month of daily meetings, architect and curators selected over 125 works for exhibit, representing three major postwar movements—Abstract Expressionism, Minimalism, and Pop Art—and works from other fields, including art of



"Now/Then/Again" presents contemporary art within a framework that happily flouts the original intent of the gallery.

the 1980s, decorative arts, photography, and ceramics. Cunningham designed new flexible wall systems of varying heights and materials to display the works and subdivide Barnes's monumental spaces into a variety of intimate "rooms." Threadbare carpeting was removed to expose a

polished-concrete floor. "Each space treats the works within it in an individual way," says curator Graze. "[The spaces] try to express some of the ideas inherent in the art." Cunningham's orthogonal and skewed wall systems create subtle visual axes and processions that focus on selected pieces. The entry, for example, presents work by Rosenquist, Kline, and Flavin, each representing a major movement and each displayed on a different wall system. The effect is exhilarating, and a bit disorienting, to anyone familiar with the original space.

Graze says Cunningham was the ideal architect for the installation because he brought no preconceptions to the task. The result is as demanding an exhibition as has been mounted at the DMA in many years, and it establishes a strong precedent for future installations, most significantly the involvement of architects in their design.

—Willis Winters

Willis Winters is an associate in the Dallas firm F&S Partners, Inc.

NEWS, CONTINUED ON PAGE 11

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Museum rolls out plan for new home

In a move that museum officials say will eventually quadruple the museum's gallery space, the El Paso Museum of Art has purchased the Greyhound bus terminal in downtown El Paso and plans to occupy it by early 1991. With the new space, officials hope to book the "blockbuster" traveling exhibits that draw hordes nationwide but that have bypassed El Paso.

Designed by Garland & Hilles architects and completed in 1971, the Greyhound station occupies an important site between the historic San Jacinto Plaza and the El Paso Civic Center (1972, designed by a joint venture of Garland & Hilles and Carroll, Dacuble, DuSang and Rand).

The Museum is currently headquartered in the W.W. Turney Mansion (1906, by Trost & Trost) which was expanded by Carroll and Dacuble (now Carroll Dusang and Rand) in the 1970s. These quarters provide only 35,000 square feet of space, with the largest single gallery comprising only 5,000 square feet.

Leonard Sipiora, director of the Art Mu-

seum of El Paso, says that size and flexibility make the Greyhound station "a wonderful building for the museum." If all the capital required for the total program is raised, Sipiora says, the new museum building will expand from its current

Ed Soltero



The Museum of Art's new home will be this former bus station.

70,000 square feet to some 125,000 square feet of space, most of it easily combinable for large exhibitions. Other buildings studied "would have required excessive cost for gutting and renovation," says Sipiora. "Here it's a matter of reassigning space."

The Greyhound building has many other advantages: there is adequate restaurant

space; existing restrooms and escalators can handle crowds of patrons, and the building already meets applicable codes.

The architecture firm Carson Consultants has been hired by trustees to assist in studying space allocation for the museum.

Plans call for the first-floor area (currently used for parking) to be enclosed, and for new gallery space to be added where buses now pull in. Otherwise, no major changes to the facade are planned.

The new space will not only hold bigger traveling shows, according to Sipiora, but will allow full display of the museum's permanent holdings "that are now languishing because we don't have space to do anything but show them piecemeal."

The budget for the project, including purchase of the terminal building, is just over \$13 million. Work is expected to begin in 1989.

—JWB

NEWS, CONTINUED ON PAGE 13

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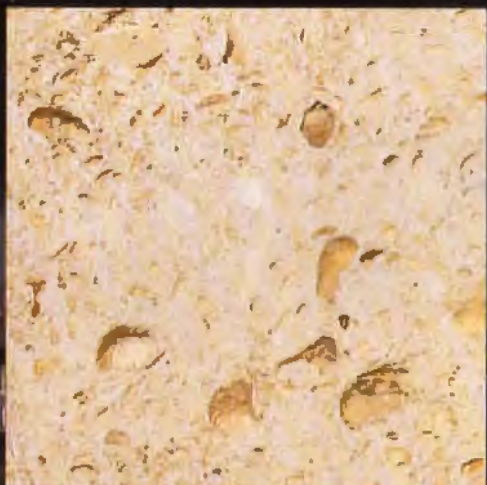
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Rhotenberry Wellen Leads Biennial Chapter Design Awards Program

Rhotenberry Wellen Architects took four of seven awards in the biennial West Texas Chapter/AIA Design Awards, held during TSA's 49th Annual Meeting. The 31-firm chapter includes Midland, Odessa, San Angelo, and Big Spring.

The winning projects were given awards for Excellence in Design: *Beesley Swimming Pool and Cabana*, San Angelo, by H. Schmidt Architects, San Angelo; *JR Ranch Headquarters*, Ozona, by Jack E. Meek Architect AIA, San Angelo; *Hall Residence Light Fixture*, Midland, by Lawrence Holdren Connolly Architect, Midland; and *Wellen Residence*, Midland, *ClayDesta Station Post Office*, Midland, *Lakeview Center*, Odessa, and *Rhotenberry Residence*, Midland, all by Rhotenberry Wellen Architects, Midland.

Jurors were architects Max Levy of Dallas and Robert Allen of Longview, and artist Brad Braune of San Antonio.

—RDT



Wellen Residence, LEFT, and *Lakeview Center*, ABOVE, by Rhotenberry Wellen; *JR Ranch Headquarters*, BELOW LEFT, by Jack E. Meek; and *Light Fixture*, BELOW, by Lawrence Holdren Connolly



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Allen/Buie library wins top award

Three large projects were named winners in the Northeast Texas Chapter/AIA's 1988 Design Awards. The Longview firm The Allen/Buie Partnership took the highest honor given to the field of 15 entries, an Award of Design Excellence for the Longview Public Library. The jury noted the \$2.9-million, 35,000-square-foot library's "superior design, simple, clear,

and well-detailed" and praised its relationship to the adjacent Municipal Building.

An Award of Design Merit was given for two additional projects: Renovation of Gregg County Airport Terminal, by Malloy & Bresie of Longview, and the Tyler Junior College Health and Physical Education Center, by Sinclair & Wright Architects of Tyler.



Library and college photographs by R. Greg Hurstley

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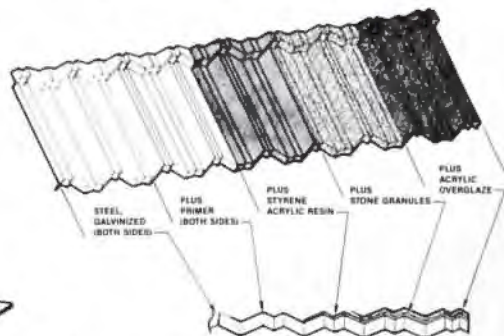
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TOP, ABOVE: Longview Public Library; BELOW: Tyler Junior College Health and Physical Education Center; BOTTOM: Gregg County Airport.



Jurors were Ray B. Bailey, FAIA, of Houston, and Steve Souter and Andrew Perez III of San Antonio.

—RDT

Scott Strasser, Director of Design for the Dallas office of CRSS Inc., has been named Designer of the Year by *Interiors* magazine. The magazine's January 1989 issue features an extensive portfolio of his interior-architecture projects.



Voters in San Antonio on Jan. 21 approved a one-half-cent sales-tax increase, which will generate funds over the next five years for the construction of the "Alamodome," a \$160-million, 65,000-seat sports stadium to be built in central San Antonio.



Hellmuth, Obata & Kassabaum, Inc., of Dallas received a Merit Award for Development in Context from the North Central Texas Section of the American Planning Association for its work on the Preston Park South mixed-use development in Dallas.

Gensler and Associates/Architects, Houston, recently received awards for carpet design in two competitions, one held by *Interior Design* magazine and one by *Interiors* magazine and The Institute of Business Designers.

Corgan Associates Architects, Dallas, is working with American Airlines to design a new terminal at Dallas/Fort Worth Intercontinental Airport. The \$750-million terminal's rectangular shape represents the first major break from the original horseshoe-type series of terminals completed in 1974.



An Austin residence by **David Lake** of San Antonio won the 1,800-3,200-square-foot-home category of the Southern Home Awards program sponsored by *Southern Living*. The home is featured in the magazine's February 1989 issue.

The Schulte Ranch (see *TA* Nov/Dec 1988), by **Cannady, Jackson & Ryan Architects, Inc.**, Houston, received a Merit Award in the American Wood Council's 1988 Wood Design Award Program.

The First F.A. Building at Du Pont Center in Orlando, by **Morris☆Architects**, Houston and Orlando, was a winner in the Eighteenth Annual Outstanding Concrete Structures in Florida awards.

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Jury premiates 12 in chapter awards

The 1988 Fort Worth Chapter/AIA Design Awards program, in its Nov. 5 jury, produced twelve winning projects in three categories. Projects by Vestal-Loftis-Kalista/Architects, Inc., and CRSS Inc. received the only Honor Awards given.

Architecture. Honor Awards: Stephen F. Austin Elementary School, Weatherford, by Vestal-Loftis-Kalista/Architects, Inc.; and Lake Travis ISD Administration Building, Lake Travis, by CRSS Inc.; **Merit Awards:** Klabzuba Office Building, Fort Worth, by Kirk Voich Gist Inc.; Southwest/West Regional Library, Fort Worth, by CRSS Inc.; New Facility for Royer and Schutts, Inc., Fort Worth, by Halbach, John & Dietz; and Denton County Courthouse Restoration, Denton, by Ward Bogard & Associates, Inc.; and **Citation Awards:** Holy Cross Episcopal Church, Burleson, by Arthur Weinman Architects; The Candyman Center, Santa Fe, by Nelson Hodges, Architect; and North Fort Worth Branch Bank Northeast, Fort Worth, by Kirk Voich Gist Inc.



Winning projects: Stephen F. Austin Elementary School, ABOVE LEFT; Lake Travis ISD Administration Building, ABOVE RIGHT; Denton County Courthouse, BELOW LEFT; and Villa Aguirre, BELOW RIGHT.



Unbuilt Projects. Merit Awards: St. Vincent's Episcopal Church and Day School, Bedford, by Jim Bransford, AIA; and Villa Aguirre, Bahia, Ecuador, by Jackson and Ayres Architects, Inc.

Detail, Furniture, and Graphics. Citation Award: Low Table, by Les Edmonds.

Jurors were Bill Booziotis, FAIA, and Gary Cunningham, both of Dallas, and Val Glitsch of Houston.

—RDT

NEWS, CONTINUED ON PAGE 48

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Celebrating the Architect as Artist

Working by Randall Stout



TODAY, instead of reveling in architects' graphic work, the general public and even architects themselves tend to emphasize the finished building. It is, after all, the explicit goal of the architectural process. But it is worthwhile to stop and ponder from time to time the "pictures" architects create to describe a project, or even just an idea.

An architect can be described rather crudely as one part artist, one part engineer. The *Texas Architect* Graphics Competition sought to isolate and celebrate the first of these two, the purely artistic soul of the architect.

The pictures architects create are more than just artwork; they are a means of communication, the only language architects have that can adequately convey their ideas for any project. And, depending on the architect's approach, these pictures can speak with an eyebrow-raising shout or a subtle whisper.

So it is with the winners of the Graphics Competition: from Randall Stout's many-voiced conversation among dimensions to Kimberly Kohlhaas's compellingly quiet monologue; from Matthew Morris's polysyllabic layers of meaning to Pete Ed Garrett's spare one-liners. The pencil strokes, like words in a book, carry their own meanings and yet, stacked one on another many thousands of times over, describe something much greater.

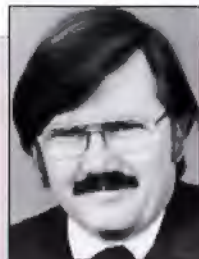
Graphics remind us that architects' most significant projects and their quickly discarded doodlings both begin when they, as artists, put pencil to paper.

—Ray Don Tilley

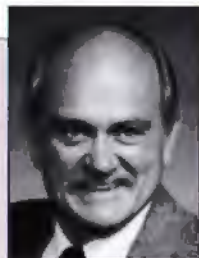
WINNERS OF THE FIRST TA GRAPHICS COMPETITION

By Ray Don Tilley

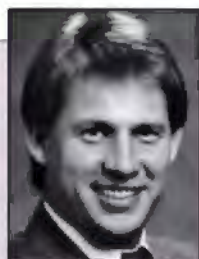
LIKE THE MANY TSA DESIGN AWARDS COMPETITIONS THAT PRECEDED IT, the *Texas Architect* Graphics Competition has produced a collection of some of the best work by the architects of Texas. As with the Design Awards, too, some arguably fine work was discarded in the selection process. Therefore, especially in this new competition, it is important to consider how the jury went about its task.



Steve Oles is principal architect of Interface Architects in Newton, Mass., and has taught at MIT, Yale, RISD, and Harvard. He is a prolific perspectivist, with clients I. M. Pei, Cesar Pelli, Moshe Safdie, Cambridge Seven, and others. Currently, he is President of the American Society of Architectural Perspectivists.



Kirby Lockard, FAIA, is a practicing architect and has taught design and graphics at the University of Arizona since 1960. His three books on drawing have been widely adopted by architecture and design schools. In addition, he has worked on urban-design issues at the city and county level in the Tucson area.



Mikael Kaul teaches at the University of Florida. A Swedish native, he attended Cornell University as a Fulbright Scholar, earning his master's degree in 1982. From 1984 to 1988, he taught in Texas, first at UT Austin and later at Rice. He was project designer for JonesKell Architects from 1986 to 1988.

The jurors, Steve Oles of Newton, Mass., Kirby Lockard, FAIA, of Tucson, and Mikael Kaul of Gainesville, Fla., agreed among themselves to a few ground rules. They would try to name at least one winner in each category, yet they would not name a winner just for the sake of having a winner. They would look for work that was "arresting" at several distances, and they would endeavor to separate minimal work, which achieves "more" with "less," from minor work, in which "less" is simply "less."

After a five-second-per-slide pass through the renderings, working drawings, and sketches to get a feel for the range and quality of the submissions, the jury turned to the business- and publication-graphics entries mounted together on one wall. Pondering the boards and publications individually and as groups of similar work, the jury moved casually but efficiently through discussions of basic qualities such as balance, scale, proportion, and contrast, as well as more intangible criteria such as appropriateness, energy, style, and passion. Kaul and Lockard continually approached and retreated from the boards to examine readability at incremental distances. Oles stood across the room, raising opera glasses to his eyes occasionally to accomplish the same task. As each nonwinning entry was removed, the wall became progressively emptier, until only five boards, the winners in the two categories, remained.

Sifting through the slide entries took on a different rhythm. First, the "distracting" title slides (required by contest rules) were pulled, leaving an unbroken series to cull. Each image, in effect, became an entry, and drawings entered as parts of a composition stood on their own.

The winners that survived the three rounds of paring satisfied criteria developed informally by the jurors as their whittling progressed. In articulating these goals the jurors often fell into one-word rubrics, such as "passion," "intensity," and "depth." The qualities of a winner did not necessarily meet any check list of requirements; instead, a winner met the consensus of the jury, a consensus that may shift with the composition of future juries, transforming past nonwinners into winners.

The following pages present the jury's 20 selections from a group of 90 entries. They exhibit undeniable skill and creativity, whether deftly sketched in a travel book or painstakingly rendered over many weeks. Let the jury's comments, and the works themselves, communicate the elusive qualities that merited that peculiarly absolute accolade: *winner*. ■■■■■

**Concept and Imagination
(Untitled)**

**Randall Stout
Houston**

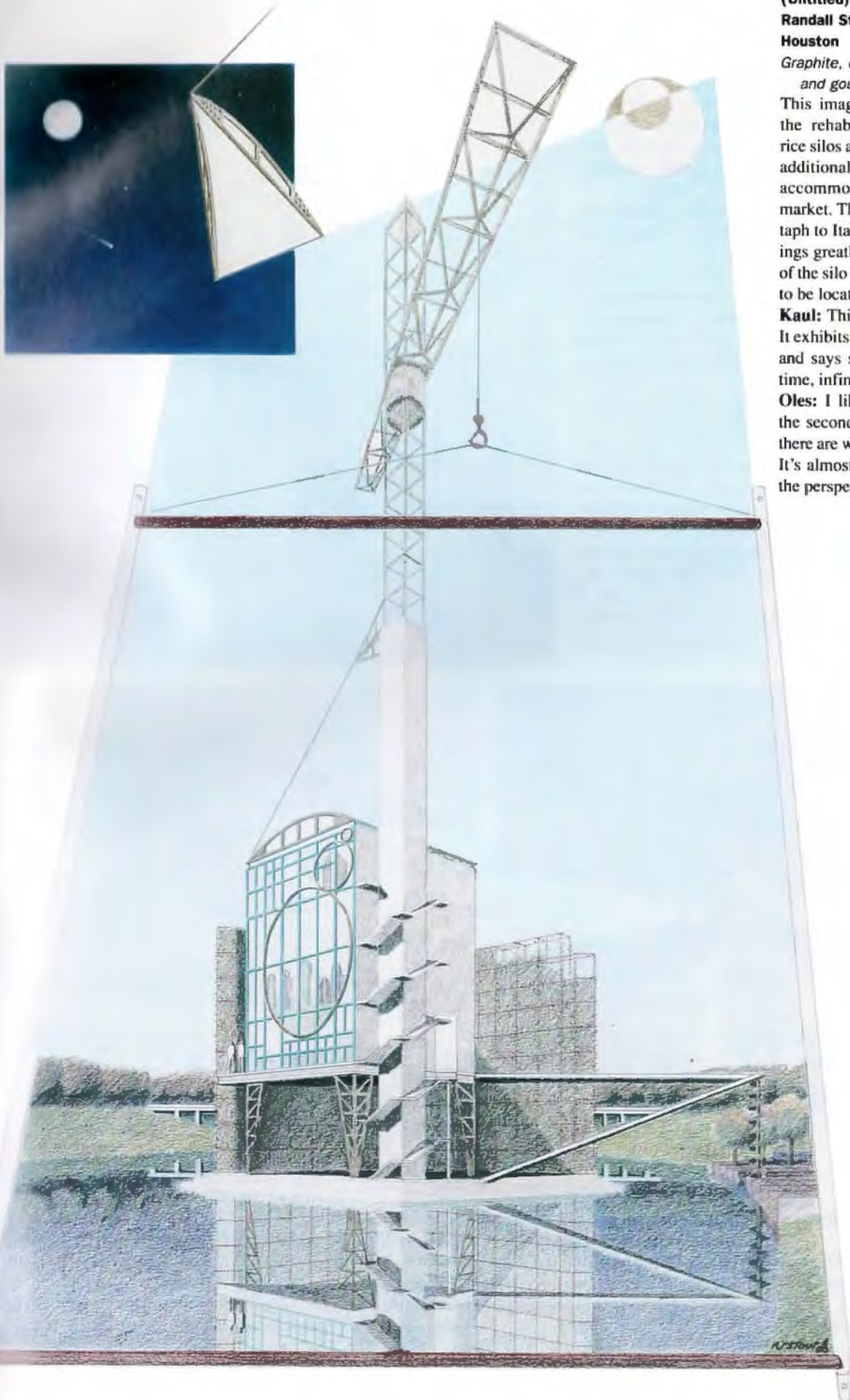
Graphite, color pencils, pastels,

and gouache on bristol board

This imaginary project proposed the rehabilitation of abandoned rice silos along Buffalo Bayou and additional adjacent buildings to accommodate a futures-trading market. This image shows a cenotaph to Italo Calvino (whose writings greatly influenced the design of the silo site), an adjacent project to be located in the bayou.

Kaul: This has a charged quality. It exhibits talent in the reflections, and says something about space, time, infinity.

Oles: I like the tension between the second and third dimensions; there are windows in the windows. It's almost vertiginous, following the perspective of the crane back.



Architectural Delineation

"Dallas Mall Project"

Richard B. Ferrier

UT Arlington

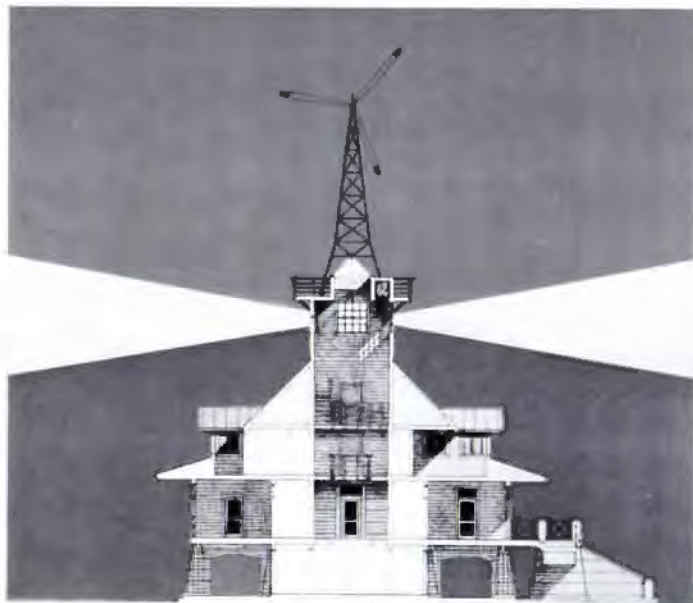
Graphite, watercolor

This rendering presents a proposed project by developers LPC/Centennial and architects Kohn Pedersen Fox, New York, and HKS Inc., Dallas.

Kaul: It's beautifully detailed, and has the advantage of depicting quality work.

Oles: The "flat" or omnidirectional light allows this to be a highly informative drawing. As a composition, the drawing would be much less persuasive without as much sky.

Lockard: But there are two things that bother me, although it's a handsome drawing. One of the conventions we use is to make the building darker near the top to heighten the contrast between building and sky. He's not doing that. Also, I would have expected the reflection of one tower in the other. The positive side is that it has no tricked-up, juiced-up stuff; it's absolutely deadpan.



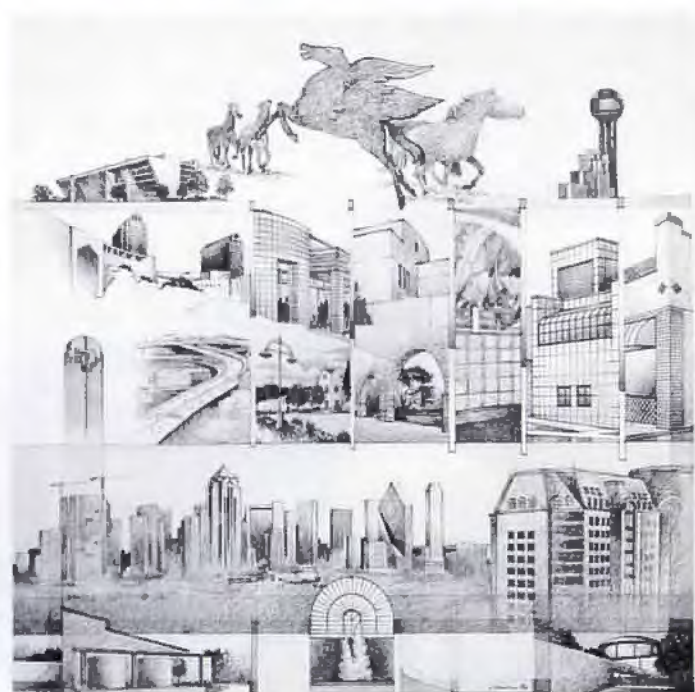
Architectural Delineation
"Blake House"

William T. Cannady, FAIA
Cannady, Jackson & Ryan,
Architects, Houston

Color pencil and ink, applied film

This is an unbuilt 5,600-square-foot residence in Big Lake, La.

Lockard: The soul of the building is in this imaginative section. The best design drawing is not always the perspective or plan.



Architectural Delineation
"Dallas Architecture Exhibit"

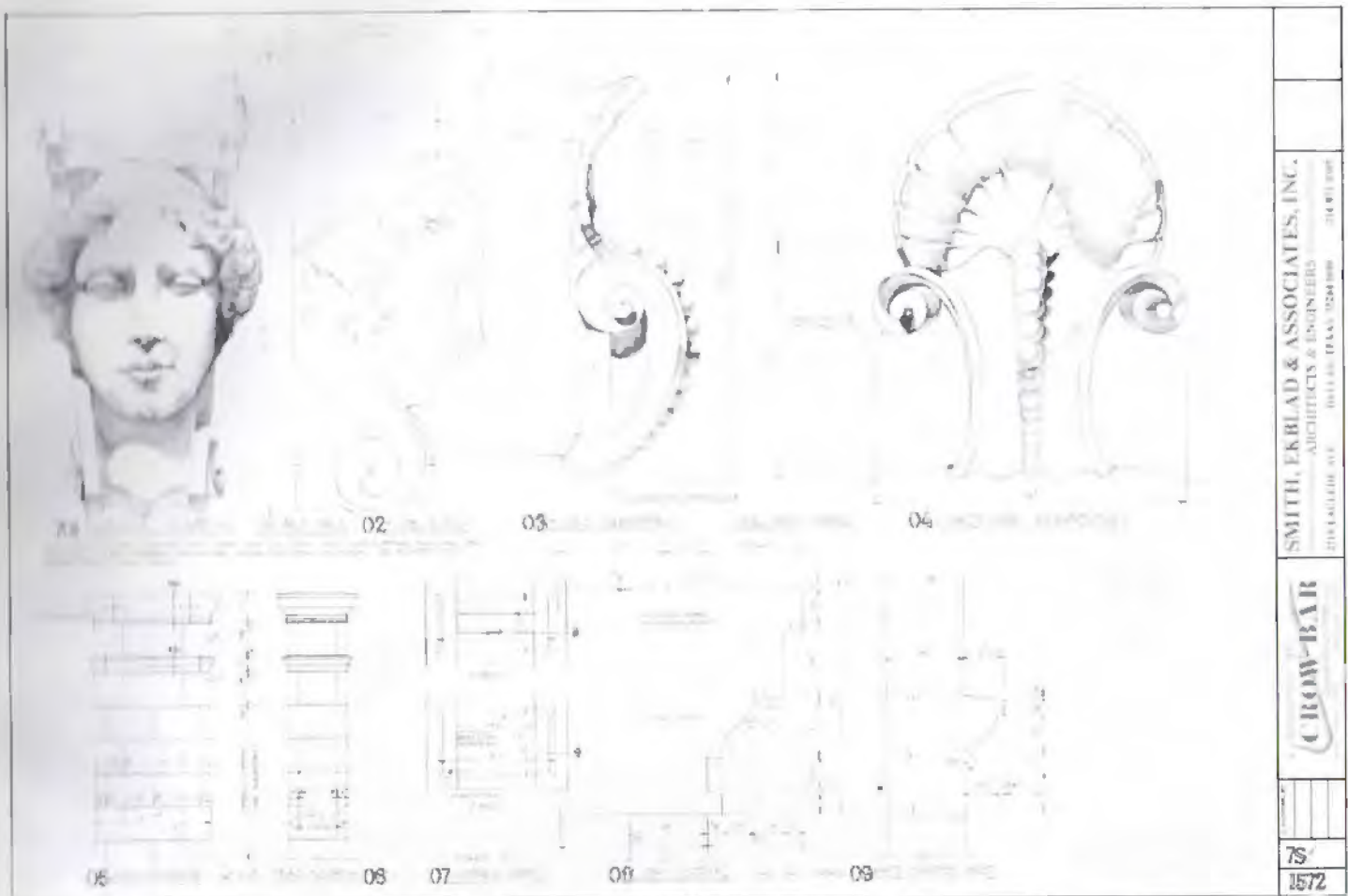
Richard B. Ferrier
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Graphite, watercolor

This is a cover illustration for

Trammell Crow Properties, Dallas, and the Dallas Museum of Art.

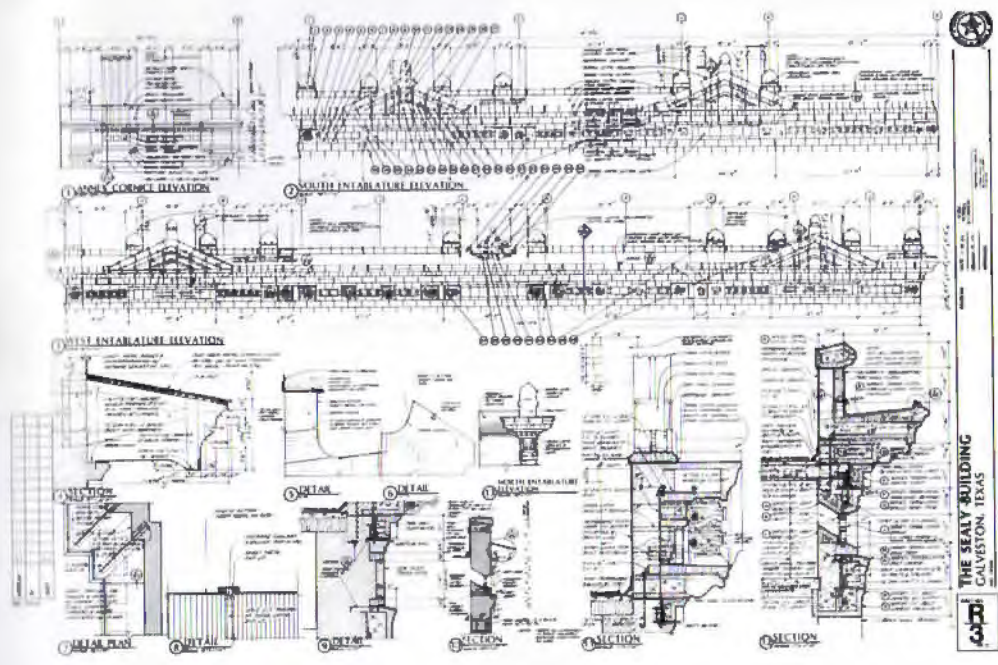
Oles: It is a remarkably successful, although flawed, effort. Like a chromosome, it carries a lot of information in a small space.



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THE SEALY BUILDING
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Working Drawings
"Stone Drawings"
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Ink and pencil on vellum
 This sheet is from a set of 16 stone drawings for a residence under construction in Dallas.

Oles: This communicates artist to artist; it is not addressed to a contractor. I love the implication that among the people in construction, there is someone who can catch the ball. I'm happy to see that this is apparently being revived.

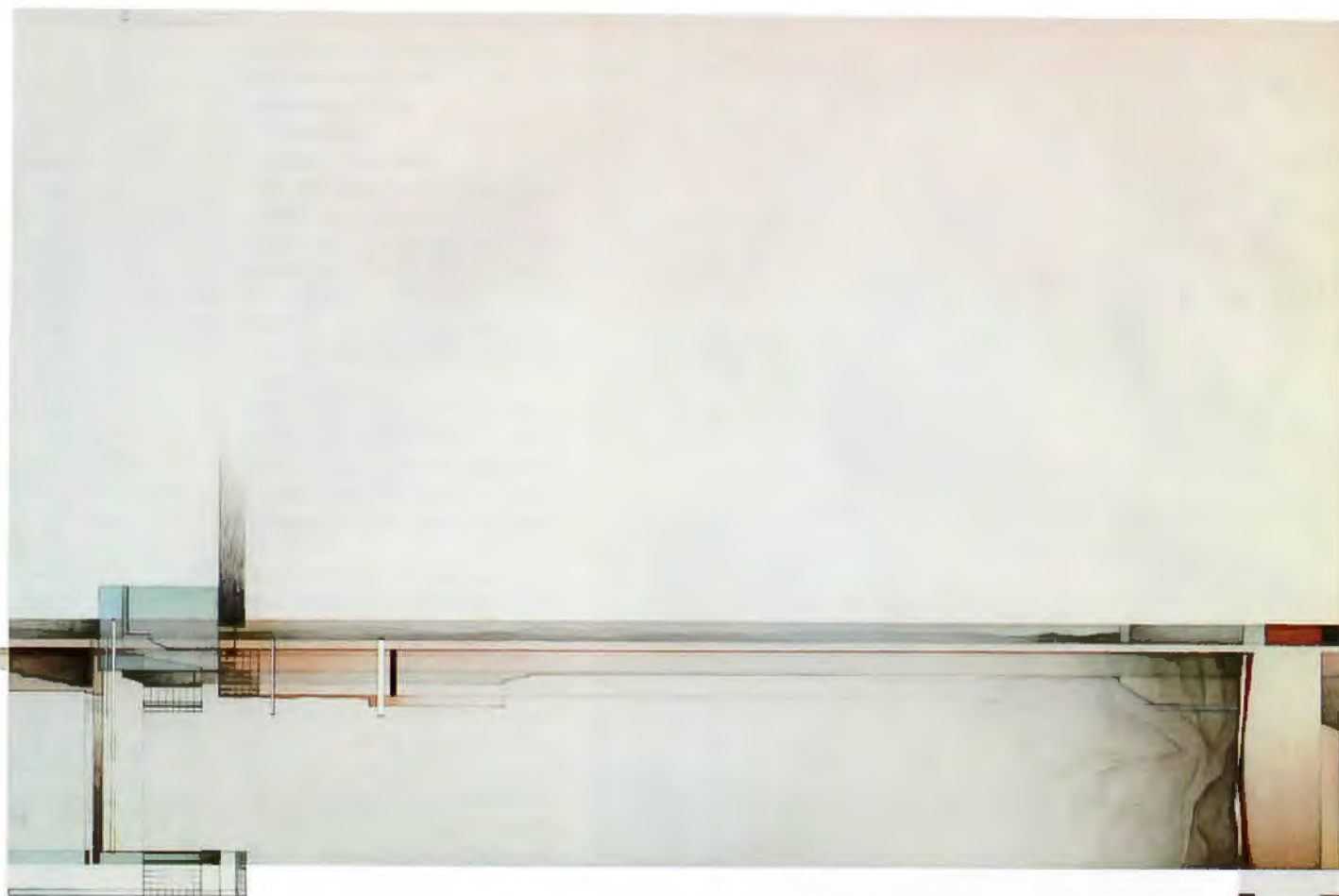
Kaul: This conveys information—it's about depth, texture, not just coloring up a drawing.

Lockard: We have to keep this ability alive.

Working Drawings
"Sealy Building, Phase I"
Carolyn Peterson, drawings produced by Paul Krause and Frank Amaro
Ford, Powell & Carson, Inc.

San Antonio
Photo-composite of pin-registered ink-on-mylar drawings
 This is from contract documents for the exterior renovation of the historic Sealy Building in Galveston

for developer George Mitchell.
Kaul: This is dense, informative.
Lockard: It shows real skill in organizing information. That information, in unskilled hands, would have been illegible.



Conceptual Drawing
"Aja"

R. B. Ferrier
UT Arlington

Watercolor, graphite, color pencil, plastics

Kaul: Awesome . . . does that fit?

Lockard: It reminds me of Diebenkorn, Wright's stained-glass patterns.

Oles: That totally apt. It's not since Wright's work that I've felt such a rush.

Kaul: I like the allusions to architectural convention. It has qualities of passion baked into it.

Oles: Somehow an architect had to have done this. Not many people would be this skilled, with the right predisposition. It's definitely sensual, yet you think of sensual drawing as curvaceous and this has hardly a curve.

Concept and Imagination
"Conceptual Design Boards"

Matthew K. Morris
Ford, Powell & Carson, Inc.
San Antonio

Color pencil on ink sketches

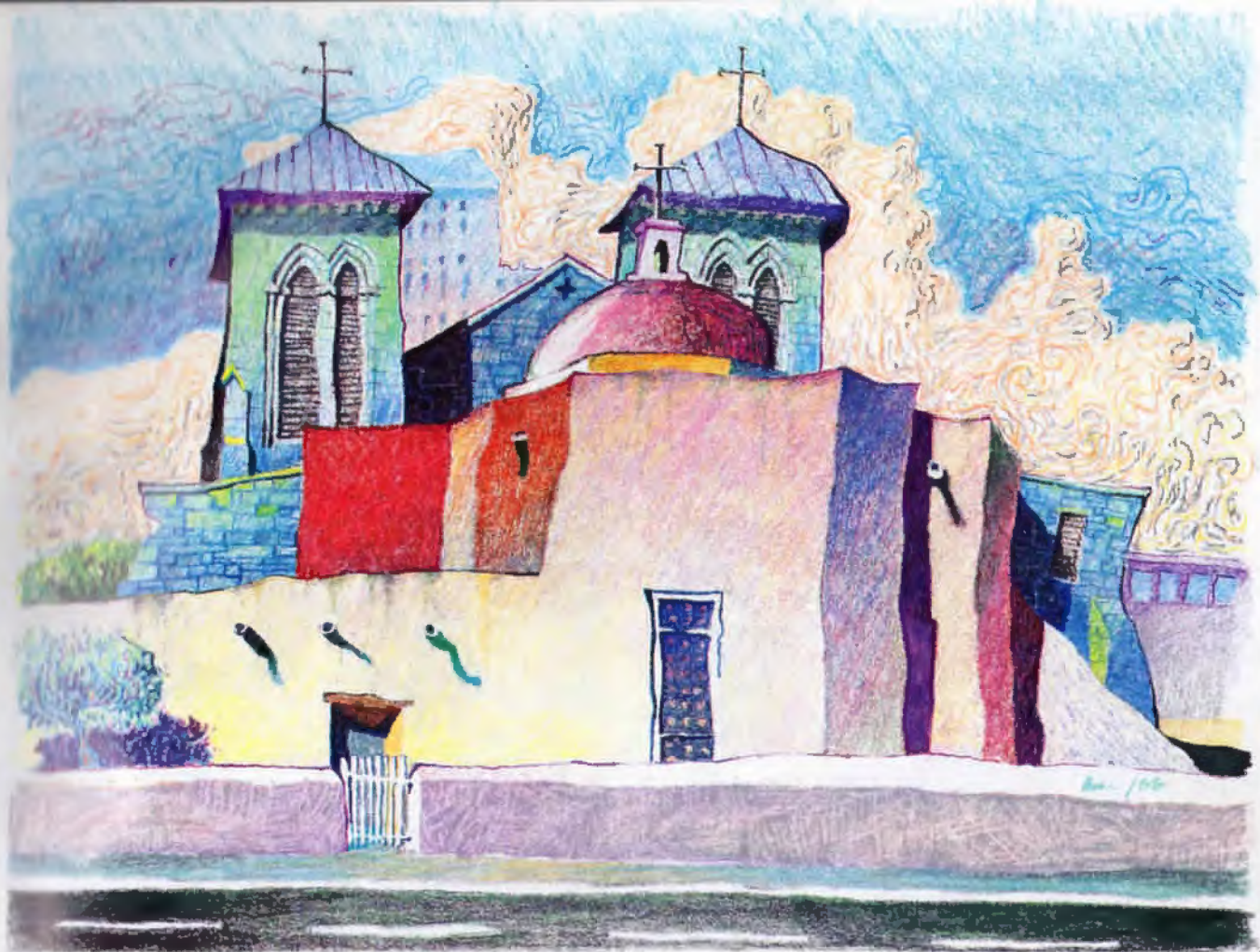
These drawings for the Triparty Initiative, which is being carried out by the City, VIA Metropolitan Transit, and the Downtown Owners Association, present a scheme for upgrading downtown San Antonio streets, sidewalks, furniture, and lighting.

Lockard: This is one of those interesting syntheses of information. It tells how to make it. It has posterlike qualities, but it includes time, which is unusual.

Kaul: It works in several dimensions, which is what good graphics should do.

Oles: It is a happy marriage of text and graphics, of left and right brain.





Sketch Books
"The Lines of Eternity"
 Kimberly R. Kohlhaas
 RTKL Associates Inc.
 Dallas

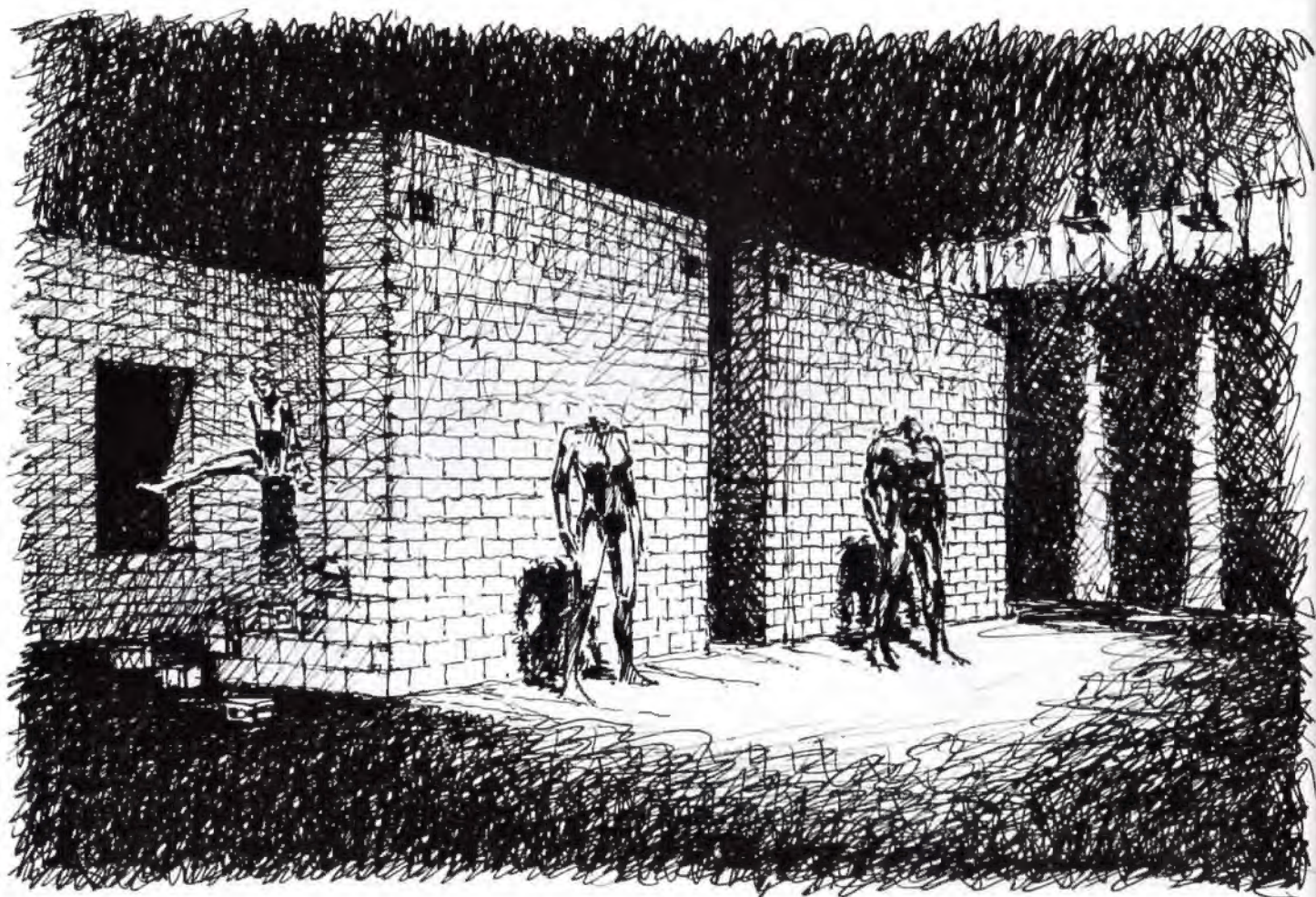
Monotype of a photograph
 This image represents an intense study of light, depicting a temple in Sicily, executed during Kohlhaas's last semester at the University of Notre Dame.

Kaul: Sensual.
Lockard: It looks like the opening scene from a Fellini movie.
Oles: The relationship of surface of paper and three-dimensionality beyond the paper is great. It creates a terrific thrust.

Sketch Books
"San Fernando at Midsummer"
 Matthew K. Morris
 San Antonio

Color pencil on sketch paper
 This sketch is from a series on the missions of San Antonio done in 1988. It presents an expressionistic view of the form, color, and texture of simple buildings. Abstraction was used to study the building's elements and to express an emotional reaction to these buildings at a specific time and place.

Kaul: It reminds me of Munch. It's a developed technique that has both charm and intrigue.
Lockard: It is wonderful how shadows from the *canales* show how the wall is formed.
Kaul: Someone is really pushing himself and has to be rewarded. He's reaching within and pulling the good stuff out.
Lockard: I like especially the stains on the wall.
Kaul: The overall composition is extremely charged, but its unstable aspect is retrieved by a central, stable composition.



Concept and Imagination
"Thoughts on an Exhibition of
Work by Robert Graham"

John Lemr
 Team Hou Architects
 Houston

Razor-point felt-tip pen on paper
Kaul: It's an eerie drawing of unusual intensity.

Oles: It's an electric previsualization, as disturbing as it may be—that may have been the object. It's not often that you get this certainty of intention from someone other than the sculptor himself.

Kaul: The beauty of the drawing is that it is exploratory; it taps into the intensity of the subconscious power in what's happening. I like the darkness, the intensity of the pen stroke.

Oles: I have a feeling it was a very evocative process that led to this drawing.

Kaul: I tip my hat to the delinquent.

Sketch Books
"Landscape Sketch"

R. B. Ferrier
 UT Arlington
 Watercolor

Oles: I reach for my coat.
Kaul: It shows incredible skill. The technique overall is just *there*.
Lockard: I would like to see just how he did the fence.



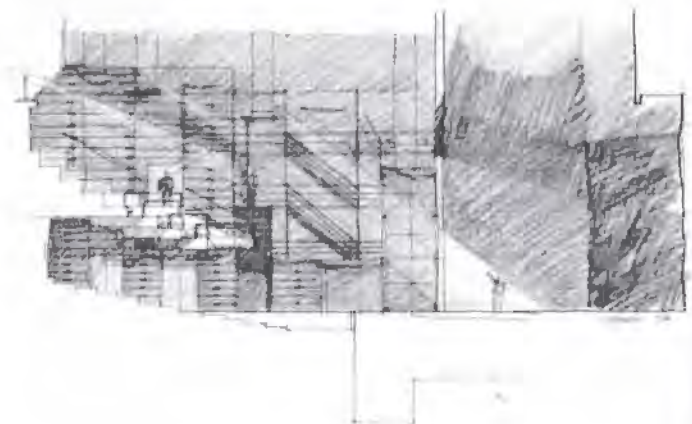
Concept and Imagination
"Theatre"

Gordon Gilmore
 Hellmuth, Obata & Kassabaum
 Dallas
Ink and color pencil

This drawing explores the interior design of a theater that will be a teaching environment as well as a performance area.

Oles: You can feel the urgent investigation.

Lockard: It's great because it's not self-conscious.

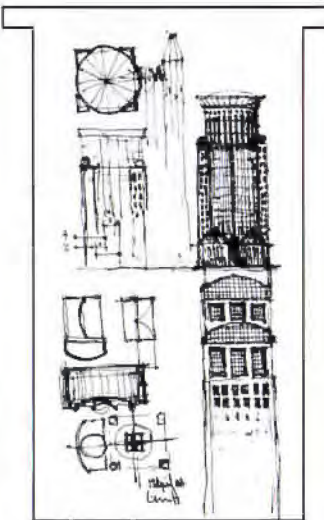


PINE BLUFF, AR
 VICKI MCDONALD
 SHERIFFS, JIM MURPHY
 LINDA HARRINGTON
 TULSA, OKLAHOMA
 COTY D. ANDERSON
 TULSA, OKLAHOMA
 CANTON, MISSISSIPPI
 SPAIN IN DECEMBER 1988



Concept and Imagination
 (Untitled)
Pete Ed Garrett
Morris☆Architects
Houston
Felt-tip pen on air-sickness bags
 Due to the recent regional economic downturn, this Texas architect has spent a considerable

amount of time on airplanes. The travel time has been useful, quiet design time since there are no phones, peers, or clients. The new architectural tools have become the felt-tip pen, flip-down tray, and air-sickness bag. These sketches have been the geneses of various projects now in schematic design



Sketch Books
"Rome Sketch Book 1988"
Raphael Duesing
Smith, Ekblad & Associates, Inc.
Dallas
Pencil

This is from a sketch book Duesing kept when he traveled to Rome with the members of the firm.
Kaul: This is by far the best of the quintessential travel sketches we've seen. It's captivating, and uses the appropriate technique.
Oles: It does something no photograph of the view could do. This person came away with a much better memory and understanding of the scene.

or design development.
Kaul: A charming cultural comment.
Oles: This is practice in the '80s.
Lockard: Now we're finished with napkin sketches; we have moved on to the next medium.



Publication Graphics
"New Regionalism"

Lawrence W. Speck and Susan Hoover

Center for the Study of American Architecture, UT Austin

Academic publication

Center is the annual publication of the Center for the Study of American Architecture, directed by Lawrence Speck. It was printed by Waverly Press, Baltimore.

Lockard: They inherit a lot of disparate work and they do well to make it all work together.

Oles: Yes, the tougher the task is, the more credit that should be given for good work.

Kaul: All schools need to strive to do this kind of work.

Oles: This offers a standard.



Publication Graphics
"Frank Welch & Associates, Inc."

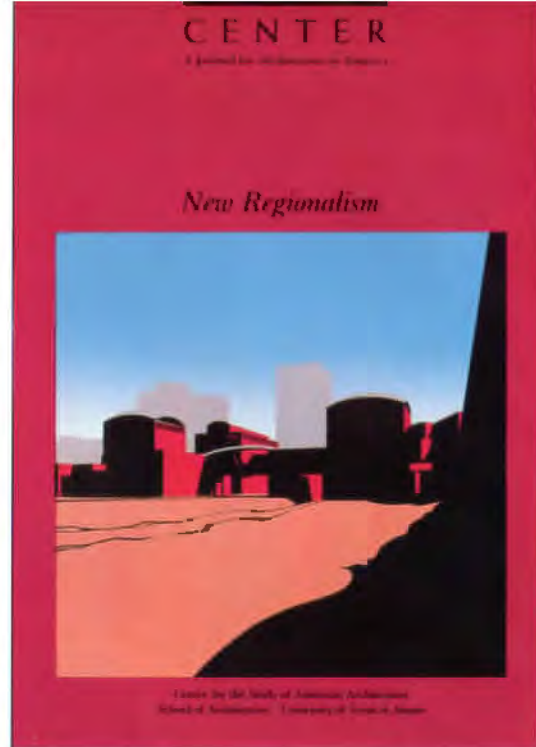
**Herman Dyal
 Fuller Dyal & Stamper
 Austin**

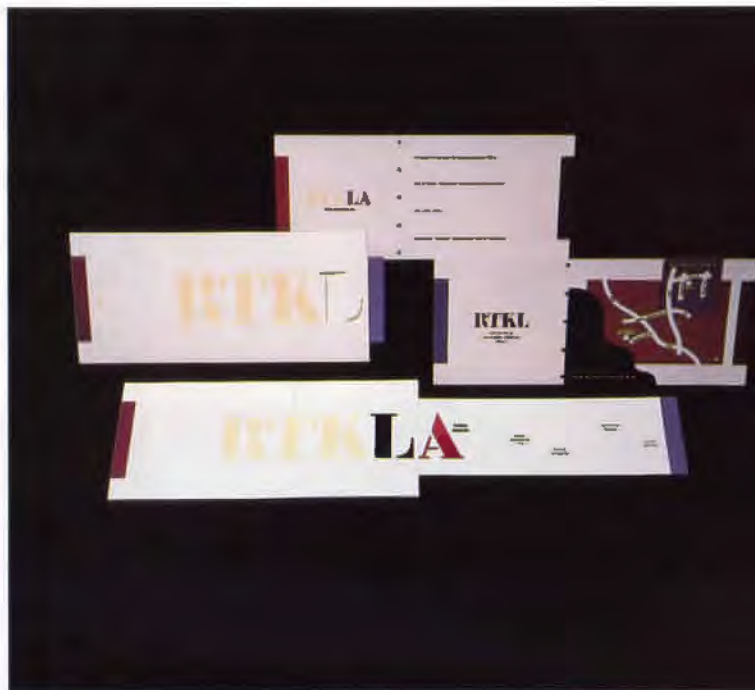
Firm brochure

This brochure presents highlights of the firm's work over 29 years.

Oles: If "New Regionalism" is a symphony, this is a sonata. It does as much with black and white as others do with color; given that, the prize goes to the lower means. I have a lot of respect for establishing a system and having it carry varied subjects.

Kaul: This brochure is by far the most "worked."





Business Graphics

"Shops at Los Encinos 'A'"

Joseph J. Scalabrín (principal-in-charge, graphics group)

RTKL Associates Inc.

Dallas

Concept/logo

This was developed for a small retail plaza in Encino, Calif., scheduled to open in June 1990.

Oles: This is the best of a genre here. Its stylistic, trendy, '80s, hard-contour integration of botanical, meteorological, and architectural elements makes for a successful "stamp" or "patch."

Kaul: It reads at many levels.

Lockard: The palm leaf is not all that skillful, but the designer is aware of how to make something that small powerful.

Oles: It's Mexican handmade-ness is effective. It would be wrong for it to be highly precise.

Business Graphics

"L.A. Invitation"

Joseph J. Scalabrín (principal-in-charge, graphics group)

RTKL Associates Inc.

Dallas

Office-opening program: announcement, invitation, map, and name card

This mailer was designed for a distribution tailored to each client. They were sent either alone, with the map, or with all three pieces.

Oles: This is very effective non-verbal communication. It suggests an event: expansion, literally; it suggests an architect's office, with its off-the-shelf lettering; it suggests Los Angeles; and its patterns and colors suggest the Southwest. All this is communicated nonverbally in a right-brain manner.

Business Graphics

"NaTec Identity System"

Hal Kantner (director, graphic design)

CRSS, Inc.

Houston

Image and identity system

This was developed for a new venture in environmental emissions control. Their specific product would use sodium (chemical sym-

bol: Na) in proprietary engineering technology (Tec) to reduce the sulfur-oxide and nitrogen-oxide emissions contributing to acid rain. The logo mark mimics tainted and untainted rain falling on a protective horizontal bar. Deep blue was used as a semblance for both clear skies and clean oceans.

Kaul: It's solid. There is color, balance, and a symbolic quality.

Oles: It communicates a high level of professionalism. It's restrained yet inventive, simple but rewarding up close. Clean is a tough word to use correctly, but in the best sense, it's clean.



THE TEXAS CAPITOL COMPETITION AND ITS LEGACY

By Marlene Elizabeth Heck

State Preservation Board



Elijah E. Myers, the architect who designed the Texas Capitol, had a stormy relationship with other architects and left an ambiguous legacy.

Late 19th-century competitions for public commissions provided a means of making or enhancing an architect's professional reputation. Richard Morris Hunt, Henry Hobson Richardson, and the firm of McKim, Mead and White, were among the country's most successful and influential competition entrants. Ironically, competitions were also a constant source of irritation for the youthful architectural profession. As they struggled for professional recognition and respect in a country with a strong tradition of craftsmen and builders, architects emphasized their superior training, business and engineering acumen, and advanced knowledge of styles and standards of taste. The terms and conditions of most competitions, however, repeatedly demonstrated how undervalued and misunderstood the profession was in the late 19th century. A study of controversial competitions, including the one for the Texas Capitol, which celebrated its centennial in 1988, illuminates those issues that vexed designers a century ago and that continue to trouble the profession. They also reveal how architects mobilized in response to these grievances.

The Texas Capitol Competition and its winner exemplified some of the problems plaguing the architectural profession a century ago.

In September 1882, *The American Architect and Building News* reported the collapse of the Texas State Capitol. The journal's editors preceded their discussion of the failure of the building's masonry walls with a lengthy reproach and used the account as a forum to interject their real interest in the matter.

"The competition of designs for the Capitol of the State of Texas," they wrote, "which took place a year or two ago, seems to have had a sequel which, though disagreeable to those interested in the building, was perhaps not so far from what might have been expected."

Their indignation over the contest still lingered more than a year after selection of the winning design. Claiming they recalled "little of the terms of the competition beyond the amusement which they excited among architects," the editors decried the "complete sets of working drawings, specifications and estimates" that were expected from entrants, who were to be rewarded the "lavish expense of twelve hundred dollars" and the "proceeds of some future sales of public lands," which were then tied up in litigation and "likely to remain so for an indefinite period." They found it "marvellous [sic] that even an apology for a design should have been received in response to such an invitation," much less the several entries they understood were received. Now, from the pages of the New Orleans *Picayune*, word had reached their Boston offices that a portion of the building had fallen, a consequence, the editors suggested, of hiring someone of questionable reputation, which obviously was the only type of architect who would have consented to such humiliating terms.

A correction to the story ran in the following issue of *American Architect* after S. E. Loring of Detroit, a subscriber who seemed well acquainted with the project, notified the journal that it was the temporary capitol that had fallen. Loring blamed the contractor, who, he said, had disregarded the specifications of R. E. Ruffini, architect of the temporary structure. *American Architect* editors reported they were



BELOW: This original rendering of the Texas Capitol, from Elijah Myers's office, was saved after decades of deterioration and has been restored by the State Preservation Board. Interestingly, the Capitol was first designed to be clad in white Texas limestone; when that material proved unsuitable, granite was used. This rendering was colored, after the fact, to reflect the change. **LEFT:** one of Myers's earlier proposals featured a mansard dome.

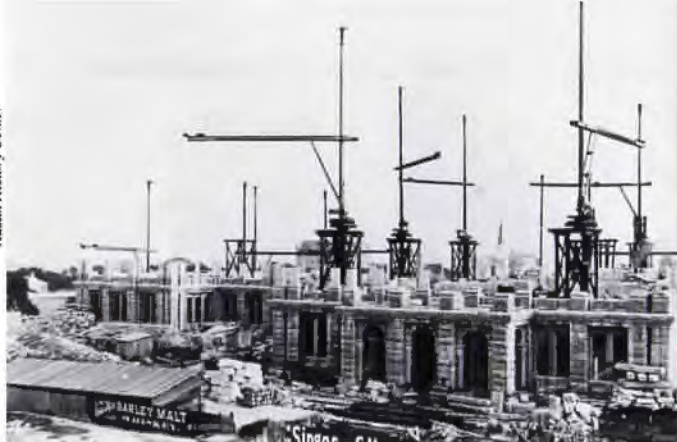


"glad to know that the architect [of the permanent capitol] . . . does not deserve the aspersions which were certainly implied in our remarks on the subject," and withdrew their criticism of the project, "as far as he is concerned." Loring's address and extensive knowledge of the Texas project suggest that he was not an unbiased observer. In fact, it is likely that he worked in the office of architect Elijah E. Myers, victor of the controversial Texas Capitol competition, and he may have written at Myers's behest.

The episode underscored the exasperation of professional architects with design competitions, which, in the great burst of civic building that occurred in late 19th-century America, furnished opportunities for the most important commissions of the period. Discussion of the matter

appeared regularly in the country's two most influential architectural journals, *The American Architect and Building News* and *Inland Architect*, published in Chicago, which covered architecture in the Midwest and South.

The profession's vexation with the contests resulted from several unsatisfactory conditions. Competition terms were typically set by laymen, including city councilmen, county commissioners, and city engineers, who resisted the assistance of architects in preparing building programs. As a result, programmatic needs were vaguely stated and the expectations of competition organizers were unfairly high. Not only were the competition terms poorly conceived, but submissions were subject to review by the same ill-informed committees. Proposals were judged,



Allen McCree, FAIA, who was named to succeed Roy E. Graham as Capitol Architect in 1988, hit the ground running. In January he announced the architect-engineer teams who will restore the Texas Capitol and the historic General Land Office building on the Capitol grounds, and who will design and construct an underground expansion, with offices and support spaces, north of the Capitol (see TA "News," Jan/Feb 1989). McCree's plan has the backing of Gov. Bill Clements, Lt. Gov. Bill Hobby, and House Speaker Gib Lewis, but McCree is working to ensure legislative funding by citing the 101-year-old Capitol's numerous safety and maintenance problems. TA editor Joel Barna interviewed McCree in his office as the 1989 legislative session got under way.



McCree

tion] assemblies. Plus, the building is designed for a natural draft, with heat going up the dome. If there were to be a fire, that would continue, and the dome would collapse. In the basement we have the major fire exit, with five unprotected cast-iron columns, encircled by the building's food service, a potential hazard. The fact that a fire hasn't happened in 100 years is no comfort to me as a professional who is responsible for the building.

Q. You have listed other problems: new wiring and plumbing, better circulation, etc. But can't they be corrected one at a time?

Approaching the Capitol's problems piecemeal would be tremendously wasteful. Installing a sprinkler system for fire safety, for example, would require tearing out, then restoring, plaster walls. If we did that, then came back and did the same thing for the wiring, and then again for the plumbing, it would be a lot of money wasted.

Q. Can't the Capitol be restored without the addition that is being undertaken?

Not if it is going to remain a working seat of government throughout the process, as my charge requires. Currently, 560 people work in the Capitol basement, which used to have a rotunda and 20-foot-wide corridors; it has been chopped up and the ceilings lowered to six feet, eight inches. So many pipes and wires have been added that it is a serious addition to the structural loading of the floor above. We've had to shore it up with timbers just to make it through the session, and we're having it analyzed by engineers. On the upper floors mezzanine offices have been added. We have to give these people a place to work. New construction would house all the pumps and transformers, the food service, the loading dock, and other things, that now take up so much of the building. The addition has other benefits: covered, secure access to the Capitol and other buildings, needed parking, much-improved handicapped access, and much better computer communications. It will also allow us to get significant energy savings. ■

Q. Why focus on life-safety issues—Isn't the Capitol basically sound?

That's one of the misunderstandings that have severely impacted funding for the building. It has been well maintained, but the public doesn't see the real fabric of the building—the drains, the wiring, the terrific energy-inefficiency, the roof leaks, the fire hazards. They don't see the back offices—only the public areas, which have not changed much since the 1930s.

Q. There are fire hazards in the Capitol?

People think that a stone, metal, and concrete building is fireproof, but a heavy-timber frame building would probably give people a longer time to escape in case of a fire. What we have is a building with wrought-iron trusses free-spanning both houses [of the Legislature] and constituting the framework of the dome. Because of simple structural metallurgy, which shows that in a fire these trusses would lose all their strength and collapse, the least-stringent modern code would have those encased in 2- or 3-hour [fire-protect-

architects charged, by those least knowledgeable of style, technology, and the cost of building, and most swayed by the unlearned counsel of others or by those devious practitioners who preyed on the vanities and insecurities of building boards.

Indeed, there was little faith in the openness of competitions. Because of the well-documented waste, excesses, and political scandals of Gilded Age architectural projects, most architects assumed the awards for public buildings were decided long before the competitions were announced, and this, in fact, was often the case. Competition officials usually concluded their notices to architects with the important disclaimer that "the Board reserves the right to reject any and all plans," and they rarely returned submitted materials. In those contests that ended with the decline of all designs, building boards often contracted secretly with the lowest bidder, who pirated elements from many of the entries for his final design.

The architectural press reserved its harshest criticism for the financial terms of competitions. In return for complete sets of plans and elevations, plus specifications and estimates, the winning entrant typically was offered only a meager award; second- and third-place entries usually received nothing. Citing one such (unidentified) competition in Texas, *American Architect* editors chided its organizers, observing that they found "something strange, or even amusing, in the idea of inviting architects to undertake two or three months hard labor for a very slight chance of being rewarded with a sum equal to less than a fifteenth part of what any respectable member of the profession would earn by the same outlay of time and trouble in legitimate business."

The press often printed competition notices that evinced attempts to abuse professional services, submitted by victims of the process. In January 1880, to cite the first of several examples with particular relevance to Elijah Myers, the county commissioners of Arrapahoe County, Colo., distributed an announcement of the competition for the county courthouse. Entrants were to supply floor plans, geometrical drawings of



Austin History Center



the different facades, and a perspective view, in addition to a detailed building description and estimates. No mention of fees was made, but they appended the protective clause of their "right to reject any and all plans and sketches." Similarly, in early 1882 *American Architect* editors received word of a competition for an unnamed courthouse in Texas, whose cost

"A commercial man would laugh such an offer to scorn," architects said of one competition. "Why should a professional man do otherwise?"

was not to exceed \$50,000. The notice requested "contract drawings, specifications and detailed estimates" in return for a \$100 premium to be awarded in payment for the winning plan. And in 1885 the Richmond, Va., city engineer, W. E. Cutshaw, solicited designs for the new city hall. The program, a contributor to *American Architect* reported, called for the design of a four-story, plus basement, fireproof structure with four different elevations. With plumbing, heating, and elevators included in the cost, city officials expected to pay \$300,000 for its construction. In return for drawings, specifications, and elevations, the winning entry would be awarded \$700, with \$300 going to the second-best design. When the Colorado Board of Capitol Managers issued their notice to architects in 1885 of the competition for Colorado's new statehouse, architects Eisenmann and Blunt of Cleveland sent word to Denver that they found the notice a "fine bit of satire as well as slightly impertinent," and advised the Board that the "terms offered are such that no architect of standing and self-respect can enter the competition." The two architects noted that their "customary charge on a project of that scale would be 2-1/2% on the contract price, or in this case, \$25,000!"—not the \$1,500 offered as competition prize. "A commercial man would laugh such an offer to scorn," they concluded. "Why should a professional man do otherwise?"

The professional press and other architectural spokesmen railed against both competition organizers and those architects who participated under the usual advertised terms, calling them

unethical. Journal editors urged architects not to acquiesce to the unreasonable expectations of building boards, and repeatedly decried the probable low moral condition and lack of technical or aesthetic skills of those practitioners willing to submit to such degrading conditions. They also addressed their comments to the American public, whom they considered woefully misinformed about the profession. If the public could be shown that "in almost every case the plans so selected have failed to meet the expectations of their owners, often with disastrous results, and that such is the natural if not inevitable consequence of this mode of procedure," journal editorials reasoned, citizens would demand reform of the whole process.

In the spring of 1885, a month after the Richmond City Hall competition had been announced, *American Architect* editors attempted to rally architects across the country in an attempt to find a "cure for the competition evil." They asked their readers not to participate in the contest under the terms established by the city of Richmond, and proposed to organize a group of 10 well-known architects, or "champions of reform," to submit entries after negotiation of a new building program with city leaders. Every architect in the country was pressed to support the endeavor by contributing a dollar or two, with the collected funds to be divided equally among the ten "champions" not awarded a contest premium. Revised competition terms, *American Architect* editors felt, would assure a fair and honorable contest, and they encouraged all interested architects to enter.

Practitioners responded enthusiastically to the experiment in reform, which had been named "On to Richmond." Of course, the entire endeavor rested on convincing Cutshaw, the Richmond city engineer, to change the terms of the competition. They petitioned Cutshaw to extend the deadline; to form a jury of three architects



TOP ROW, FACING PAGE AND THIS PAGE: The cornerstone of the Capitol and other period photographs illustrating stages in the Capitol's construction. ABOVE: The iron structure of the Capitol's dome, which, when completed, was a foot taller than the U.S. Capitol in Washington, D.C.



Elijah Myers won the competition for the Richmond County Courthouse in Richmond, Va., ABOVE, by rebuffing the "champions" fielded by *The American Architect and Building News*. ABOVE RIGHT: The Arrapahoe County Courthouse, Denver, Colo., designed by Myers and completed in 1881, stirred almost as much controversy.

who would select the winning entries; to guarantee that all awards were to be made "absolutely and without reservation"; to agree to return all designs, except the winning entries, immediately following the jury decision; and to stipulate that all designs were to be rendered in ink and submitted under pseudonyms. The most controversial, and most important, revision was to be made to the fee. In place of the \$700 first-prize award, the successful

architect was to be paid a regular commission; the two previously announced prizes would now be awarded to the second- and third-place winning designs.

American Architect editors felt they could present a strong case. Not only would Richmond officials be assured of a higher quality of designs, but they would have more entries from which to select than they would have received under the faulty original terms. Less than a month after the plan was proposed, however, journal editors announced that their "siege of Richmond must be raised," as Cutshaw had refused all attempts to renegotiate. Debate over the issue continued without a suitable plan to counter it.

With the champions of the profession rebuffed, the winner of the Richmond City Hall competition was Elijah E. Myers of Detroit, who, intriguingly, also won those for the Texas Capitol, the Arrapahoe County, Colo., Courthouse, and the Colorado State Capitol. While he does not enjoy the celebrity of his peers, Myers is acknowledged as among the most talented and successful of Gilded Age designers, and is known primarily for his public works.

Myers's biography remains sketchy and imprecise, in large measure because he was so fond of altering or misrepresenting the essential facts of both his private and professional life. He claimed to have trained in the Philadelphia office of the noted architect and pattern-book author, Samuel Sloan. It can be said with greater certainty that, when the Philadelphia economy and building trades declined in the early 1860s, Myers moved on to more promising opportuni-



Elijah Myers, for all his architectural reputation, appears to have possessed every characteristic that enraged his fellow practitioners.

ties in the Midwest. He settled first in Springfield, Ill., where for almost a decade he conducted a lucrative practice, designing courthouses and other institutional structures. By the early 1870s he had opened an office in Detroit and was overseeing the construction of his first important commission, the Michigan State Capitol. Myers

subsequently won the competitions for the Texas and Colorado capitols, and it is primarily on the basis of these three buildings that his architectural reputation was made.

Myers appears to have possessed every characteristic that so antagonized the profession. He curried political favor, thrived on patronage, probably underbid and undercut his competitors, and, at least for much of his career, eschewed membership in the country's two professional associations, the American Institute of Architects or their Midwestern counterpart, the Western Association of Architects. It is difficult to identify a project with which Myers was involved that was not riddled with cost overruns and accusations of malfeasance. He was engaged constantly in disputes with clients, and was repeatedly released from contracts after lengthy and bitter battles with building commissions.

Perhaps Myers's greatest challenge, the Texas Capitol competition would prove no less controversial than other late-19th-century contests for important public works. While the official notice to architects was not publicized until late 1880, word passed around Austin that at least two local architects already had their plans prepared by July 1879. As early as September 1879, Myers was among those in correspondence with Oran Roberts, Governor of Texas. Hearing that the State of Texas had passed a law authorizing construction of a new capitol, Myers proffered his services to design it or any other proposed public building, and enclosed plans and photographs of the Michigan Capitol and the Asylum for the Insane at Pontiac to illustrate his profes-

sional talents. The *Austin Daily Statesman* printed a letter from someone identified only as "one of the most famous architects in the United States," who protested, "I have not been able to find out anything in regard to the construction of your State Capitol. . . . If I can get the needful information I will prepare plans; but I greatly fear that in Texas, as elsewhere in such cases, the proposition to have a fair competition is a delusion and a snare. The architect and contractors are already staked out and the corrupt are always incompetent."

When the competition was finally made public in late 1880, its terms were roundly criticized. The Texas Capitol Board offered a premium of \$1,700 (*American Architect* mistakenly quoted the \$1,200 figure) in return for elevations, plans, and specifications for a building they estimated would cost \$1.5 million. Entrants were given two months to prepare and notified that no second- or third-place prizes would be awarded.

Attempting to defuse the brewing controversy, the Capitol Board directed that all designs be submitted anonymously, displayed the 11 entries for public appraisal in the old Capitol and called in famed New York architect Napoleon Le Brun to select the winning submission. Ironically, Le Brun was paid almost twice the amount awarded to the winning designer.

Debate did not end with the selection of Myers's design. Unhappy with Le Brun's decision and with the manner in which the competition had been held, a few local practitioners complained in the local press; one, John Andrewartha, threatened to sue Myers for what was seen as his dishonorable politicking for the job. Characteristically, Myers was soon embroiled in disputes with the Capitol Board, and before the building was completed, he was fired. He did, however, continue to use the handsome rendering of the Capitol's south elevation as his letterhead.

The loss of such an important project and the lingering suspicions and displeasure with the way the competition was conducted served as a catalyst to mobilize Texas architects. Organization of the Texas State Association of Architects (reorganized in 1939 as the Texas Society of Architects) in January 1886 was one response to their collective rage; John Andrewartha and James Wahrenberger, also unsuccessful Capitol competition entrants, were among those elected to the first executive committee. Included in its organizational objectives, the TSAA's charter stated the group would be unified in its efforts to "correct unprofessional practices"; talk of professional conduct and ethical practice filled their early meetings. In May 1889, George W. Stewart of Dallas submitted the text of a bill designed to

Austin History Center



A view of the Texas Capitol from the early 1900s.

regulate professional practice in Texas to the editors of *American Architect*. Stewart, a member of the TSAA since 1888, reported that the bill had been introduced to the Legislature and favorably received, but never called for a vote. (State legislation recognizing architecture as a profession did not pass, in fact, until 1937.)

With the formation of schools of architecture that provided technical training and important academic credentials, the growth of state organizations that policed the activities of their members, and the legislation of licensing requirements, the profession was successful in implementing some much-needed reforms at the turn of the 20th century. But the profession still grapples with issues that have changed little in the century since designers like Myers undermined the profession's earliest attempts to establish independence and legitimacy. Myers left a legacy of controversy that overshadows his fine architectural achievements. The debate continues, and skepticism abounds as much as ever about the fairness of competitions; some still say open calls merely provide valuable information and designs for sponsors, at little or no cost.

Architects observe the success of the legal and medical professions in regulating their services and ponder the efficacy of adopting similar strategies for the design field. While the future is unpredictable, it must be noted that doctors and lawyers control their domains through a strict and vigilant web of academic credentials, powerful lobbies, and licensing requirements designed to exclude all others from their professional turfs—an array of powers at present denied, at least in part, to the architectural profession. As long as architects must share the responsibility of shaping the environment with developers, contractors, and bankers, the controversy over the value of architectural services will continue.

Marlene Elizabeth Heck is an Assistant Professor of Architecture at Texas A&M University and a partner in Hardy·Heck·Moore, a preservation consulting firm in Austin.

GENSLER HOUSTON'S COMMERCIAL NATIONAL BANK IN SHREVEPORT

By Joel Warren Barna

New photography by Chas McGrath

The Commercial National Bank of Shreveport, La., expanded in the 1980s. Banking operations had outgrown the original 16-story McKim, Mead and White tower built in 1930; they spilled into part of a new 24-story tower, designed by HKS Inc. of Dallas and completed in 1987.

Bank officers hired the Houston office of Gensler and Associates/Architects to redo the old banking hall (also originally designed by McKim, Mead and White) and unify its exuberant art deco interior with the spare late-modern airiness of the adjoining new tower's tall atrium/plaza space.

Gensler decided early in the planning process to maintain the bank's presence in the existing banking hall instead of moving it into the new plaza/atrium. New teller lines and check-writing stands were created to anchor the space, replacing the old teller booths between the existing green-marble-clad columns. New wall finishes and draperies were added, the stone floors were carpeted, and the ceiling details, particularly at the column capitals, were cleaned up and simplified. The historic murals by artist Buck Wynn (which the bank had planned to discard) were restored, hung at a lower level for better visibility, and relit, making them visible to pedestrian and traffic circulation outside the building as well as to customers inside. The bank's proud history in Shreveport has been preserved and made a part of its expanded and updated operations.

Unifying a banking hall by McKim, Mead and White with an airy '80s tower next door

PROJECT: *Commercial National Bank, Shreveport, La.*

INTERIOR ARCHITECT: *Gensler and Associates/Architects, Houston (Design team: Bill Livingston, Clyde Jackson, Bud Luther, Linda Tradwell, Jeffrey Loh)*

CLIENT: *Commercial National Bank, Shreveport, La.*

CONTRACTOR: *Florsheim Co., Shreveport*

CONSULTANTS: HKS Inc. (design of new building, structural); Wilhite Electric Co., Bossier City, La. (electrical); Southern Acoustics, Inc., Shreveport (acoustical); Berg Mechanical, Inc., Shreveport (plumbing/HVAC); W.T. Rowland Co. (painting)

SOURCES:

Marble and granite installation: *Verde Issori, B&B Cut Stone, Shreveport*

Carpet: *Hokanson Rugs and Carpets (custom design by Gensler)*

Period lighting restoration: *Cahn Electrical Co., Shreveport*

Paint: *Devco Paints*

Fabric Panels (behind teller line): *"Pentagon," by Arc Com Fabrics, Inc.*

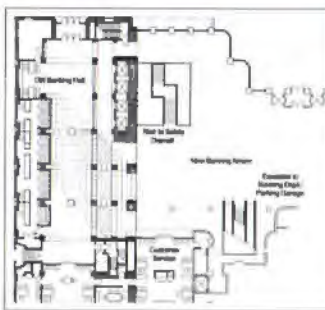
Drapery: *"Wool Sail," by Architect International*

Wood: *Architectural Woodwork Corp., Houston*

Chairs: *Bernhardt*

Desks: *Benedetti*

Courtesy Commercial National Bank



McKim, Mead and White designed both the original 16-story tower and its banking hall, TOP, for the building, completed in 1930. ABOVE: a new three-story atrium links the old banking hall with the circulation binding new and old parts of the complex. LEFT: Plan shows elevators and walkways where teller windows once lined the east wall of the old banking hall.



Islamic Architecture

by John D. Hoag
Electa/Rizzoli, 1987
204 pgs., 350 illus.
\$22.50 paper

Reviewed by Gerald Moorhead

Gerald Moorhead



Sultan Hassan Mosque, Cairo

For well over a thousand years (one is so tempted to say a thousand and one), the architecture of Islam has maintained a tradition of style in form and ornament in areas as different as Spain, North Africa, Egypt, Turkey, Persia, and India. Although the spread of Islam in the centuries following the death of the prophet Muhammad in 632 was not an organized process, architectural ideas permeated the entire empire from its various regions. By the 13th century, a "classic" style had matured in which a large body of shared motifs responded with local variations in these far-flung lands.

This volume by Islamic-art authority John Hoag is a part of the large History of World Architecture series formerly published by Abrams, revised and reissued in paperback by Electa/Rizzoli. The discussion is chronological within each cultural/political sphere. The sources and evolution of building typologies and stylistic details are divided into "Formative" and "Classic" periods for each domain, and the interchange of ideas is framed by the wars, migrations, and relationships of the ruling dynasties. The pervasiveness of architectural motifs is amazing, considering the bitter rivalry amongst the sects of Islam still festering today.

Hoag's premise is that Islamic architecture embodies "the survival of antique architectural principles in a far more fundamental way than survived in the West." Existing traditions of forms, materials, and techniques in conquered lands were assimilated by early Muslim builders. The Friday mosque, for example, is a large rectangular enclosure with a flat-roofed hypostyle hall along one side. Used for secular as well as religious functions, its early typological development was directly influenced by the Greek agora. Roman palaces and gardens, with their mythical

references to paradise, are the source for several courtyard-based typologies. The mosque and madrasa (Islamic school) may enclose a garden which is divided into four sections by water courses representing the rivers of paradise. Mesopotamian glazed-tile work was revived in 12th-century Persia and quickly spread throughout the Islamic world.

The well-printed black-and-white photographs are usually adjacent to the pertinent text. The many plan drawings are the real highlight of the book, reflecting the subtle mutations of the building typologies (mosque, school, palace, tomb) from region to region. Although the dynastic progressions are important for an understanding of the context of patronage in a society where essentially only the ruler, flush with wealth from a recent conquest, could found a mosque, school, hospital, hospice, or palace, the text is overwhelmed with Arabic names that many Western readers could find hard to assimilate. A glossary of architectural terms is included, but no pronunciation gazetteer. The most glaring fault is the absence of any maps. A few structures discussed are not illustrated, but the madrasa and tomb of Sultan Hasan in Cairo, "the most remarkable monument of all Egyptian Islamic architecture," is shown only in an aerial photo of the city. Beyond these omissions, however, *Islamic Architecture* is a comprehensive survey of manageable length that gives a balanced understanding of the sources and development of a remarkable architecture that has endured beyond a thousand and one years into myth and romance, the heritage of a culture again moving to center stage.

Contributing editor Gerald Moorhead is an architect practicing in Houston. TSA member Dierdre Vivian is the president of Vivian/Nichols Associates, Dallas.

Successful Restaurant Design

by Regina S. Baraban, Joseph F. Durocher
Van Nostrand Reinhold, 1988
\$37.95 clothbound

Reviewed by Dierdre Vivian

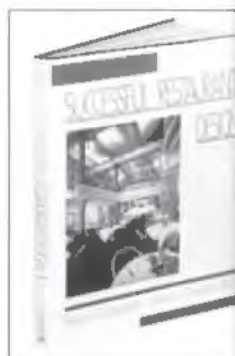
For everyone who has dreamed of opening (or designing) a restaurant, *Successful Restaurant Design* will be informative reading. It provides a look at the process of creating a restaurant in interactive steps and decisions—with no magical design at the end—giving a realistic antidote to the title's implicit promise.

First comes a rather dry overview of market determination, customer psychology, and design guidelines for both the front and back of the house. The discussion comparing destination drinking with destination dining introduces a crucial concept.

For experienced restaurateurs, architects, designers, and kitchen consultants, the "Mini" and "Maxi" case studies provide a worthwhile overview of the marketing-and-design process, complete with budgets, personalities, and frank discussions of successful ideas and mistakes. Restaurants from coast to coast are explored from conception to opening, with further data on later profitability.

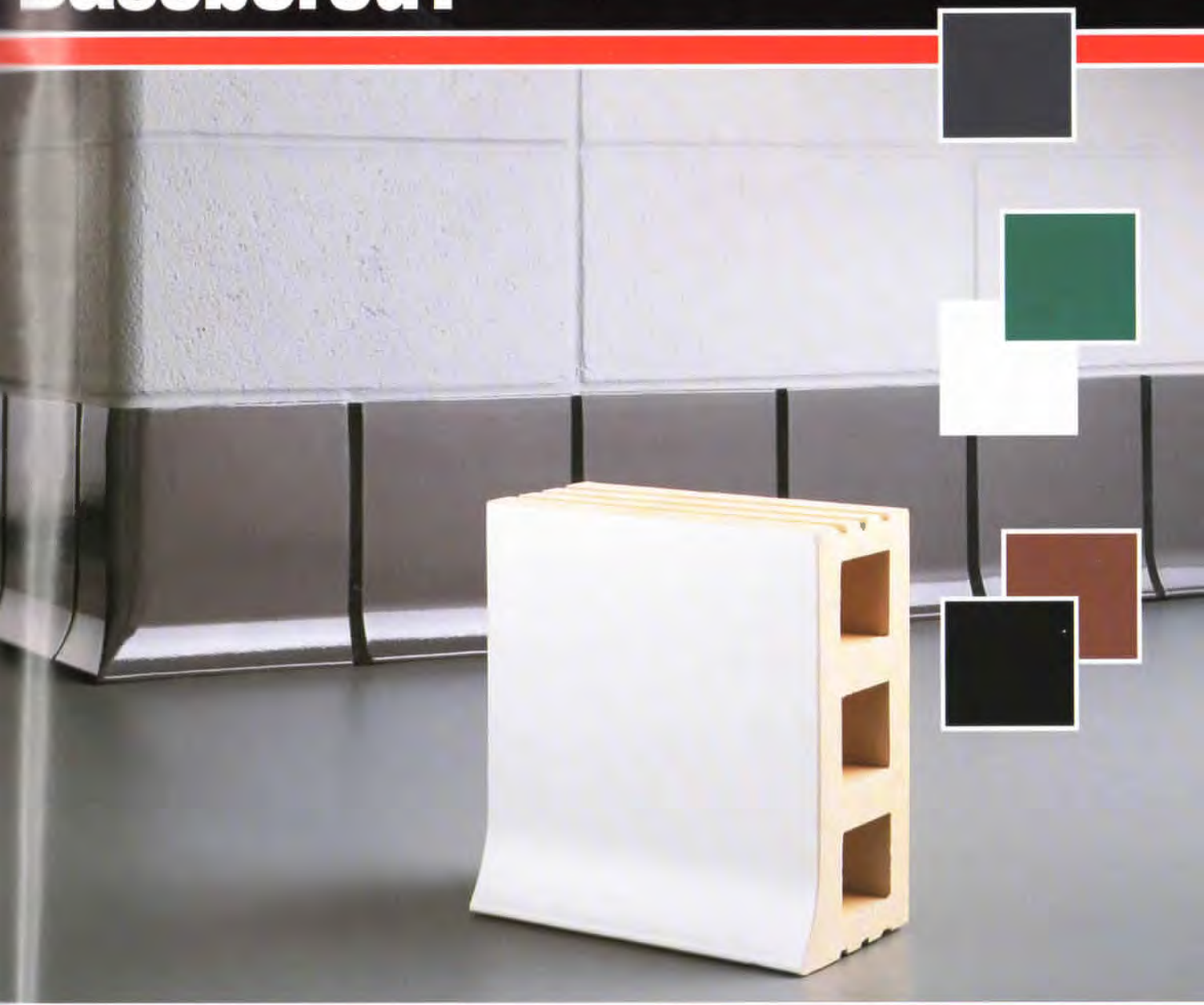
While photographs are necessary to illustrate the concepts considered, much of the black-and-white photography here is distracting rather than helpful. The color-photography insert of restaurant interiors and details works better.

In the concluding chapter, food-service trends in the '60s, '70s, and '80s are related to the marketing and design of restaurants and bars. The authors suggest that restaurants of the 1990s will be more diverse than ever; that's great news for consumers and designers.



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1989 AWARDS

Texas Architect's Special Advertising Section

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James F. Wilson



MASTERS AWARD

LIVING UNITS, SINGLE

Project: Sergio and Sue Ann Scala Residence, Frisco

Architect: Stacy Architects/Dennis W. Stacy, AIA, Dallas

Tile Contractor: Edward Flores Tile (CTC), Garland; Joe's Tile, Lucas

Builders: R.G. Urban, Lucas; G.G. Cain, Plano

Materials: Variety supplied by American Tile Supply, Italtile, Terra Firma, International Marble Collection, French Brown, Fail Ceramics, American Marazzi

Entrant: Edward Flores Tile (CTC), Garland



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Project: C.W. Dowdy Residence, Colleyville
Builder: C.W. Dowdy, American Tile
Tile Contractors: Doug Davis, Frank Lowe, and Mike Noruzzi, Fort Worth; C.W. Dowdy, Colleyville
Materials: Supplied by American Tile
Entrant: C.W. Dowdy, American Tile



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APARTMENTS AND CONDOMINIUMS

Project: The Courts at Preston, Dallas
Architect: Wong/Hiatt, Inc., Dallas
General Contractor: J.L.B. Construction Co., Grand Prairie
Tile Contractor: Custom Tile, Cedar Hill
Material: Products supplied by American Tile Supply
Entrant: American Tile Supply



MASTERS AWARD

VERTICAL SURFACES

Project: Deacon Marek Residence, Dallas
Project Manager: Christina Ryan Interior Design, Dallas
Tile Contractor: Clockwork Tile Co., Farmers Branch
Material: Latco Tile, Knox Tile and Marble
Entrant: Knox Tile and Marble

James F. Wilson



JUDGES AWARD

VERTICAL SURFACES

Project: Spring Creek Campus, Collin County Community College, Plano
Architect: Corgan Associates Architects, Dallas, with Hellmuth, Obata & Kassabaum, Inc., Dallas
General Contractor: Dal-Mac Construction, Richardson
Tile Contractor: Dalworth Tile, North Richland Hills
Material: American Olean 12-by-12-inch and 6-by-6-inch Terra Pavers
Entrant: Dalworth Tile, North Richland Hills



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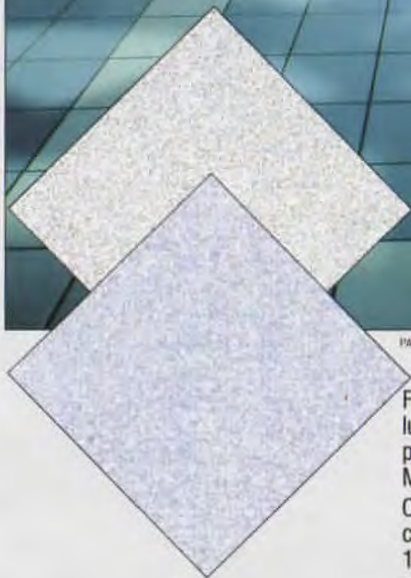
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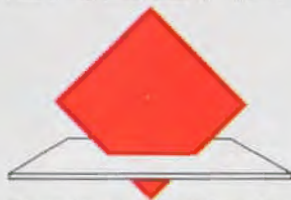


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MASTERS AWARD

HORIZONTAL SURFACES

Project: University of Texas at Arlington
Engineering Complex
Architect: Albert S. Komatsu & Associates,
Fort Worth
General Contractor: Stolte, Inc., Dallas
Tile Contractor: Dalworth Tile, North Rich-
land Hills
Material: Acme Brick, Brick Pavers
Dalworth Tile, North Richland Hills

JUDGES AWARD

HORIZONTAL SURFACES

Project: T.U. Electric, Dallas
General Contractor: T.U. Electric, Dallas
Tile Contractor: Fitzgerald Tile Corp., Ad-
dison
Material: Crossville Ceramics, American Tile
Entrant: American Tile

J. Bennett Photography



MASTERS AWARD

SPECIALTY

Project: Sergio and Sue Ann Scala Resi-
dence, Frisco
Architect: Stacy Architects/Dennis W. Stacy,
AIA, Dallas
Tile Contractor: Edward Flores Tile (CTC),
Garland; Joe's Tile, Lucas
Builders: R.G. Urban, Lucas; G.G. Cain, Plano
Materials: Variety supplied by American
Tile Supply, Italtile, Terra Firma, Interna-
tional Marble Collection, French Brown,
Fail Ceramics, American Marazzi
Entrant: Edward Flores Tile (CTC), Garland



James F. Wilson

JUDGES AWARD

SPECIALTY

Project: C.W. Dowdy Residence, Colleyville
Builder: C.W. Dowdy, American Tile
Tile Contractors: Doug Davis, Frank Lowe,
and Mike Noruzzi, Fort Worth; C.W.
Dowdy, Colleyville
Materials: Supplied by American Tile
Entrant: C.W. Dowdy, American Tile

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MASTERS AWARD

MURALS

Project: Sergio and Sue Ann Scala Residence, Frisco

Architect: Stacy Architects/Dennis W. Stacy, AIA, Dallas

Tile Contractor: Edward Flores Tile (CTC), Garland; Joe's Tile, Lucas

Builders: R.G. Urban, Lucas; G.G. Cain, Plano

Materials: Variety supplied by American Tile Supply, Italtile, Terra Firma, International Marble Collection, French Brown, Fall Ceramics, American Marazzi

Entrant: Edward Flores Tile (CTC), Garland



MASTERS AWARD

COMMERCIAL

Project: The Parks at Arlington

Architect: Omniplan Architects, Dallas

Tile Contractor: Dalworth Tile, North Richland Hills

General Contractor: Walker Construction Co., Fort Worth

Materials: Verona Marble 12-by-12-inch agglomerate marble, American Olean 12-by-12-inch slate, and Emser international 8-by-8-inch porcelain tile

Entrant: Dalworth Tile, North Richland Hills



JUDGES AWARD

COMMERCIAL

Project: Spring Creek Campus, Collin County Community College, Plano

Architect: Corgan Associates Architects, Dallas, with Hellmuth, Obata & Kassabaum, Inc., Dallas

General Contractor: Dal-Mac Construction, Richardson

Tile Contractor: Dalworth Tile, North Richland Hills

Material: American Olean 12-by-12-inch and 6-by-6-inch Terra Pavers

Entrant: Dalworth Tile, North Richland Hills

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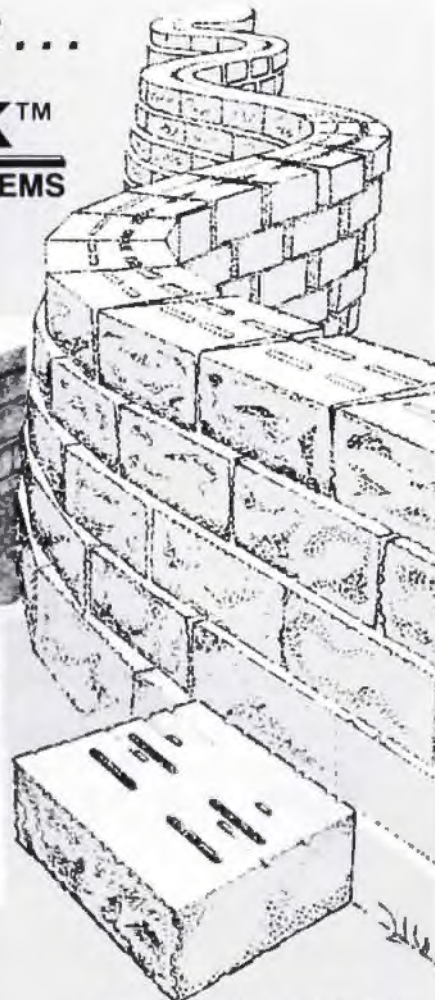
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Harwood Taylor, FAIA, 1927-1988

The cofounder of three of the state's most prominent architecture firms, Harwood Taylor, FAIA, died Dec. 22.

Taylor graduated from the University of Texas in 1951 and four years later cofounded Neuhaus + Taylor in Houston with J. Victor Neuhaus III. In 1972, he cofounded Diversified Design Disciplines (incorporated in 1975 as 3D/International), formed from Neuhaus + Taylor and two engineering firms. In 1978, Taylor left 3D/I and worked with Golemon & Rolfe,

Harwood Taylor, FAIA, of Houston was a cofounder of Neuhaus + Taylor, 3D/International, and Taylor/Lundy HKS, Houston. He died Dec. 22 at the age of 61.



Houston, as designer on several projects. He joined Victor Lundy in 1980 to form Taylor/Lundy HKS, the Houston arm of Harwood K. Smith & Partners, Inc., Dallas. Taylor left that firm in 1985 to work individually and as a design consultant.

In 1966, at age 39, Taylor became the youngest Fellow of the AIA. He was responsible for the design of notable commercial and institutional projects in more than 20 U.S. cities and the Middle East, including the Houston ISD Administration Building and 2001 Bryan Street in Dallas.

Houston architectural historian Stephen Fox says some of Taylor's most lasting design contributions may have come early in his career when he designed several Miesian-inspired residences in Houston. He originated a new building type used widely in Houston and elsewhere into the 1970s. This one-story office building elevated on stilts, with parking below, first appeared in the mid-1950s as an apartment building, designed with Burdette Keeland.

A scholarship fund has been started in Taylor's name at the College of Architecture, University of Houston. He is survived by his wife, Kiko, and three daughters.

—RDT

Gardens' second piece now in place

With the completion of the Animal Contact Facility in November 1988, Morris☆Architects and The Moody Foundation closed the second phase of the eight-phase, 20-year development of Moody Gardens. This \$120-million transformation of Galveston marshland, begun in 1984 according to a master plan by British architect and landscape architect Sir Geoffrey Jellicoe (see *TA* Jul/Aug 1987), working with SLA Studio Land, Inc. (then Smith, Locke, Asakura, Inc.) of Houston, will create a self-sustaining 142-acre complex comprising botanical gardens and facilities for research, rehabilitative physical therapy, and entertainment.

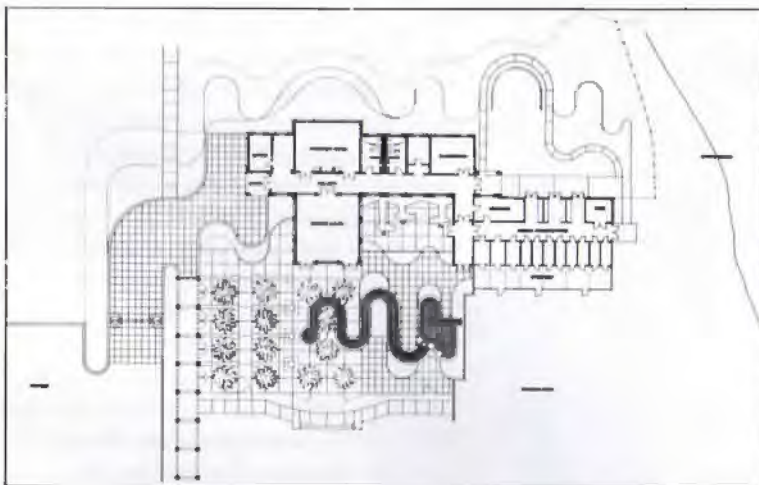
The Animal Contact Facility, renamed "Seaside Safari" in a contest among local school children, encloses 6,000 square feet of space adjacent to Hope Arena, a 30,000-square-foot equestrian center for rehabilitative therapy that was completed in 1985 as phase one of the Gardens. The animal contact center is the first of its kind, says

Donald Springer, Morris☆Architects principal-in-charge. The center was designed around a "pet-facilitated therapy program" intended primarily for disabled persons

Rick Gardner



The Animal Contact Facility's modest scale and simple materials, ABOVE, are complemented by topiary and water features (axonometric, BELOW).



A connective spine serves as a datum for the center's activity rooms and support spaces. A geometrically abstracted serpentine water feature was retained, although two structures for a fish habitat were removed from the final design (compare plan, LEFT, with axonometric, ABOVE).

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DOMAIN DESIGN AWARDS

The editors of DOMAIN, the lifestyle magazine of TEXAS MONTHLY, invite architects, artists, decorators, and craftsmen to submit examples of their best creations to the first annual Domain Design Awards Competition. Winners and their entries will be featured in DOMAIN'S July/August 1989 issue.

THE DESIGN CATEGORIES

ACCESSORIES

From clocks and frames to tableware and andirons

FURNITURE

Functional or decorative, indoor or outdoor

LIGHTING

Fixtures, indoor or outdoor

TEXTILES

Fabrics and floor and wall coverings

ROOMS

Residential spaces, from back porches to baths to basements

THE RULES

1. Entry fee: \$25, payable to DOMAIN.
2. Applicants must reside in Texas. The contest is open to students and professionals.
3. Entries submitted for consideration must be in Texas and must have been designed or produced within the last three years. Commissioned pieces and prototypes are permissible.
4. Entries must not have been published in another magazine or newspaper, with the exception of trade publications.
5. Send a set of 35mm slides (duplicates only, no originals), with your name clearly marked on each slide, to Domain Design Awards, P.O. Box 1569, Austin, TX 78767-1569. Include your address, day and evening phone numbers, and a statement that specifies the category/categories you are entering and any information that explains your submission.
6. Deadline for submissions is March 27, 1989, and all entries become the property of DOMAIN. Slides cannot be returned. Winners will be contacted by May 26, 1989.

DOMAIN

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OF TEXAS MONTHLY

Circle 49 on Reader Inquiry Card

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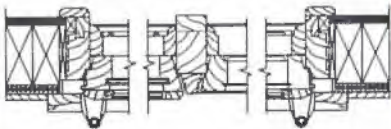
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who have lost motor control, mostly due to head injuries. Contact with animals such as miniature horses, llamas, goats, rabbits, cockatoos, and iguanas, according to the Foundation, helps greatly in this type of physical rehabilitation. Programs are also available for elderly persons and school tour groups.

The one-story center's disparate functions are organized along a central circulation spine. Attached to either side of the spine are spaces for registration, audio-visual presentations, outdoor contact areas, animal stalls, a veterinary medicine room, and a veterinary surgery area. Straightforward building treatment is complemented by integrated landscaping designed by SLA, which also provided landscape architecture for earlier work at the Gardens. Topiary animal references, including an elephant-shaped, vine-covered portal, allude to the center's purpose. Dispersed as a secondary pleasure throughout these exterior spaces is an impressive collection of geodes amassed by the Foundation.

One pavilion and its connective structure were left out of the final design, says Springer, when the Foundation eliminated

a koi pond and redefined the functions of other spaces. A serpentine water feature, however, was retained.

Although phase two of the Gardens has just been completed, Springer says a design for a 37,000-square-foot conference center to be added to Hope Arena was approved in late November, with construction scheduled to begin in July. In addition to the conference center, plans for the \$52-million phase three include the Tropical Biome, a one-acre, seven- to nine-story conservatory to exhibit tropical rain forests; a 400-seat 3D-Imax Theater, the first in the U.S.; the Plant Science Center, which will house botanical and horticultural teaching and research facilities; the Visitor Center, including a ticket office, visitor orientation theater, shops, and offices; and the Epicurean Gardens and Garden Restaurant. Phase three is scheduled to open in spring 1993 and is expected to establish the Gardens as a major year-round tourist attraction. Sir Geoffrey Jellicoe's sublime Historic Gardens of Man will occupy the following phase.

—RDT

Houston

Harbour opens RDA Fireside Chats

In the first of the Rice Design Alliance's 1989 Fireside Chats, Antony Harbour, director of the 90-person Houston office of Gensler and Associates/Architects, described the birth of the firm in the 1960s, when a band of young architects formed, ready to capitalize on the corporate-interiors market.

The firm's founders, while confident of their architectural abilities, lacked business education, Harbour said, so they hired a management expert, who taught them that catering to the client and generating profits were as important as good architecture. The founders set formidable growth projections: establishing six offices nationwide and serving *Fortune* 500 clients. Today, Gensler is the leading national interior-architecture firm in volume of work (\$75 million billed in 1988) and enjoys a strong reputation.

In reviewing Gensler Houston's projects, Harbour's all-business perspective

was as illuminating as the images shown. The interiors are serene, with careful detailing, pragmatic but lucid plans, and austere, elegant finishes. An aura of corporate stature pervades, even though style varies with each project. Harbour explained that the firm defers to the image and aesthetic preferences of clients.



Antony Harbour

Harbour said aesthetic flexibility and a business-like approach fostered the Houston office's growth since it was formed in 1972. Frequent referrals and steady out-of-state work minimize direct marketing. Gensler and Associates presents a track record impressive even to those outside the corporate realm.

Other Fireside Chats, presented as *TA* went to press, featured Ray B. Bailey, FAIA, of Ray Bailey Architects, Inc., and Robert Griffin of Robert Griffin, Architect.

—Philip Arcidi

Philip Arcidi is the former editor of Crit, the AIAS national magazine.

UT Austin—Architecture students Susan Weilbacher of New Orleans, Beth Doolittle of Houston, and Andy Roth of Austin joined Austin architect Michael Dean Elliott and other volunteers in November to create Austin's second Habitat for Humanity house. The students gained hands-on



Austin Habitat for Humanity volunteers (l-r): Susan Weilbacher, Beth Doolittle, Andy Roth, and Michael Dean Elliott.

building experience, working to improve the house to match Elliott's design. A woman and her six children began living in the house Dec. 11.

Houston—The second annual Wendy Haskell Meyer Student Design Competition for Houston-area interior-design and architecture students was sponsored by The Decorative Center of Houston and *Houston Metropolitan* magazine and held Dec. 14. The winners were Wendy Guidroz of the University of Houston, first place for Best Interior Design for Retirement Apartment Living; and Elizabeth A. Wright of UH and Brad Purser of Houston Community College, first and second place, respectively, for Best Interior Design for Retirement Apartment Living with Expansion and Renovation. The contest was underwritten by Tarrytowne Memorial Residential Retirement Community, which provided the design criteria.

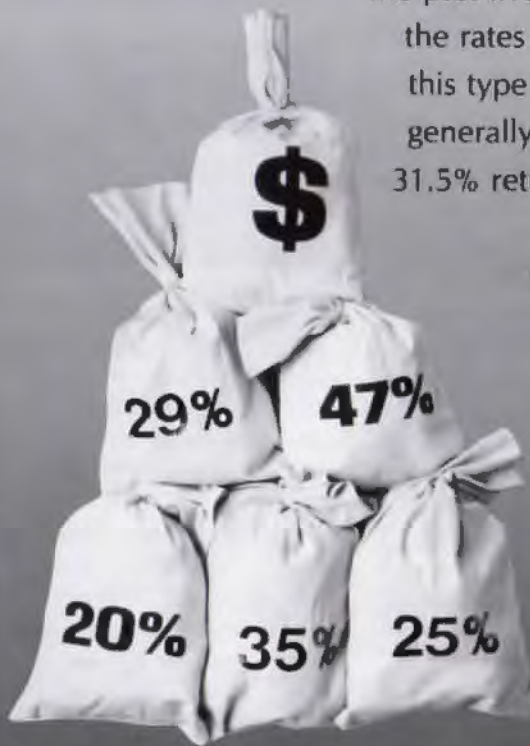
Texas A&M—The College of Architecture and Environmental Design will hold Career Horizons VII, a one-week summer program June 4-10 for college-bound high-school juniors and seniors interested in architecture, art, community planning, landscape architecture, or building construction. A \$375 fee covers room and board on campus, all program expenses, field trips, and most supplies. Write to the college: College Station, TX 77843-3137, or call 409/845-1285.

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EVENTS

Unbuilt San Antonio. An exhibition at the College of Fine Arts and Humanities, UT San Antonio, Mar. 6-28. Call 512/691-4299.

Station to Station: Mass Transit and Urban Form. A lecture series Mar. 22 and 29 and Apr. 5 and 12 at The Museum of Fine Arts, Houston, sponsored by the Rice Design Alliance, to explore the community-development implications of the city's refinement of its regional transit plan. Call 713/524-6297 for reservations.

Visualization by Design. The Rowlett Lecture Series, Mar. 23, at Texas A&M University, chaired by Dean Michael Martin McCarthy and Professor Emeritus Theodore S. Maffitt, FAIA, with Benjamin E. Brewer, FAIA, of Houston, Scott Strasser of Dallas, and Thomas Linehan and Roger Ulrich of College Station. Call 409/845-7851.

CE on CE. A lecture by architect and artist Craig Ellwood of Manhattan Beach, Calif., at UT Austin's Jessen Auditorium, Apr. 17 at 4:30 p.m. Call 512/471-1922.

Constancy and Change in Architecture. A symposium (see "Events," *TA* Jan/Feb 1989) at Texas A&M University, Apr. 13-14. Call 409/845-3942.

Historical Preservation in Review: HABS Drawings from the Texas Historical Commission. An exhibit at UT Austin's refurbished Goldsmith Hall from Mar. 27 to Apr. 28. Call 512/471-1922.

Bellaire Home Tour. The Friends of Bellaire Parks' seventh annual tour of contemporary and historic homes, Apr. 1-2.

Competitions. National Peace Garden. A design competition for a major monumental site. Registration closes May 26. Write to P.O. Box 27558, Washington, D.C. 20038-7558. **Proud Hands.** A juried exposition in Austin for architectural art by Texans. Entry deadline is May 1. Call 512/478-7742. **Domain Design Awards.** *Domain's* first design competition. Submission deadline is Mar. 27. See page 49 or call 512/476-7085. **PC GlassBlock Architectural Design Awards.** A contest for professionals and students. Entry deadline is Apr. 28. Call 800/992-5679.

PRODUCTS AND LITERATURE



Tyvek Housewrap from **Du Pont** has been tested to provide a three- to eight-fold improvement over competing air- and water-barrier products. The result is greater energy savings along with greater ultraviolet resistance. Stud marks every eight inches allow quick, proper installation.

Circle 19 on the reader inquiry card.



Loctite Luminescent Systems, Inc., has answered the need for low-level exit-path lighting with Lifeline, an electroluminescent lighting system that provided a continuous strip of light just above floor level.

Circle 20 on the reader inquiry card.

Optix blinds from **Nanik**, dubbed "sunglasses for windows," block all of the sun's ultraviolet rays, yet allow filtered light in. The blinds are available in eight colors.

Circle 21 on the reader inquiry card.



The money- and space-saving **Multistack** modular water-chiller system comprises up to 12 individual chiller modules.

Circle 22 on the reader inquiry card.

Artemide, Inc. now distributes VeArt lighting products, which feature hand-blown Venetian glass. One example is the Dede table lamp, designed by Enzo Berti from blown white and aquamarine opaline glass and gray lacquered metal.



Circle 23 on the reader inquiry card.

Bruce Hardwood Floors announces Sterling Strip, a solid-oak, square-edge, prefinished strip flooring system that ensures low cost and a smooth finish.

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Haworth's new Catalyst™ Task Stool was designed by Watten Snodgrass and features a unique knee-tilt/cantle mechanism for a firmly upright chair that is still easy to recline. The seat height adjusts quickly from 23 to 31 inches.



Circle 25 on the reader inquiry card.

IBM's new IBM CAD is a low-cost, full-function 2.5-dimensional CAD system, with six data-exchange formats, allowing exchange with most CAD programs.

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The Soft Bowtie upholstered stack chair by **Forty Fort Furniture Works** features a split back coupled with sculptured foam on a steel rod frame for unusual user comfort. A variety of fabrics and vinyls and over 200 frame colors are available.



Circle 27 on the reader inquiry card.

New Books and Guides

Architectural Graphic Standards, Student Edition—an abridged version of Ramsey/Sleeper's classic reference work, published by John Wiley & Sons, Inc., and priced at only \$49.95.

Circle 28 on the reader inquiry card.

The Architect's Handbook of Formulas, Tables, & Mathematical Calculations by David Kent Ballast—a single reference for areas, sizes, spaces, grades, properties of materials, standards, tolerances, and more, with quick "rules of thumb" for approximations, precise data tables, and "plug-in" formulas for pocket calculators; published by Prentice Hall.

Circle 29 on the reader inquiry card.

American Hospital Association books—helpful guides for planning and designing health-care facilities, with topics such as budgeting procedures, signs and graphics, and "design that cares"; published by American Hospital Publishing, Inc.

Circle 30 on the reader inquiry card.

Breathing Room Book—a free 20-page storage idea book, with 13 supporting plan sheets, published by the Western Wood Products Association.

Circle 31 on the reader inquiry card.

Design/Construction Guide: Fire-Rated Systems—the latest on fire-rated structural-wood-panel systems; published by the American Plywood Association.

Circle 32 on the reader inquiry card.

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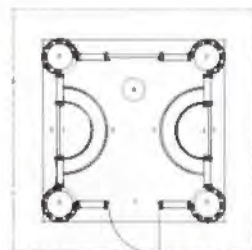
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CAPITAL ★ **EVENTS**

By Ray Don Tilley

After featuring tongue-in-cheek residential projects for birds and dogs in recent issues, *TA* now focuses on a more serious, if still lighthearted, attempt to create a machine for working and living that embodies a sense of place. A place, that is, for the South Texas chicken.

The Poultrenon sits in the shade of a grove of hackberry trees at Diane Hastings's rural home outside Boerne, just northwest of San Antonio. Hastings, principal of the Boerne architecture firm Hastings Design Office, developed a design based on her experience maintaining chicken coops. It is utterly functional: the concrete floor can be hosed off quickly, laying boxes are built into hollow columns clad in corrugated metal, and semicircular rungs of conduit provide ample roosting space. Also included are a central light and timer



Inspired by Greek and Japanese temples, the Poultrenon, LEFT, is functional, with laying boxes, MIDDLE and LOWER RIGHT, placed in faux columns at each corner. Key to plan, UPPER RIGHT: (1) entrance, (2) laying boxes, (3) roosts, (4) feeder, (5) clean out.

(for extra egg-production hours) and a pendant feeder.

This workplace is also secure; its skin of welded wire mesh keeps out varmints at night.

Despite its devotion to function, though, the Poultrenon also incor-

porates imagery and a formal plan and composition that Hastings attributes to the influence of Louis Kahn. Its implied load-bearing fluted columns taper to delicate pipes that support a hipped finished in corrugated metal.

Proving that farmyard design need not be chicken-hearted folly, Diane Hastings's "temple to Athena Gallina" gives her clients something more than just a clean, well-lighted place to lay one's egg.



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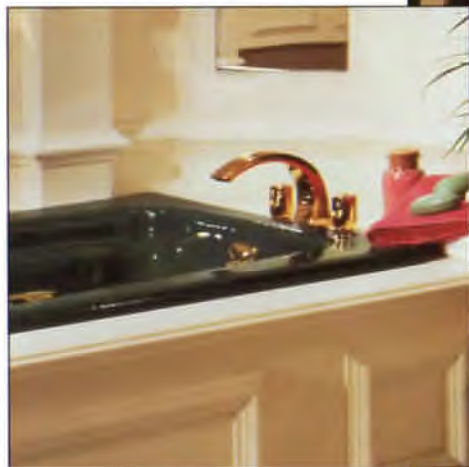
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